

VCA

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# GRADUATE BROCHURE



Graduate Study  
Victorian College of the Arts

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## CONTENTS



Director's Welcome	3
—	
Coursework	4 - 31
—	
Research Programs	32 - 35
—	
Doctor of Philosophy (PhD)	36
—	
How to Apply	38 - 41
—	
Scholarships	42
—	
FEE-HELP information for Australian domestic students	43

# WELCOME FROM THE DIRECTOR OF THE VCA



Professor Su Baker

I am delighted to introduce you to our graduate programs.

In 2012 we have developed a number of new courses that demonstrate our commitment to a deep and transformative learning experience in pursuit of artistic excellence, innovation and an absorbing education.

Graduate study at the VCA involves professional training programs tailored for industry needs and creative arts research. Both are characterised by an intense interest in the artistic field of choice, a willingness to cross disciplinary boundaries, an open spirit of enquiry, active collaboration and often with a highly specialised focus.

An exciting range of research activities is being undertaken by both staff and graduate students. In current research projects our artist's knowledge, skills and experience are combined with scientists and technicians from other disciplines, institutions and community organisations in Australia and overseas. Our research covers diverse areas such as aesthetic and philosophical enquiry in the visual arts, the translation of specialist knowledge about the body in dance and voice, analysis of techniques and training methods in music and technical innovation in areas such as animation and production design.

The new coursework programs include those with specific industry and professional focus. They reflect the interests of students that include:

- Cultural traditions, including modernity and post-modernity across the art forms of art, film and television, music and the performing arts; and
- Experimental and avant-garde practices in contemporary cultural production; and
- Digital media and mediating technologies in the context of new art forms.

Our campus is located in the arts precinct at Southbank at the centre of Melbourne's artistic life. Our researchers and graduate students have access to the state's rich cultural resources, and work with the University of Melbourne's cultural collections, associates and facilities. Our Lenton Parr Music, Visual and Performing Arts Library supports the learning, teaching and research activities of the VCA.

VCA staff and graduate students also have the opportunity to network with experts and professionals in Australia and abroad, and to present their research and creative projects in international settings including professional conventions, performance venues, concert platforms and art galleries.

Whether you are interested in coming to the VCA as a student, PhD candidate, visitor or future colleague, we offer a dynamic and youthful research culture in Australia's premier creative arts research institution.

Professor Su Baker  
Director of the Victorian College of the Arts

# MASTER OF COMMUNITY CULTURAL DEVELOPMENT



## QUICK FACTS

### Duration

2 years full time

200 point Masters Program with exit qualification of Graduate Certificate (after 50 points) and Graduate Diploma (after 100 points)

### Campus

Southbank

### Fee Type ^

Domestic

CSPs available \*

Fee place \$16,800 per year

International \$26,016 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- Completion of an undergraduate degree with a major relevant to community cultural development or equivalent; or
- An undergraduate degree in any discipline together with at least two years of documented relevant work experience related to community cultural development; or
- At least five years of documented relevant work experience related to community cultural development, together with evidence of ability in academic writing and research or scholarship appropriate for postgraduate study.

### Extra Requirements

- Selection interview

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mccd](http://www.vca.unimelb.edu.au/mccd)

## COURSE DESCRIPTION

Community Cultural Development is the intersection between the arts and community based practices. The course provides an intensive learning experience for artists from all art forms who have a commitment to social justice and to the role of art as a process for intervention.

This is a 200 point Masters program, you may exit the course after completing 50 points with a Graduate Certificate or after 100 points with a Graduate Diploma.

## SUBJECTS

### Theoretical Frameworks

This subject involves a comprehensive exploration of theoretical, historical and philosophical frameworks for Community Cultural Development. You will examine the history, philosophy and contemporary contexts of CCD practice; principles of community development; concepts of culture, identity, community and diversity; as well as investigating the role of the artist in CCD.

### Research Methods

This subject provides an overview of contemporary research methodologies relevant to CCD practice. Focusing on the intersection of arts-based and community-based research, it engages critically with the key issues, including the politics of knowledge, developing research questions and research ethics.

### Brokering Partnerships and Policy Contexts

This subject will examine the relationship between cultural policy, CCD practice and the brokering of strategic partnership opportunities. It will evaluate multi-level policy implications within a national and international framework and explore contemporary locations for partnership brokering.

### Practice, Process and Evaluation

In this subject you will develop the practical building blocks needed to produce effective Community Cultural Development projects and programs. You will examine and evaluate your own practice, mapping a sustainable community practice in the context of changing social and cultural agendas.

### Community Performance and Ritual

This subject examines forms of ritual and performance in community life and their relationship to CCD practice. It will consider typologies of ritual, modes and sites of community performance and engage with debates around intercultural exchanges.

### Rethinking the Creative Cities

Here you will examine discourses of creativity in relation to urban design, development strategies and broader debates about the future of cities in the global economy. Through fieldwork, and presentations, you will be asked to develop a critical account of contemporary policy responses to fostering creative cities.

### Research Project

During this 50-point subject you will research an area of CCD and develop your own project within the field. Under supervision you will produce a research paper of up to 12,000 words showing the synthesis of CCD theory, practice and research.

## COURSE OUTCOMES

You will be able to engage in high levels of scholarship and research, and develop the future direction of the practice. You will lead the field of community engaged arts and understand the need to be responsive to leaders within communities and cross cultural contexts. Community Cultural Development is a practice that values cultural diversity and community understanding. Graduates will further develop their capacity for leadership within diverse cultural contexts, rights discourse and community sustainability.



Dean Merlino

Coordinator of Graduate Teaching and Learning,  
Community Cultural Development

## TEACHER PROFILE

"Our program has been running and growing since 2005, we are the only comprehensive graduate level Community Cultural Development programs in Australia and one of the few in the world. The CCD program sits at the intersection of creativity, community and theory. The classes are riotous with a lot of discussion, clever thinking and humour. We take students from many different artistic and community practices and together we map out the field as it stands and the potential of the field in the future. My professional practice involves both research and performance. I work with other academics on sound based research projects, mostly exploring the connection between sound and aurality and a sense of place and belonging. I am also researching methods for CCD. As a musician I perform in several mediums and write music for my own projects and for others. To me, theory, practice and ethics are in concert. Any decisions made in one, affects the others. Any practice should be expanding and open to possibility from any direction. What we learn in our practice, but most importantly the attitude we have in our practice, is what we bring into the classroom. I am interested in how you practiced in the past, but in the classroom we explore how you can practice in the future."

## COURSE PLAN

<b>Semester 1</b>	▲ Theoretical Frameworks	▲ Research Methods in CCD
<b>Semester 2</b>	▲ Brokering Partnerships and Policy Contexts	▲ Practice, Process and Evaluation
<b>Semester 3</b>	▲ Rethinking the Creative Cities	▲ Community Performance and Ritual
<b>Semester 4</b>	▲▲ Research Project	

### Legend

▲▲▲	Core Unit 75points	▲	Core Unit 25points	▲	Elective Unit 25points
▲▲	Core Unit 50points	▲	Core Unit 18.75points	▲	Elective Unit 12.5points
▲▲▲	Core Unit 37.5points	▲	Core unit 12.5points		

# GRADUATE CERTIFICATE IN VISUAL ART



## QUICK FACTS

### Duration

1 year part time

Course may also be completed over a two year period

### Campus

Southbank

### Fee Type ^

Domestic

Fee place \$8,096

^Fees are shown for 2012. Fees are subject to annual review and are shown as the total course fee.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree or equivalent in any discipline; or
- Five years equivalent, documented, professional experience.

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/gradcertva](http://www.vca.unimelb.edu.au/gradcertva)

## COURSE DESCRIPTION

This course is designed for students who have completed a degree and wish to further develop interests and skills in the visual arts. It will also serve as a refresher course for some professionals and improve the competitiveness of those seeking entry to the Master of Contemporary Art. The course will provide appropriate practical and theoretical coursework elements through studio workshops and studies in art history and theory.

## SUBJECTS

### Contemporary Art Practice A

Working in three-hour weekly studio workshops, you will select from painting, drawing, digital technologies, printmaking, sculpture, installation, performance or photography and/or combinations of the above and work on developing your knowledge of material and conceptual processes appropriate to the chosen art form. Everyone will present their art work at a group seminar during the semester.

### Contemporary Art Practice B

Consolidating experience gained in the chosen art form in Contemporary Art Practice A, your initiated projects are devised and developed in consultation with your tutor. You will prepare selected work and install it in a group exhibition in one of the School's exhibition venues and there will be a formal group discussion of and critical reflection about your artwork throughout the semester.

### Critical Issues in Contemporary Art A

Via a critical survey of art from the mid-to-late twentieth century, this subject addresses the development of modernism and postmodernism in both artistic practice and theory, and the shift from internationalism to globalism. It also deals with the concept of the avant-garde, its legacy and its critique within the expansion of popular culture and mass media throughout this period.

### Critical Issues in Contemporary Art B

Via significant cultural and technological developments over the last 20 years, this subject examines manifestations of new art in prominent exhibitions and critical publications. It offers an understanding of the complex nature of contemporary art across the scope of both new and traditional media, and across the range of innovative and retroactive or revisionary artistic practices.

### Studio Materials and Methods A

This subject addresses and introduces you to the field of contemporary art practice through a series of set projects that will explore the basic materials, methods and concepts of drawing and painting.

Developed specifically for Graduate Certificate students, this subject will focus on traditional techniques and methodologies as well as exploring other related media, technologies and processes.

### Studio Materials and Methods B

This subject addresses and introduces you to the field of contemporary art practice through a series of set projects that will explore the basic materials, methods and concepts of sculpture and digital and installation art forms.

Developed specifically for Graduate Certificate students, this subject will focus on traditional techniques and methodologies as well as exploring other related media, technologies and processes.



**Andrew Treloar**

Graduate Certificate in Visual Art 2010

## STUDENT PROFILE

"I started at the VCA's School of Art in the Art Afterhours short course, then I completed the Graduate Certificate in Visual Art in 2010 and this year I started the Postgraduate Diploma in Visual Art.

A typical day for me starts in the morning, I'll make some work in the studio then attend a tutorial, have some laughs, make some more work, chat to my friends, get some books from the library, juggle trips to the parking meter, drink more coffees than I can afford and in between all that I'll do some more work.

VCA has given me a nicely disjointed rhythm to make, criticise and show work, and a need to prioritise the practice. Alongside that, I've had new companions, random opportunities and an arena to work in. One of the highlights for me was exhibiting a large work of mine in the Student Gallery then being invited to install on the exterior wall of Space 28, VCA's performance space on Dodds St, Southbank."

## COURSE PLAN

<b>Semester 1</b>	▲ Contemporary Art Practice A	△ Critical Issues in Contemporary Art A	△ Studio Materials and Methods A
<b>Semester 2</b>	▲ Contemporary Art Practice B	△ Critical Issues in Contemporary Art B	△ Studio Materials and Methods B

### Legend

- ▲ Core unit 12.5points
- △ Core unit 6.25points

# MASTER OF CONTEMPORARY ART



## QUICK FACTS

### Duration

2 years full time  
200 point Masters Program with an exit qualification  
of Postgraduate Diploma (after 100 points)

### Campus

Southbank

### Fee Type ^

Domestic  
CSPs available \*  
Fee place \$16,800 per year

International \$26,016 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

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For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree in a relevant discipline and/or an Honours degree or the Graduate Certificate in Visual Art, with at least 70% in the major; or
- Documented, relevant professional experience.

### Extra Requirements

- Full curriculum vitae detailing all relevant professional experience – exhibitions, awards, commissions and publications.
- List the names of any academic staff at VCA School of Art with whom application has been discussed.
- A study proposal outlining the project and work program including aims and objectives and technical requirements (approximately 500 words).
- A folio consisting of, or documenting recent work relevant to the study proposal, a maximum of 15 jpeg images or 8 minutes of video (DVD format).

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### Website

[www.vca.unimelb.edu.au/mca](http://www.vca.unimelb.edu.au/mca)

## COURSE DESCRIPTION

The Master of Contemporary Art is a professional degree that serves as a bridge between undergraduate study and independent art practice, as a “refresher” program for artists who have been away from formal study, or as an entry point to tertiary education for mature artists who lack formal qualifications but have significant professional experience. It can also serve as an alternative route to study for a higher research degree including for those of recognised ability who have been unable to complete an honours year.

In consultation with your academic advisor you will prepare an individual study proposal appropriate to your studio practice. The program should provide a conceptual framework for development and incorporate a study plan for acquisition of the skills necessary to realise the projected work. The VCA presents an exhibition that incorporates work from both coursework and research Masters students every year. At the completion of the Master of Contemporary Art, your project will be presented to the public in this important exhibition.

This is a 200 point Masters program. After the successful completion of the first year (100 points), if you do not wish to continue to the second year, you may exit the course with a Postgraduate Diploma in Contemporary Art.

## SUBJECTS

The course is conducted through individual and group tutorials. Each student is allocated an Academic Advisor at the beginning of the course. Individual tutorials with the Academic Advisor and other staff provide the opportunity for one-to-one critical discussion regarding the formal, conceptual, personal or expressive bases of your work and its realisation. Group tutorials encourage critical discussion and debate in a peer group situation where the individual's work provides the starting point for consideration of a range of issues surrounding contemporary art practice.

### Studio Practice 1

In consultation with your Academic Advisor you will prepare an individual study proposal appropriate to your studio practice. The program should provide a conceptual framework for development and incorporate a study plan for acquisition of the skills necessary to realise the projected work.

## Professional Perspectives

This is a professional development seminar in the first semester of first year. Areas to be considered include various aspects of grant and proposal writing, professional exhibition models, professional documentation of artwork, ethical conduct, public liability, copyright, intellectual property, curatorial or museum sector questions, community involvement and small business regimes appropriate to professional visual artists.

## Studio Practice 2

You will prepare a refined study proposal appropriate to your studio practice. Under supervision you are encouraged to consolidate visual experimentations and expand conceptual frameworks in developing your practice.

## Studio Project

In the second year you prepare a proposal for a year-long studio project and its attendant critical and professional concerns. A focussed body of works will be developed over the year and emphasis will be placed on clarification of conceptual intent and working methodologies. Aesthetic and professional issues will be critically addressed in individual and group tutorials.

## Perspectives in Art and Cultural Theory

A series of weekly seminars dealing with the examination of texts and works of art that are formative in contemporary critical practices. The subject is run as a reading group and critical workshop. Discussion is focussed on critical methods and arguments demonstrated in the reading material and, according to opportunity, on current art exhibitions or events.



Laura Skerlj  
Master of Visual Art 2011

## STUDENT PROFILE

“Before coming to study at the VCA, I lived in Northern NSW and then Brisbane, where I studied Art History and Journalism. Starting to work in the field, I found the theoretical, historical and analytical side of art very interesting, yet at some point I realised I needed to get my hands dirty and actually make things again. I have realised that most students in my course have varied work and study backgrounds, and this can add to the wealth of experience and interest you bring to your practice. For me, writing about art has become an exciting sideline to my practice that combines art and analysis.

The VCA has taught me how to think about art, to foster a changeable and expanding practice, and to locate myself in the contemporary art world. In the past two years there have been a handful of revelatory moments. When you come through a challenging conceptual or technical point in your art making, and a door opens up to the next idea, you feel this incredible sense of understanding what you are doing. Hopefully the next few years will entail travel to some strange and natural wonders for inspiration, making work for a solo exhibition, some collaboration, and possibly further study.”

## COURSE PLAN

Semester	Units	Subjects
Semester 1	▲ Studio Practice 1	▲ Perspectives in Art and Cultural Theory 1 ▲ Professional Perspectives
Semester 2	▲▲ Studio Practice 2	▲ Perspectives in Art & Cultural Theory 2
Semester 3	▲▲▲ Studio Project	▲ Perspectives in Art & Cultural Theory 3
Semester 4	▲▲▲ Studio Project (continued)	▲ Perspectives in Art & Cultural Theory 4

## Legend

▲▲▲	Core Unit 75points	▲	Core Unit 25points
▲▲	Core Unit 37.5points	▲	Core unit 12.5points

# MASTER OF FILM AND TELEVISION



## QUICK FACTS

### Duration

2 years full time  
200 point Masters Program with an exit qualification of a Graduate Diploma (after 100 points)

### Campus

Southbank

### Fee Type ^

Domestic  
CSPs available \*  
Fee place \$25,472 per year

International \$34,272 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
- At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

### Extra Requirements

Selection test (visual and written) and a presentation of a folio of creative work (1-2 short films) if invited to interview.

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mftv](http://www.vca.unimelb.edu.au/mftv)

## COURSE DESCRIPTION

The course can be undertaken in one of four specialised directing streams:

- Animation
- Documentary
- Narrative
- Post-Production and Visual Effects

You are trained in research methods, screen language and writing, and then write, direct and edit your own productions. During the program all students assume responsibility for the creative and technical production of a major project at a professional level.

This is a 200 point Masters program, you may exit the course after completing 100 points with a Graduate Diploma in Film and Television.

## SPECIALISATIONS

### Animation

The Animation specialisation is based on practical exploration and development of animation screen production, and covers screenwriting, storyboarding, idea development, experimentation, character design and expression, 2D, stop-motion, motion effects, sound, visual music, editing as well as exposure to a wide range of relevant software. You will be challenged to respond to set problems; and encouraged to pursue your own creative thinking to keep the material fresh and relevant to your own experience.

### Documentary

If you have an enquiring mind and a highly visual outlook, then documentary filmmaking is an inspired choice of profession. Documentary at the VCA will challenge you to create critically reflective films that capture a distinct place and time in our society. The program combines an active study of documentary history and theory to help you become a critically reflective practitioner. You will work with a small cohort of fellow students, crewing on each others' films, and learning to appreciate other people's points of view as well as your own.

### Narrative

In the Narrative specialisation you write, direct and edit your own short films with a full online grade and sound mix. The specialisation involves a substantial screenwriting component, including one-on-one tutoring from your convenor and screenwriting lectures presented by internationally renowned industry professionals. You will also participate in craft-based workshops in camera, lighting, editing, sound and directing.

### Post- Production and Visual Effects

Postproduction and Visual Effects provides training in the principles and practice of editing, multi-layer compositing and title design; in camera, lighting and design; as well as data management and workflow processes central to the postproduction environment. As part of the program, you will write, direct and edit your own project work and be responsible for the completion of the project's postproduction and visual effects.



**Ryan van Dijk**

Master of Film and Television (Narrative)

## STUDENT PROFILE

"I completed a Bachelor of Law/Business at the University of Queensland. There I made films for the UQ Law Revue, a comedy stage show. Film has always been my passion and so I decided on completing my degree that I would apply to the VCA.

There is no typical day at the VCA. In the first half of the year you could find me at a screenwriting lecture, a lighting or camera workshop or running scenes working with actors. But in the second half of the year it will be frantically making pre-production phone calls, on set or in the editing suites.

Studying film at the VCA has helped me to realise that my passion really lies in screenwriting. In a few years I would love to be writing for a comedy television series or film. It is rare that one gets the opportunity to study what they are really passionate about. I have always loved movies, and now I watch, write and make movies for homework. How good is that?"

## COURSE PLAN

<b>Semester 1</b>	▲ Assigned Projects 1A	▲ Screen Language 1A	▲ Screenwriting 1
<b>Semester 2</b>	▲▲ Assigned Projects 1B	▲ Screen language 1B	
<b>Semester 3</b>	▲ Assigned Projects 2A	▲ Screen Language 2A	▲ Screenwriting 2
<b>Semester 4</b>	▲▲ Assigned Projects 2B	▲ Screen Language 2B	

### Legend

▲▲	Core Unit 50points	▲	Core Unit 25points
▲▲▲	Core Unit 37.5points	▲▲	Core unit 12.5points

# MASTER OF PRODUCING



## QUICK FACTS

**Duration**  
18 months full time

**Campus**  
Southbank

**Fee Type** ^  
CSPs available \*  
Fee place \$16,800 per year

International \$26,368 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

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For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
- At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

### Extra Requirements

Presentation at interview.

**The VCA and Music Student Centre**  
Phone: +61 3 9035 9495  
Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

**Website**  
[www.vca.unimelb.edu.au/mproducing](http://www.vca.unimelb.edu.au/mproducing)

## COURSE DESCRIPTION

The Master of Producing is a practice-based graduate coursework degree that focuses on the creative and business aspects of being a successful producer in the film, television and allied industries.

The program will extend your creative abilities and business skills by requiring you to work in the role of Producer on student films; you will develop a sound understanding of the structure of the Australian Film, Television and allied industries, and produce a short creative project.

## SUBJECTS

### Producing and the Creative Process

This subject introduces you to the creative processes and stages in the development of film and television product. You will be exposed to script and story analysis, trained in pitching potential film and television product as well as widening your understanding of screen theory and practical production knowledge.

### Screenwriting

This subject is taught in lectures, classes and tutorials. It deals with moving picture language and principles of characterisation and dramatic form. You will undertake screenwriting exercises and develop scripts for tutorials. You will also have the opportunity to undertake screenwriting classes relevant to your strand of study.

### The Business of Producing 1A

Through lectures, guest speakers, workshops and exercises you will begin to understand the mechanics of screen production. During the semester you will participate in production exercises to gain first hand 'on set' practice and develop knowledge about safety, release forms and music rights that relate directly to the production/s you will produce in Semester Two.

### The Business of Producing 1B

Here you undertake the role of producer on one major short film production, putting into practice the business items you have learnt to date and extending to budgeting and scheduling. You develop a sound knowledge of marketing and distribution within the film, television and allied industries and learn about the national and international cinema box office and its effect on production. You learn about innovative new ways of distribution for cinema, television, cable and digital industries.

### The Business of Producing 2

Through lectures and guest speakers, you will be exposed to areas such as working with government funding bodies, entertainment law, negotiating deals and small company business skills.

### Production Collaboration

You are introduced to the culture and practice of collaborating in a film and television environment. Everyone is required to form a creative partnership or team and to follow at least one screen project through its entire process. You will take the role of producer of a student production and will be expected to oversee the project from pre-production through production to post production including its distribution and marketing strategies.

### Producing and the Industry

You are able to choose an industry attachment or a substantial research document that prepares you for a career within the entertainment industry. If you choose an attachment you will be expected to find a film, television or allied industry attachment for a period of two to four weeks intensively or weekly for six to ten weeks. If you choose to complete the research document you will develop a creative concept or idea and turn it into a viable product, worthy of financing.



**Gus Howard**  
Lecturer in Film and Television (Producing)

## TEACHER PROFILE

"The combination of creativity and logic that keeps the process of filmmaking going is evident in everything worthwhile I have experienced. I have been producing mainstream drama since the late 1980s and have made a lot of television, including the long-running show Blue Heelers, and more recently the ABC TV series Rain Shadow. Prior to that I worked on, as well as produced, mostly feature films and mini-series.

This course has been premised on the notion that producers make films. By this I mean that the health of the Australian film and television industry, and its relationship with the public, is as much down to the decisions made by producers to make the material that the public sees as it is to the efforts of writers and directors. No film gets made without a producer driving it. I have long been aware that this essential fact is generally overlooked. This means that producing is a creative role, every bit as much as it is a business and development role. Subsequently, the creative development of young producers is of utmost importance to the future of filmmaking."

## COURSE PLAN

<b>Semester 1</b>	▲▲ Producing and the Creative Process	▲▲ Screenwriting	▲▲ The Business of Producing 1A
<b>Semester 2</b>	▲▲▲ Production Collaboration	▲▲ The Business of Producing 1B	
<b>Semester 3</b>	▲▲ The Business of Producing 2	▲▲ Producing and the Industry	

### Legend

▲▲▲	Core Unit 37.5points	▲▲	Core Unit 25points
		▲	Core unit 12.5points

# MASTER OF SCREENWRITING



## QUICK FACTS

**Duration**  
18 months full time

**Campus**  
Southbank

**Fee Type** ^  
Domestic  
CSPs available \*  
Fee place \$16,800 per year  
International \$26,368 per year

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## MORE INFORMATION

### Entry Requirements

- An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
- At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

### Extra Requirements

- Written selection test. Presentation of creative writing folio if invited to interview.

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**Website**  
[www.vca.unimelb.edu.au/mscreenwriting](http://www.vca.unimelb.edu.au/mscreenwriting)

## COURSE DESCRIPTION

The Master of Screenwriting is a practice based course designed for those who have a desire to tell audience-driven stories via a visual medium.

## SUBJECTS

### Feature Film Writing

This subject develops an understanding of fundamental elements of feature film writing through craft- based classes and workshops. You will analyse and discuss feature scripts and attend film screenings and in doing so develop knowledge of areas such as traditional screen narrative structure, character development and writing for a visual medium.

### Television Writing

This subject is an introduction to the imperatives and practices of writing for longer form television series, where you will be made familiar with contemporary TV program development practices and gain an understanding of essential development documents such as the TV series 'Bible'. You will also gain insight into the nature of television as a collaborative writing medium and the current television landscape.

### Storytelling Workshop

This workshop examines some of the elements that constitute universal principles of effective storytelling. You are required to write short prose or script format exercises which are shared with the class and discussed. Emphasis is on examining how an audience's engagement is impacted by a writer's creative choices in areas such as point of view, narrative structure, authentic detail and content. Much attention is also paid to word craft. You practice precise, economical and evocative writing, as required by the screen media.

### Major Screenwriting Project

You are expected to write a complete first draft, long-form script project most likely a feature film script or equivalent length television script(s) plus 'Bible'. You will also take part in regular small group tutorials where work in progress will be discussed and feedback given by the tutor and your peers. Written and verbal feedback on your first draft will be given at end of the semester before proceeding to further drafts. You will also attend complementary craft and industry based workshops.

### Script Development Hothouse

Through working with actors and professional writers, this short intensive workshop enables you to make significant progress in the development of your first draft script. Run intensively over three to four days, you learn how to work with actors to workshop a scene from your script. You also meet one-on-one with professional writers for individual script feedback discussion.

### Writing and Rewriting

Following on from 'Major Script Project', you undertake to write subsequent drafts of your script. By the end of semester you are expected to have completed a second draft long-form script. You will attend regular small group script tutorials where work in progress will be discussed and feedback given by tutor and peers as well as complimentary craft and industry classes during the semester.

### The Business of Screenwriting

This subject combines both the creative necessities and the ability to generate income through writing. The focus of this subject is the business behind the screenwriting industry in both national and international arenas. Delivered by industry professionals including representatives from funding bodies, professional writers, distribution companies, new media creatives, directors, and producers, this subject will enable students to define the business aspects of the industry.



**Sandra Scibberras**  
Lecturer in Film and Television

## TEACHER PROFILE

"Coming to truly understand how a concept or idea can transform into a screenplay and to make that happen is one of the main strengths of the course. We want people from all walks of life to discover that screenwriting is a wonderful way in which to tell stories.

The course is pitched at a level that a new screenwriter or a prolific one, can learn how to take their ideas and complete to a draft that is industry ready. The way in which we teach some of our subjects are far more hands on and practical as opposed to lecture or tutorial style all the time.

Our students work with actors and directors to really flesh out their work in development. This is one of the other great advantages of studying here at the VCA in this new program.

Working as a feature film director, screenwriter and script editor continues to impact on my teaching skills. The direct linkage between what I experience in my professional practice and my students is immediate. The film industry is often changing with technology and production, so it is important that this understanding has direct impact on our current students."

## COURSE PLAN

**Semester 1**    ▲ Feature Film Writing    ▲ Television Writing    ▲ Storytelling Workshop

**Semester 2**    ▲▲ Major Screenwriting Project    ▲ Script Development Hothouse

**Semester 3**    ▲▲ Writing and Rewriting    ▲ Business of Screenwriting

### Legend

▲▲▲ Core Unit 37.5points    ▲ Core Unit 25points  
▲▲ Core Unit 18.75points  
▲ Core unit 12.5points

# MASTER OF TRANSNATIONAL ARTS



## QUICK FACTS

### Duration

2 years full time  
200 point Masters Program with an exit point for a Postgraduate Diploma (after 100 points)

### Campus

Southbank

### Fee Type ^

CSPs available \*  
Fee place \$12,832 per year  
International \$20,128 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

– Completion of a relevant three year undergraduate degree with an average of 70% in the related major (or equivalent)

### Extra Requirements

Emerging visual or performing arts or film-based practice of at least three years demonstrated via folio of work and interview.

### The VCA and Music Student Centre

Phone: +61 3 9035 9495  
Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mtransarts](http://www.vca.unimelb.edu.au/mtransarts)

## COURSE DESCRIPTION

The interdisciplinary Master of Transnational Arts provides opportunities for students to undertake part of their research and practice within a transnational context of cultural exchange. Through your individual practice, you will explore ideas of translation between languages, between art forms and between knowledge domains. You are encouraged to develop a range of culturally involved understandings and highly experimental modes of representation to help facilitate the communication of ideas to international audiences.

Through experimental teaching and projects led by local and international artists, academics, curators and writers, this degree seeks to develop your capacity to create new networks, understandings and appreciations of international contexts in preparation for artist residencies, exchanges, exhibitions, arts-based research and collaboration. Projects will most likely involve students travelling overseas. You may be required to fund your own travel expenses, though every attempt will be made to arrange funding for travel and accommodation.

Opportunities include:

- Youkobo Art Space Tokyo,
- Merzbarn Environmental Engagement Residency, Cumbria, UK
- Intermedia arts, Amherst College, Massachusetts, USA
- Art and Architecture, Ecole Nationale Supérieure d'Architecture de Versailles, France
- Blood Mountain Artist Residency, Budapest, Hungary
- Central Academy of Fine Art, Beijing
- Bow Arts Studio Program, London
- Indonesian Artist Run Collectives, Jogjakarta National Museum
- Hong Kong Composers Collective

In addition The Centre for Ideas will help facilitate new networks and contacts specific to your individual projects.

This is a 200 point Masters program, you may exit the course after completing 100 points with a Postgraduate Diploma in Transnational Arts.

## COURSE OUTCOMES

This course also prepares you for entry into arts-based PhD and other graduate research programs.



**Dr Elizabeth Presa**  
Lecturer, Centre for Ideas

## TEACHER PROFILE

"I am a visual artist working with sculpture, video and installation art. My work employs a range of processes and materials from casting to sericulture. I often use philosophical and literary texts as the starting point of my work and at times I've worked with philosophers themselves - including Jacques Derrida, Jean-Luc Nancy and Alexander Garcia Düttmann. My practice has taught me that art is boundless and that one must be attentive to people and things in the world and beyond. I was a student at the VCA many years ago in the Sculpture Department at the School of Art. What I learned was a way of being in the world that enables me to give form and meaning to things through my own art practice. I consider this a gift. It is something that each student should have the opportunity of developing for themselves.

The Centre for Ideas' new Master of Transnational Arts is designed to give students exciting opportunities for working experimentally across a range of disciplines, within an international context. The range and quality of people connected to the Centre for Ideas that includes not only colleagues from across the Faculties of the University of Melbourne, many of whom contribute to the Centre for Ideas, but also eminent international and Australian theorists, philosophers, writers, curators, architects, scientists and visual and performing artists."

## COURSE PLAN

<b>Semester 1</b>	▲ Philosophy and Ideas for Artists	▲ East /West: Space, Time, Body	▲ Electronic Arts: Inventing Technologies	▲ Writing: Inside and Outside the Text
<b>Semester 2</b>	▲ Independent project: Image, Sound, Text. Performance	▲ Do It: Translating Languages	▲ The Politics of Art as Social Activism	
<b>Semester 3</b>	▲ Philosophy and Cultural Translation	▲ Sensorium: Art and Perceptual Ecologies	▲ Dwelling: Architectures of Space	▲ Forming Postcolonial Identities: Arts in Asia
<b>Semester 4</b>	▲▲ Independent project: Journey to the Surface of the Earth			

## Legend

- ▲▲ Core Unit 50points      ▲ Core Unit 25points  
▲ Core unit 12.5points

# POSTGRADUATE CERTIFICATE IN VOICE STUDIES



## QUICK FACTS

### Duration

1 year full time

### Campus

Southbank

### Fee Type ^

CSPs available \*

Fee place \$4,976 per year

International \$13,008 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

– Completion of a three-year undergraduate degree in Acting, Theatre, Creative Arts or Performance Studies.

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/pgcertvs](http://www.vca.unimelb.edu.au/pgcertvs)

## COURSE DESCRIPTION

This course is designed to provide study and practice in voice for individuals who wish to follow a career in voice teaching. It is particularly likely to appeal to professionals who already have a knowledge and interest in the voice e.g. actors, directors, drama teachers and trained singers.

The program develops your skills in the practice of using voice, language and text in preparation for rehearsal and production in school and community settings or for your own professional context and development. You will critically examine and practice approaches suitable for working with the voice and speech in a variety of specialist environments.

By the end of the course you will have developed effective diagnostic tools for enhancing voice practice and have your own approach for working with the relationship between voice, speech and text.

## SUBJECTS

### Voice Skills

This subject provides you with the practical application of voice skills for individual development.

### Reading the Text

You study a variety of texts which follow a traditional form of dramatic action, dialogic interaction and narrative logic.

### Voice Pedagogy

You learn planning skills for developing a voice curriculum or training program in your particular environment.

### Applied Voice Skills

The focus is upon applying voice skills for your own professional development as well as extending vocal pedagogical skills for effective use in your specialist setting.



**Dr Martina Ann Crerar**

Postgraduate Diploma in Performance Creation  
(Voice Studies) 2009  
Director of Teaching & Learning and Director of  
Creative Arts at Dominic College, Tasmania

## STUDENT PROFILE

“VCA taught me the importance of working on the body. The extensive studio training reminded me of the importance of alignment, or released jaws, or reflexive breathing. If I get busy in my work, I can forget to breathe. It sounds simple, but it's not. The challenge of voice work is to retain the daily practice, to realise that changing your habits is a lifelong commitment. Voice work is about changing how you use and produce your voice and speech, every time you talk, and even when you don't. It has changed every interaction I have and it has made me a much better teacher.

Some of the highlights of the course for me included establishing a unit of work on voice for the Puppeteers. And then I did the same with the Directors. The Voice lecturers pushed me hard to show initiative, to set my own goals, and to find my own pathways for development. Then they supported me realising them. My placements were also a tremendous highlight, as I worked at the National Theatre, and the Sydney Theatre Company. Definitely a thrill to finish off my course! It allowed me to apply my learning in a practical, professional context.”

## COURSE PLAN

<b>Semester 1</b>	▲ Voice Skills	▲ Reading the Text
<b>Semester 2</b>	▲ Voice Pedagogy	▲ Applied Voice Skills

## Legend

▲ Core unit 12.5points

# POSTGRADUATE DIPLOMA IN PERFORMANCE CREATION



## QUICK FACTS

**Duration**  
1 year full time

**Campus**  
Southbank

**Fee Type** ^  
CSPs available \*  
Fee place \$16,800 per year

International \$24,704 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

– An undergraduate degree or qualification or combination of qualifications in a discipline relevant to the chosen stream, or at least 5 years documented professional experience in an area relevant to the chosen stream.

### Extra Requirements

Selection test, audition and interview.

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/pgdippc](http://www.vca.unimelb.edu.au/pgdippc)

## COURSE DESCRIPTION

The Postgraduate Diploma in Performance Creation brings together choreographers, directors, designers, and animateurs in a flexible program which enables distinct discipline specialisations as well as cross-collaborative and interdisciplinary projects through common subject areas. The course is focused on nurturing and developing arts practitioners who will contribute through leadership, research, performance development to Australian culture in the arts.

## SPECIALISATIONS

### Animateuring

The Animateuring specialisation focuses on an investigation of contemporary performance practice and research. It emphasises the core roles of the animateur including maker, performer, initiating artist, collaborative artist, ensemble artist, community facilitator - 'one who makes it happen'. As a trans-disciplinary artist the specialisation invites participants from all artistic practices interested in performance outcomes (performing and visual art, dance, design).

### Choreography

The Choreography specialisation brings together dance-based performance creators from across contemporary settings. It aims to facilitate proficiency in all aspects fundamental to movement design and compositional realisation, while encouraging the mobilisation of expressive and imaginative faculties to realise individual creative vision and skills in artistic leadership. It provides a rich intersection of dance-making, performance, physical training, choreographic process, creative facilitation and new-work development.

### Directing

The Directing specialisation aims to equip you with the skills to operate with technique, process and imagination as directors. It will develop your individual vision and skills in artistic leadership so that you can operate within the existing and emerging theatre professions, as well as bringing to the art form new initiative and creative energy.

### Design

The Design (Set and Costume) specialisation teaches you the skills to develop a high standard of compositional realisation, as set and costume designers with individual vision and skills in artistic leadership. Design students receive hands-on experience working on VCA productions in Dance, Theatre and Music Theatre as well as events with arts external companies.

### Lighting Design

The Lighting Design specialisation aims to equip you with the skills to work as lighting designers with individual vision, and skills in artistic leadership. Lighting Design students receive hands-on experience working on VCA productions in Dance, Theatre and Music Theatre as well as events with arts external companies.

### Sound Design

The Sound Design stream aims to develop your skills to operate with technique, process and imagination. You will develop a high standard of compositional realisation, as sound designers with individual vision and skills in artistic leadership. Sound Design students receive hands-on experience working on VCA productions in Dance, Theatre and Music Theatre as well as events with arts external companies.

## COURSE OUTCOMES

Graduates of this program are eligible for consideration for Masters level coursework programs at the School of Performing Arts including the Master of Choreography, Master of Writing for Performance and Master of Design for Performance. If graduates can show five years of documented, relevant professional experience they may also be considered for VCA's research course Master of Fine Arts (Dance, Production or Theatre).



**Sally Lewry**

Postgraduate Diploma in Performance Creation  
(Animateuring)

## STUDENT PROFILE

"After completing my undergraduate study in Performance Creation at the University of Western Sydney, Theatre Nepean I continued to make work independently and with the support of various companies in Sydney. A few years ago I decided to make the move to Melbourne, I had some peers here who spoke very highly of the degree and suggested I check it out. I felt it would be a great way to connect with artists in Melbourne and give my artistic practice a year of focus and some much needed sustenance. I was excited by the practitioners who were part of the VCA staff and felt ready to return to study with the rigour of a slightly older, more mature and hungrier artist than I was at undergraduate level.

A highlight for me this year was a collaboration I was involved with in first semester. A fellow student and I created a site-specific work, with an equally satisfying process and final result. A great friendship and artistic collaboration developed from this experience, which was a definite highlight for me."

## COURSE PLAN

<b>Semester 1</b>	▲ Performance Theory and Organisation A (All specialisations)	▲ Cross Discipline Studies (All specialisations)	▲ Applied Project A (within stream)	▲ Discipline Skills A (within stream)
<b>Semester 2</b>	▲ Performance Theory and Organisation A (All specialisations)		▲ Applied Project B (within stream)	▲ Discipline Skills B (within stream)

### Legend

- ▲ Core Unit 25points
- ▲ Core unit 12.5points

1.



2.



3.



4.



5.



1.  
Julietta Boscolo  
Master of Film and Television (Narrative)  
production still from *Safe* (2010)

2.  
Dylan Stratham  
*Bad Connection Installation* (2009)  
Photograph: David Hannah

3.  
Thomas Gibbs  
Photograph: Michel Szczepanski

4.  
Lamine Sonko  
Photograph: Bill Poon

5.  
Photograph: Jeff Busby 2010

# MASTER OF CHOREOGRAPHY



## QUICK FACTS

**Duration**  
1 year full time

**Campus**  
Southbank

**Fee Type** ^  
Domestic  
CSPs available \*  
Fee place \$16,800 per year

International \$26,016 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- Applicants to have a relevant four year undergraduate degree with at least 70% average across the degree and 80% in practical projects; or
- Postgraduate Diploma in Performance Creation (Choreography stream) with at least 75% average across the degree and 80% in practical projects; or
- Equivalent documented professional dance experience of at least five years, and demonstrated artistic ability

### Extra Requirements

Selection by interview and audition

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mchor](http://www.vca.unimelb.edu.au/mchor)

## COURSE DESCRIPTION

The Master of Choreography allows you to further develop your knowledge and skills in the area of choreography. The course provides a framework for acquiring skills in choreography, including the capacity for you to further develop your unique creative qualities.

The course is designed to contextualise your creative activity within local and global art worlds. It develops your communication abilities and capacity to collaborate with other art forms. It fosters your ability to identify and seek out opportunities for artistic collaboration within communities and develops your capacity to discriminate and make choices at all stages of artistic creation.

## SUBJECTS

### Process and Practice

This subject investigates the inter-relationship of form and content in choreography. You will explore particular approaches to movement and the organisation of choreographed form in furthering a personal approach to dance making.

### Performance and Research Approaches

The subject combines an exploration of research forms of inquiry and arts practice with analysis, discussion and critique of performance-making. Descriptive (psychological and physical) and interpretative perspectives are explored through the viewing of live performance and reviewing recorded documentation of performances, installations and events.

### Project A

The subject involves the development and presentation of a new work in progress and its critical evaluation and discussion with artistic peers. The practical exploration of ideas and concepts includes the formulation of work plans, rehearsal processes and resourcing strategies.

### Project B

The subject focuses on the preparation and realisation of a dance performance, installation or event of 30-40 minutes and a 8,000 word research document.



**Caley O'Neill**  
Teacher, Maker, Performer

## STUDENT PROFILE

"After completing my undergraduate study at the University of NSW I moved to Melbourne to study at the VCA. I began with the Postgraduate Diploma in Performance Creation then moved onto the Master of Choreography the following year.

Perhaps the most enjoyable part of the course was being taught by some of Melbourne's top choreographers, practitioners and makers. Every day people like Lucy Guerin, Rosalind Crisp, Rebecca Hilton, Ros Warby and Phillip Adams, were directing and informing you. You are constantly surrounded by like-minded and artistic people. Our classes were filled with directors, costume and set designers, animators and animation artists. I particularly loved having classes with students from other schools.

I used to be inspired by extremely stylised dance but now after being at the VCA I am excited by dynamic, abstract and innovative art that pushes the boundaries. I am moved by the simple and delicate. I love work that takes the audience out of the typical passive viewing state and submerses them into an entirely new world. "

## COURSE PLAN

**Semester 1**    ▲ Process & Practice                      ▲ Performance and Research Approaches                      ▲ Project A

**Semester 2**    ▲▲ Project B

### Legend

▲▲ Core Unit 50points                      ▲ Core Unit 25points  
▲ Core unit 12.5points

# MASTER OF WRITING FOR PERFORMANCE



## QUICK FACTS

**Duration**  
1 year full time

**Campus**  
Southbank

**Fee Type** ^  
Domestic  
Fee place \$16,800 per year

International \$26,016 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- Completion of a relevant four year undergraduate degree with a minimum average of 70% across the degree and a minimum average of 80% in practical projects in the relevant discipline in year four (or equivalent); or
- Extensive, relevant documented professional experience and artistic ability.

### Extra Requirments

Curriculum vitae, portfolio of work and interview

**The VCA and Music Student Centre**  
Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mwritperf](http://www.vca.unimelb.edu.au/mwritperf)

## COURSE DESCRIPTION

The one-year Master of Writing for Performance focuses on developing the skills and emerging aesthetic of the individual and collaborative writer for diverse forms of contemporary live performance.

Through a combination of writing workshops, critical seminars, and discussions you will develop skills in writing for the diverse contexts in which live performance can be made, alongside a deeper understanding of the relationship between the playwright and the cultural contexts within which they write.

The course focuses on contemporary writing in both Australia and overseas, but with particular attention to the diversity of voices and cultures in Australian writing. You are also equipped with research skills for developing and reflecting on your own work as well as that of others, and the academic writing skills to articulate your own practice in the context of contemporary cultural and performance theory.

## SUBJECTS

### Research and New Performance Writing

You will engage with a range of contemporary Australian and international trends in writing for performance, focusing on practices of investigation and reflection, with a view to structural and formal innovation. Guest writers from a diverse range of contemporary contexts and communities in Australia will discuss their processes and approaches to the creation of new forms.

### Dramaturgy, Text and Performance

This subject focuses on close reading and analysis of existing plays and scenarios drawn from a range of pre-dramatic, dramatic, post-dramatic and other performance contexts. Theories of dramaturgy from Aristotle through Lessing to Brecht, Lehmann and the 'new dramaturgies' of the post-dramatic, as well as other forms of 'script' (e.g. choreographic, film script and treatment, digital media, live art, ritual) will be examined.

### Writing for Performance 1- Solo Writing

In this practice-based subject you undertake a range of writing classes and exercises with the aim of developing techniques for the generation and structuring of original material for live performance. Focus will be given to explorations of form and content, and to new challenges

to writing form and content provoked by international and Australian contexts and examples. You will read and workshop each other's pieces and participate in master classes with visiting professional playwrights.

### Writing for Performance 2- Collaborative Writing

You engage in a range of collaborative writing exercises including working with performers on a small group devised project, team writing, improvisation, writing with and for communities, and collaborative adaptations of existing dramatic texts. The subject focuses on the relationship between form and content, and between performers and the audience, on tensions between order and disorder, questions of authorship, and what constitutes performance in the hyper-real digital age.

### Writing for Performance 3- Portfolio

You develop solo and group work seeded in Semester One. A portfolio of writing is created, including one major, full-length and one minor, shorter work, in different forms. Readings and workshops will culminate in a season of public 'performance readings' of works at VCA or other professional venues around Melbourne. You will also complete an exergisis relating to your portfolio.

### Writing from Performance

Like all art, live performance is constituted in part by some elements and enigmas that are not easily expressed by means of language. The subject familiarises you with established conventions and traditions pertinent to writing from and after performance, including the review, the critical review and analysis, exegesis, dissertation, thesis and reflection, while also challenging those conventions to represent new and evolving forms of performance and writing. Writing exercises in this subject will respond to the performance work of others (both inside the VCA as well as professional work including work presented at the Melbourne International Arts Festival).



**Raimondo Cortese**

Lecturer, Master of Writing for Performance

## TEACHER PROFILE

"From the start those involved in creating this program have been encouraged to dream up a course that is ideal— one that we believe students and writers (including myself) would love to do if they had the opportunity. It is designed to give students the skills and experience to create and sustain a professional writing career in the modern world. To my mind, it is the eclectic nature of the course, the sheer intensity of having such a detailed focus on the wealth of theatrical forms to be found in contemporary practice, as well as history that will make the course so tremendously exciting.

I've created works in most areas of writing, including over thirty professionally produced plays – often with the company I founded in 1994 called Ranters Theatre – as well as fiction, poetry, visual poetry, essays, radio, have worked as a dramaturge and script editor, and am currently writing a feature film script, a TV pilot, a novel (as part of a PhD) and two new theatre texts. My practice and teaching go hand-in-hand. I don't believe there is ever a substitute for actual experience. It is extremely important that students understand theory, and the various creative processes by which artists make their work, as it broadens their outlook and encourages them to frame their work in a way that perhaps they're not used to. But experience is about training your eye and ear. My experience with writing has taught me to trust my instincts – but this doesn't blind me to the fact that my instincts have been wrought through years of practice. My firm belief is that performance or script writing needs to be rooted in practice, but must also include a rigorous investigation of aesthetics. Discovering the work of other writers and performance makers helps students to take risks – allows them to see their work in the context of a wide community."

## COURSE PLAN

<b>Semester 1</b>	▲ Research and New Performance Writing	▲ Dramaturgy, Text and Performance	▲ Writing for Performance 1 (solo writing)	▲ Writing for Performance 2 (collaborative writing)
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<b>Semester 2</b>	▲▲ Writing for Performance 3 (portfolio)	▲ Writing from Performance
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### Legend

▲▲ Core Unit 37.5points    ▲ Core unit 12.5points

# MASTER OF DESIGN FOR PERFORMANCE



## QUICK FACTS

**Duration**  
1 year full time

**Campus**  
Southbank

**Fee Type** ^  
Domestic  
CSPs available \*  
Fee place \$16,800 per year

International \$26,016 per year

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\*Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree of four years in a relevant discipline, with at least 70% across the degree and 80% in practical projects in the relevant specialisation in year 4; or
- Documented professional experience of at least 5 years and demonstrated artistic ability.

### Extra Requirements

Curriculum vitae, portfolio of work and interview

### The VCA and Music Student Centre

Phone: +61 3 9035 9495

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mdesperf](http://www.vca.unimelb.edu.au/mdesperf)

## COURSE DESCRIPTION

This course provides a substantial professional development opportunity for emerging designers specialising in set and costume, lighting and sound. It provides an enriched pathway into the profession for emerging designers for theatre, dance and other performing arts by developing their technical, conceptual and creative abilities.

## SUBJECTS

### Design Projects 1 and 2

In these subjects you are able to extend your technical and creative knowledge within an actual production environment. You are assigned to at least one major or two smaller placements on productions, staged either within or beyond the VCA, in positions requiring a high degree of creativity and leadership. The subject also requires the writing of an essay - either in written form or alternatively expressed - related to one of the projects to which you have been assigned.

### Design Techniques and Processes

This subject prepares you to employ an advanced level of technical and conceptual skill and creativity in design project work in the performing arts. Design training in each of the streams of set and costume, lighting and sound will include a deeper engagement with fundamental design principles and processes, an engagement with design for new performance forms, and experience in using contemporary digital and other design technologies.

### Research and Design Practices

You will engage with a range of contemporary Australian and international trends in design for performance, focusing on practices of investigation and reflection, with a view to structural and formal innovation. Guest artists from a diverse range of contemporary contexts and communities in Australia will discuss their processes and approaches to the creation of new forms. The subject also focuses on different forms of inquiry and concepts of arts practice as research.

## Writing from Performance

Like all art, live performance is constituted in part by some elements and enigmas that are not easily expressed by means of language. The subject familiarises you with established conventions and traditions pertinent to writing from and after performance, including the review, the critical review and analysis, exegesis, dissertation, thesis and reflection, while also challenging those conventions to represent new and evolving forms of performance and writing. Writing exercises in this subject will respond to the performance work of others (both inside the VCA as well as professional work including work presented at the Melbourne International Arts Festival).



**Leon Salom**  
Lecturer in Production (Design)

## TEACHER PROFILE

"I have continued to practice as a designer since graduating from WAAPA in 1995. After designing primarily for theatre and live performance for the first ten years of my career, I have been more involved with production design for film and television over the last few years. On my most recent project, I completed a Production Design Internship on the ABC1/Matchbox pictures production of *The Slap*. Currently, I am designing a short film with award-winning, director cinematographer team Jessica Barclay Lawson and Edward Goldner.

Through my experience in the performing arts industry I have developed a deep understanding of what is required of a designer. I use this knowledge as the basis of what I teach to ensure that the content of the program is current and meaningful to emerging designers as well as for the industry they will be entering. Supporting students so that they can attain a professional standard of design ability is highly rewarding."

## COURSE PLAN

**Semester 1**    ▲ Research and Design Practice    ▲ Design Techniques and Processes    ▲ Design Projects 1

**Semester 2**    ▲ Writing from Performance    ▲▲ Design Projects 2

### Legend

▲▲ Core Unit 37.5points    ▲ Core Unit 25points  
▲ Core unit 12.5points

# GRADUATE CERTIFICATE IN INDIGENOUS ARTS MANAGEMENT



## QUICK FACTS

**Duration**  
6 months

The course is delivered in four one-week intensives over six months. There are two intakes in February to June and July to December.

**Campus**  
Southbank

**Fee Type** ^  
Domestic  
CSPs available \*  
\$7,696 per year

^ Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.

\* Commonwealth Supported Places (CSPs) are only available for eligible domestic students.

For more information about financing your studies go to page 41 of this brochure.

**Contact Hours**  
160 hours

**Application Closing Date**  
Semester One: 30 November 2011  
Semester Two: 31 May 2012

## MORE INFORMATION

### Entry Requirements

- An undergraduate degree in a relevant discipline and at least one year's full-time, documented, relevant work experience; or
- A two-year postsecondary course of study with at least three years of full-time, documented, relevant work experience; or
- Five years of full-time, documented, relevant work experience in Indigenous arts and/or Indigenous community-based cultural work.

### Extra Requirements

Applicants are expected to demonstrate a commitment to the development of various aspects of the Indigenous arts sector including; arts production, law, policy, intellectual property protection, communications and marketing.

**The VCA and Music Student Centre**  
Phone: +61 3 9035 9495  
Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vcam.unimelb.edu.au/gradcertiam](http://www.vcam.unimelb.edu.au/gradcertiam)

## COURSE DESCRIPTION

The Wilin Centre for Indigenous Arts delivers Australia's only graduate course in Indigenous Arts Management. The course provides specialist training, knowledge and skills, preparing participants for leadership roles in the Indigenous arts sector.

Open to domestic applicants of all cultural and professional backgrounds, the course is designed to facilitate empowerment and self-determination amongst visual and performing artists, arts workers, cultural managers and community leaders seeking to manage, market and protect Indigenous product in local, national and international contexts.

Each intake is delivered in four one-week intensives. Intake One is taught in February, April, June and July. Intake Two is taught in July, September, November and December.

## SUBJECTS

### Indigenous Arts and Cultural Identity

This subject investigates aspects of Indigenous Australian cultures with a focus on Victorian Indigenous cultures. You develop a sound knowledge of traditions, self-determination and political and cultural history. It also includes the study of diverse artistic styles, cultural influences, spirituality across the country as well as authenticity, urban identity and contemporary arts.

### Indigenous Arts Industry and Marketing

This subject explores the Australian arts industry with specific focus on the Indigenous arts industry, so that you develop a sound knowledge of arts organisations, corporate and independent companies, festivals and events, and community cultural development programs and projects. This subject also investigates the role of marketing, including areas of market research, public relations, promotion, and networking with reference to ethical and legal frameworks.

### Indigenous Protocol, Policy and Law

This subject provides a contemporary overview of Indigenous protocols, Indigenous cultural law and intellectual property with a major focus on the arts policy framework in which Indigenous arts sits in Australia to give you a broader understanding of cultural law, respect, responsibility,

community consultation and professional ethics. The subject focuses on national, state and local arts policy, cultural heritage policy, policy development, funding and reporting, cross-sectoral work, and occupational health and safety.

### Arts and Project Management

This subject introduces aspects of project management, arts management freelancing and independent trading. You will develop a sound knowledge of project management procedures and practical application; organisational and human resource management; strategic planning; tax registration and responsibilities; contracts, tenders, and resource management.

## COURSE OUTCOMES

The course prepares you to become a leader in the Indigenous arts sector.



**Sam Cook**  
Lecturer in Indigenous Arts Management  
Director of the Dreaming Festival

## TEACHER PROFILE

"I am the Director of the Dreaming: Australia's International Indigenous Festival. It is the largest Indigenous multi-arts festival in Australia and one of only three of its kind in the world. Additionally I am a practicing artist, who works under the pseudonym of KISSmyBLAKarts™ and across various art forms such as writing, publishing, new media and graphic design. I can also be found as the resident arts columnist for TRACKER – Australia's newest Indigenous newspaper.

At VCA I enjoy that annually I get to make a contribution back into the Indigenous arts sector by assisting in the nurturing and shaping of the next generation of Indigenous arts managers and managers of Indigenous arts. This is inspirational to me and comes at a time when succession and fresh approaches are critical in growing the outcomes and excellence.

The key strength of the Indigenous Arts Management program is found within its connectedness to the sector. By forging a strong link with leading Indigenous artists and arts managers, we are able to be responsive to the times and in a position to send arts managers back into the field with a viable network and action plan."

## COURSE PLAN

**Semester 1** ▲ Indigenous Arts and Cultural Identity ▲ Indigenous Arts Industry and Marketing ▲ Indigenous Protocol, Policy and Law ▲ Arts and Project Management

### Legend

▲ Core unit 12.5points

# MASTER OF FINE ARTS



## QUICK FACTS

### Duration

2 years full time  
Part time available

### Campus

Southbank

### Fee Type ^

Domestic  
RTS places available ~

International  
\$24,704 per year (for the Community Cultural Development, Contemporary Music, Dance, Interdisciplinary Arts Practice, Production, Theatre and Visual Art specialisations)  
\$26,368 (for the Film and Television specialisation)

^Fees are shown for 2012. Fees are subject to annual review and are shown as course fee per year. One year is equivalent to one EFTSL (Equivalent Full-Time Student Load) or a standard annual full-time load.  
~ Research Training Scheme places (RTS) available for domestic students (fully funded by the Australian Government).

## MORE INFORMATION

### Entry Requirements

- An honours degree with at least H2A (75%) average, including a major relevant to the stream to which entry is sought, or equivalent; or
- A relevant undergraduate degree with at least H2A (75%) average and at least two years of documented work experience relevant to the stream to which entry is sought; or
- An undergraduate degree in any discipline and at least five years of documented work experience relevant to the stream to which entry is sought; or
- At least five years of documented relevant work experience related to the stream to which entry is sought and demonstrating outstanding artistic ability, together with evidence of ability in academic writing and research or scholarship appropriate for postgraduate study.

### Extra Requirements

Performance in one or more of an audition, test, interview, workshop, portfolio or folio presentation, as prescribed by the Academic Board for the stream to which entry is sought.

### VCA Research Office

Phone: +61 3 9035 9347

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/mfa](http://www.vca.unimelb.edu.au/mfa)

## COURSE DESCRIPTION

The Master of Fine Arts offers you the opportunity to engage in independent research in your field of artistic practice. You will complete a thesis comprising of a written dissertation or a combination of creative work and written dissertation to the equivalent of 40,000 words.

## SPECIALISATIONS

The program offers research projects in the following specialisations:

- Community Cultural Development
- Contemporary Music
- Dance
- Film and Television
- Interdisciplinary Arts Practice
- Production
- Theatre
- Visual Art

## SUBJECTS

### Research Methods

This weekly seminar examines the relationship between research and practice in the creative arts. It introduces a range of research methods and addresses key philosophical issues and practical skills relevant to research undertaken in the creative arts. Seminar content will include traditions of authorships and collaboration, arts-based research, research ethics and scholarly research skills appropriate to all disciplines. You will be assisted to develop a research framework appropriate to their discipline and project.

### Research Seminar

This weekly seminar focuses on discipline-specific research content and contexts. Discussion focuses on the relationship between your project and the major contours of international research in your field. The seminars will also address skills and techniques for introducing, structuring and staging research in a dissertation and you will also present aspects of your research to your peers.

## Research Project

The subject requires you to complete an independently-devised research project over two years that can be comprised of creative work and written dissertation or a written dissertation equivalent to 40,000 words. The creative work may take the form of performance, exhibition, writing (poetry, fiction, script or other written literary forms), design, film, video, multimedia, CD, DVD or other modes of presentation.

## COURSE OUTCOMES

The program seeks to develop graduates who have a capacity for defining and managing a research project characterised by originality and independence. It provides training for more sustained and original work at the doctoral level or for applied research positions in a wide variety of contexts.



**Gareth Hart**

Master of Choreography (by research) 2011  
Co-Artistic Director of Crack Theatre Festival

## STUDENT PROFILE

In 2008 Gareth Hart returned from the Netherlands, after a 6 month secondment with Anouk van Dijk, with an insatiable desire to deconstruct and rebuild his choreographic process. He is now finishing his Master of Choreography at the Victorian College of the Arts where he has treasured the freedom to dream, together with the support of his supervisor Helen Herbertson.

As primarily a solo maker, Gareth explains how his current research "is concerned with the relationships and shared dialogues between oppositional forces," and is rewarded by how "the complexity of the smallest moment can hold the most profound intricacy."

He describes how his time at the VCA has taught him "to follow his curiosity and intuition by temporarily abandoning judgment as well as the ability to work self sufficiently in the creative process." He says one of the most fundamentally difficult things about making solo work is constantly finding the self motivation to enter a lonely studio day after day, and advises that future students, intent on a career in the arts, "must take risks, be curious, seek out that which satisfies you and learn how to say no to that which doesn't."

Alongside study, he is balancing work as Artistic Director of Crack Theatre Festival and dreams of maintaining an arts practice until the very day his body allows this no more.

## COURSE PLAN

Year	Semester	Units
Year 1	Semester 1	▲ Research Methods      ▲▲ Research Project
	Semester 2	▲ Research Seminar      ▲▲ Research Project
Year 2	Semester 3	▲▲ Research Project
	Semester 4	▲▲ Research Project

### Legend

▲▲ Core Unit 50points      ▲ Core unit 12.5points  
▲▲ Core Unit 37.5points

# MASTER OF FINE ARTS SPECIALISATIONS



## COMMUNITY CULTURAL DEVELOPMENT

Building on the strengths of the VCA's existing Community Cultural Development coursework graduate program, the Master of Fine Arts (CCD) is an opportunity for Community Cultural Development practitioners and those engaged in community-based arts practice to undertake a research degree. Candidates will engage in independent research to develop advanced skills in the theory and practice of CCD. Under supervision, students will outline, manage and explore a research topic relevant to their practice. The final product may be a 30,000 word thesis, or a research project with a written component.

The MFA in CCD is offered through the Centre for Cultural Partnerships a dynamic hub that draws together people from around the world to think, reflect and take action to build stronger and more vital communities. Through partnerships and collaboration the Centre's programs focus on the role of the arts in strengthening communities, promoting social inclusion, building leadership and fostering community cultural vitality.

## CONTEMPORARY MUSIC

Music making in the 21st Century is defined by specialisation and diversity, action and interaction, multimedia and collaboration. The Contemporary Music Program at the Victorian College of the Arts embraces these things as core experiences, offering programs that prepare students and develop research within Contemporary Music Performance and Interactive Composition. Our graduate research program the Master of Fine Arts (Contemporary Music) allows contemporary music performers and/or composers involved in commercially driven modes of performance, improvisation and interactive composition time to immerse themselves in a practice-based, creative research project. You complete artistic practice and an interrelated dissertation that together should reveal how practice based research can illuminate innovation in contemporary music making.

The program culminates in a live performance event and/or folio of new work and/or dissertation. The program invites research applications with projects, which relate to contemporary music performance and/or interactive composition individually or in an interdisciplinary way.

## DANCE

Research by means of creative practice is central to the graduate programs of the School of Performing Arts, where we seek to nurture creative excellence hand in hand with intellectual rigour and depth of investigation. The Dance specialisation of the MFA invites research proposals that are centered in choreographic and performance practice, with questions focused upon broad ranging aspects of dance-based performance development and its realisation or topics that illuminate or expand upon the medium in some way.

The majority of proposals will involve research by means of the candidate's own practice in parallel with a substantial written dissertation. While the School insists that MFA practice-based projects fulfill the rigorous requirements of academic research, the nature of the practice will vary considerably from project to project. For example the creation of a new devised performance, the investigation through performance of the work of a profiled choreographer or a new approach to dance training. The onus is on the candidate to ensure that their practice can provide the basis for a thorough research investigation, and that the research focus can be consciously articulated in written form.

## FILM AND TELEVISION

The Master of Fine Arts (Film and Television) gives experienced film and television practitioners, and high level film students, the opportunity to engage in independent research in their field. The degree will enable student researchers to develop mastery and advance the practice and theory in their field.

Candidates will propose, and with their supervisor, will develop their own topic for research. Most commonly the project will not be production based. For example, a suitable creative project might be writing a completed feature film script or researching an aspect of film and television practice. Projects may contain some elements of production where appropriate (eg, a trailer or short animation).

While primarily self directed, students will work with one or two supervisors from the School of Film and Television's academic staff. Selection of candidates depends on the school's ability to match applicants' projects with available supervision. All creative projects must be accompanied by a written dissertation (normally 12,000 words), which compliments and illuminates the creative work and places it within a scholarly context.

## INTERDISCIPLINARY ARTS PRACTICE

The Master of Fine Arts in Interdisciplinary Arts research is conducted through the Centre for Ideas. A rich program of visiting philosophers and theorists provides you with a unique intellectual environment in which to pursue research in the visual and performing arts and their interconnections with other knowledge domains.

Through highly experimental individual or collaborative projects the MFA in Interdisciplinary arts generates new possibilities and opportunities for interdisciplinary research between the visual and performing arts and the sciences, humanities and other fields of knowledge. We work discursively and experientially within a framework of philosophy and critical theory.

A program of visiting international and local artists, philosophers and researchers, all with innovative pedagogical and research practices, helps facilitate links between traditionally distinct disciplinary groups and communities. Themes that interest us include: the poetics of the body; criticism and its discourses; curatorial practices; bio-social models of collaboration; intermedia arts; the translation or transformation of textual, visual and performative languages; art and ethics; the arts as political and social activism; art, mysticism and mythology; and the arts and gender studies.

Our outcomes comprise large-scale collaborative projects, experimental and theoretical writing, performances, films, exhibitions, installation, public conferences and events.

## PRODUCTION

Research by means of creative practice is central to the graduate programs of the School of Performing Arts, where we seek to nurture creative excellence hand in hand with intellectual rigour and excitement. The Production specialisation of the MFA invites students to engage in research projects focused, in a broad range of different ways, on the production aspects of theatrical practice or issues related to theatre and performance, or that illuminates or expands on the medium in some way.

Within the Production area, projects will tend to be based in a number of different design specialisations (set, costume, lighting, sound), but might also involve other areas of production practice. The majority of projects will involve research by means of the candidate's own practice in design for theatre and performance – the terms 'theatre' and 'performance' in this context may be quite broadly interpreted – alongside a written dissertation, but some projects will focus on the practice of others and consist of a dissertation only. While the School insists that MFA practice-based projects fulfil the rigorous requirements of all academic research, the nature of the practice may vary considerably from project to project. The onus on the candidate is to ensure that their practice constitutes research, and that the research focus can be consciously articulated in written form.

## THEATRE

Research by means of creative practice is central to the graduate programs of the School of Performing Arts, where we seek to nurture creative excellence hand in hand with intellectual rigour and excitement. The Theatre specialisation of the MFA invites students to engage in research projects focused, in a broad range of different ways, on theatrical practice or issues related to theatre, or that illuminates or expands on the medium in some way.

The majority of projects will involve research by means of the candidate's own theatrical practice – the term 'theatre' in this context may be quite broadly interpreted – alongside a written dissertation, but some projects will focus on the practice of others and consist of a dissertation only. While the School insists that MFA practice-based projects fulfil the rigorous requirements of all academic research, the nature of the practice may vary considerably from project to project (e.g. the re-direction of a pre-existing script, the creation of a devised performance, a new approach to training, and so on). The onus on the candidate is to ensure that their practice constitutes research, and that the research focus can be consciously articulated in written form.

## VISUAL ART

The Master of Fine Arts (Visual Art) is designed for practicing visual artists who have a specific research interest or project they wish to pursue formally within the academic structure and supportive environment of the School of Art. The School of Art seeks to provide opportunities for suitably qualified candidates to develop their potential for, and to conduct, research, to extend their knowledge and competence and, in turn, to contribute to the understanding of current art practice and associated theories of contemporary society and culture.

The field is dynamic. School of Art research investigates a wide range of critical issues in art reflected in the diverse investigative foci and research activity of staff and graduate students, including questions in aesthetics, new modes of practice and reception, and questions of social and cultural engagement.

# DOCTOR OF PHILOSOPHY (PhD)



## MORE INFORMATION

### VCA Research Office

Phone: +61 3 9035 9347

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

### Website

[www.vca.unimelb.edu.au/research/graduate/phd](http://www.vca.unimelb.edu.au/research/graduate/phd)

The degree of Doctor of Philosophy (known as the PhD) is a program of independent research, pursued under the guidance of a supervisor. The PhD involves a substantial piece of original and independent research, which is conducted under expert academic supervision and in a research environment. Entry into this degree requires a first class honours or Masters degree with demonstrated evidence of a research component or equivalent. Entry to the PhD is determined by the merit of a research proposal and support material relevant to the field of research (publications, performances, films, exhibitions, recitals etc).

The VCA offers you both traditional and practice-led PhD research modes. A 'traditional' doctoral thesis takes the form of a written dissertation of approximately 80,000 – 100,000 words. In the creative arts field, a PhD thesis may take the form of performance and/or corpus of creative work plus a dissertation of 40,000 words which aims to address, elucidate and contextualise the work.

The PhD requires a minimum of three years full-time study (six years part-time). The VCA has a number of competitively awarded APA and MRS scholarships that are available to our PhD candidates. PhD graduate researchers become part of an active Faculty research culture which includes school based seminars, Faculty research symposia and opportunities for funding to attend national and international conferences, symposia, performances, exhibitions, and other events at which they present research or creative work.

The PhD is taught within the Victorian College of the Arts but is administered by the Melbourne School of Graduate Research at the University of Melbourne.



Laura Woodward

## PHD CANDIDATE

Laura Woodward has always wanted to be an artist. She came to the VCA straight out of Year 12 and went on to complete her undergraduate degree, honours and a Master of Fine Art in the sculpture department. Throughout this time she has maintained an active sculptural practice and is currently a second year PhD candidate at the Victorian College of the Arts, where she can benefit from the combination of both practice and research.

Laura contests that being a professional artist is hard work, but believes it is well worth the effort. She advises future fine art students: "the only driver is the artist themselves, so it is important to actively pursue opportunities relevant to your career and to be ambitious. Think outside the box to find ways to balance the need for income with valuable studio time."

Her current research is a practice-led project involving kinetic sculpture. Guided by intuition in the studio, working with functionality, materials and aesthetics, her academic research contextualises this work within a broader field of sculptural practice. This is the most challenging aspect of her work, but Laura believes it is "this examination of practice that is most valuable in terms of developing a critical eye for the creation of future artwork."

## DOMESTIC STUDENTS: HOW TO APPLY GRADUATE COURSEWORK



## STEP 1

**What are the academic requirements?**

Is there a Grade Point Average requirement?

What are the minimum standards?

Are there specific undergraduate courses (or subjects) that you need to have completed?

## STEP 2

**Check for other entry requirements?**

Victorian College of the Arts courses often have extra requirements that applicants need to satisfy.

## STEP 3

**Apply**

You must submit a hard copy application form. This form can be downloaded at the Faculty website via:  
[www.vcam.unimelb.edu.au/future\\_students/graduate\\_study](http://www.vcam.unimelb.edu.au/future_students/graduate_study)  
 Follow the links from this page to the relevant course to apply.

## STEP 4

**Accept your offer**

If your application is successful, you will receive an unconditional or conditional offer letter that explains how you can accept your offer. A copy of this letter will also be sent to you via email.

## OVERVIEW

**Things to include with your application:**

- Academic transcripts for all tertiary study
- A key to the grading system used on your transcripts
- Evidence of work experience, if required
- A copy of your curriculum vitae summarising academic and professional experience, if required
- Proof of citizenship status

**Extra requirements**

Graduate coursework programs at the Victorian College of the Arts have additional entry requirements that applicants need to satisfy. For example: audition, test, interview, workshop, portfolio. Make sure you find out about specific requirements before you begin your application process. For more information please refer to the VCA website at: [www.vcam.unimelb.edu.au/future\\_students/gradaute\\_study](http://www.vcam.unimelb.edu.au/future_students/gradaute_study)

Make sure you find out about any specific requirements before you begin your application process.

**Evidence of English language proficiency**

All applicants must satisfy the University's English language requirements to be eligible for a place. There are a number of ways to meet these requirements, but graduate applicants with predominantly local tertiary qualifications will have satisfied the English language requirements.

For details go to:  
[www.futurestudents.unimelb.edu.au/english-requirements](http://www.futurestudents.unimelb.edu.au/english-requirements)

## DOMESTIC STUDENTS: HOW TO APPLY GRADUATE RESEARCH



## STEP 1

**Meet entry requirements**

Find out more about academic requirements:

Do I need first class honours?

What Grade Point Average do I require?

## STEP 2

**Identify your research interests and potential and contact a potential supervisor**

This is probably the hardest part of the application process.

**How do I begin?**

Decide on your research area and topic

Find an expert in your chosen field

The VCA requires all PhD applicants make contact with a potential supervisor before making their formal application. Applicants for our Master of Fine Arts courses should contact the Graduate Coordinator in their chosen School or Centre for guidance on potential supervisors.

[www.vca.unimelb.edu.au/research/graduate](http://www.vca.unimelb.edu.au/research/graduate)

Or for further assistance in identifying a potential supervisor contact:

**VCA Research Office**

Phone: +61 3 9035 9347

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

## STEP 3

**Apply**

Once you have gained the support of a supervisor or Graduate Coordinator, you are ready to make a formal application. Applications are submitted by hard copy to the Graduate Research Degree Admissions. You can download the Application for Admission to Graduate Research Degree Candidature and Scholarship form from the website below:  
<http://www.futurestudents.unimelb.edu.au/admissions/applications/research>

Any extra entry requirements specific to the Victorian College of the Arts must be submitted to the VCA Research Office.

**VCA Research Office**

Faculty of the VCA and Music  
 The University of Melbourne  
 234 St Kilda Road  
 Southbank VIC 3006  
 Australia

## STEP 4

**Accept your offer**

If you are successful in your application, you will receive an unconditional or conditional offer letter that explains how you can accept your offer.

## OVERVIEW

**What you need to include with your application:**

- Academic transcripts for all tertiary study external to the University of Melbourne
- A key to the grading system used on your transcripts
- Your research proposal
- Academic referee reports
- Evidence of work experience, if required
- Evidence of both contact with a potential supervisor, and their support for your research proposal (e.g. an email)
- Evidence of English language proficiency
- Thesis examiners' reports
- Any extra requirements, as per below
- A copy of your curriculum vitae, summarising your academic and professional experience (please refer to the following website for formatting guidelines: <http://futurestudents.unimelb.edu.au/admissions/applications/research/application-form>)
- A copy of the front page of any refereed publications you have listed in your application.

**Extra requirements**

Graduate research courses at the Victorian College of the Arts (VCA) have additional entry requirements that applicants must satisfy, for example: audition, test, interview, workshop, portfolio. For more information please refer to the VCA website at: [www.vcam.unimelb.edu.au/future\\_students/gradaute\\_study](http://www.vcam.unimelb.edu.au/future_students/gradaute_study)

**The student/supervisor relationship**

Your supervisor will guide you and support you throughout your research degree. A good student-supervisor relationship is essential to the successful completion of your research degree.

Things to consider:

- Can you work together?
- Are your research interests aligned?
- Are you ready for a research degree?
- Does your proposed supervisor support your application?

Remember: Support from a supervisor does not guarantee admission, nor does it guarantee a scholarship or financial support.

**What is a research proposal?**

A research proposal states your research question, your area of research interest and your methodologies (how you propose to undertake your research). To develop a successful proposal, you need to be familiar with current research in the area. Identifying gaps in research literature can be a way of finding an original research topic.

## INTERNATIONAL STUDENTS: HOW TO APPLY GRADUATE COURSEWORK



## STEP 1

**What are the academic requirements?**

Is there a Grade Point Average?

What are the minimum standards?

Are there specific undergraduate courses (or subjects) that you need to have completed?

## STEP 2

**Check for other entry requirements?**

Victorian College of the Arts courses often have extra requirements that applicants need to satisfy.

## STEP 3

**Apply**

You can submit a hard copy application form or

Apply through one of our overseas representatives.  
Find a list of agents in your country at:  
<http://offshore.unimelb.edu.au/OverseasReps.aspx>

More questions?

[www.futurestudents.unimelb.edu.au/admissions/applications/graduate-international](http://www.futurestudents.unimelb.edu.au/admissions/applications/graduate-international)

## STEP 4

**Accept your offer**

If your application is successful, you will receive an unconditional or conditional offer letter that explains how you can accept your offer or provide more information to make your offer unconditional.  
[www.futurestudents.unimelb.edu.au/int/offer](http://www.futurestudents.unimelb.edu.au/int/offer)

## OVERVIEW

**Things to include with your application**

The application form will provide advice about what documentation you are required to submit as part of your application. As part of the application process you will need to pay the AUD\$100 assessment fee. Should your application be successful, this fee is credited towards your tuition fees once you enrol at the University.

## INTERNATIONAL STUDENTS: HOW TO APPLY GRADUATE RESEARCH



## STEP 1

**Meet entry requirements**

Find out more about academic requirements

Do I need grade 1 honours?

What Grade Point Average do I require?

## STEP 2

**Identify your research interests and potential, and contact a potential supervisor**

This is probably the hardest part of the application process.

**How do I begin?**

Decide on your research area and topic

Find an expert in your chosen field

The VCA requires all PhD applicants make contact with a potential supervisor before making their formal application.

Applicants for our Master of Fine Arts courses should contact the Graduate Coordinator in their chosen School or Centre for guidance on potential supervisors.

[www.vca.unimelb.edu.au/research/graduate](http://www.vca.unimelb.edu.au/research/graduate)

Or for further assistance in identifying a potential supervisor contact:

**VCA Research Office**

Phone: +61 3 9035 9347

Email via: [www.vcam.unimelb.edu.au/contact](http://www.vcam.unimelb.edu.au/contact)

## STEP 3

**Apply**

Once you have gained the support of a supervisor or Graduate Coordinator, you are ready to make a formal application. Applications are submitted by hard copy to the Office of Admissions. You can download the Application for Admission to Graduate Research Degree Candidature and Scholarship form from the website below:

<http://www.futurestudents.unimelb.edu.au/admissions/applications/research>  
Any extra entry requirements specific to the Victorian College of the Arts must be submitted to the VCA Research Office.

**VCA Research Office**

Faculty of the VCA and Music  
The University of Melbourne  
234 St Kilda Road  
Southbank VIC 3006  
Australia

You also have the option of applying through one of our overseas representatives.

Find a list of agents in your country at:  
<http://offshore.unimelb.edu.au/OverseasReps.aspx>

## STEP 4

**Accept your offer**

If your application is successful, you will receive an unconditional or conditional offer letter that explains how you can accept your offer or the steps to provide more information to make your offer unconditional.  
[www.futurestudents.unimelb.edu.au/int/offer](http://www.futurestudents.unimelb.edu.au/int/offer)

## OVERVIEW

**What you need to include with your application:**

International students apply for Graduate Research programs through the Application for Admission to Graduate Research Degree Candidature and Scholarship form. As part of the application process you will need to pay the AUD\$100 assessment fee. Should your application be successful, this fee is credited towards your tuition fees once you enrol at University.

**The student/supervisor relationship**

Your supervisor will guide you and support you throughout your research degree. A good student-supervisor relationship is essential to the successful completion of your research degree.

Things to consider:

- Can you work together?
- Are your research interests aligned?
- Are you ready for a research degree?
- Does your proposed supervisor support your application?

Remember: Support from a supervisor does not guarantee admission, nor does it guarantee a scholarship or financial support.

**What is a research proposal?**

A research proposal that states your research question, your area of research interest and your methodologies (how you propose to undertake your research). To develop a successful proposal, you need to be familiar with current research in the area. Identifying gaps in research literature can be a way of finding an original research topic.

## SCHOLARSHIPS



At Melbourne, we have a large and comprehensive scholarships program that recognises academic achievement and provides access to students who might otherwise be excluded by socioeconomic, cultural, geographic or other disadvantages.

Our University-wide scholarships program is just the beginning; the Victorian College of the Arts provides a range of graduate scholarships, there are government scholarships, and many companies provide scholarships and internships. The scholarships we list in this section are just the tip of the iceberg.

**Australian Government scholarships and AusAid**

The Australia Awards aim to promote knowledge, education links and enduring ties between Australia and our neighbours through scholarship programs.

The Australia Awards brings the Australian Agency for International Development (AusAID) and the Department of Education, Employment and Workplace Relations (DEEWR) scholarships together under one program.

[www.australiaawards.gov.au/](http://www.australiaawards.gov.au/)

As part of the Australian Scholarships scheme the Australian Government through AusAID offers a substantial number of Australian Development Scholarships to students from developing countries.

[www.usaid.gov.au/scholar/studyin.cfm](http://www.usaid.gov.au/scholar/studyin.cfm)

**JASON network**

JASON stands for Joint Academic Scholarship Online Network and is the postgraduate scholarship search engine. Scholarships in the database apply to Australian students wishing to study at home or abroad, and to international students wishing to study in Australia. You can search under institution, country, research field or scholarship type. Whatever you do, if you are thinking about graduate study, make JASON your friend.

[www.jason.edu.au](http://www.jason.edu.au)

**Australian Postgraduate Award (APA)**

The APA is funded by the Australian Government and awarded to students wishing to undertake a research higher degree. In 2011, Melbourne offered around 350 new Australian Postgraduate Award scholarships. The APA includes a living allowance, relocation grant, thesis allowance and leave. Selection is based on academic merit.

**Indigenous scholarships**

Both the central University and the Victorian College of the Arts have a number of scholarships and bursaries for Indigenous students. These are awarded based on financial need, academic merit and future aspirations. Contact the Murrup Barak Institute for Indigenous Development to find out how you can apply.

[www.services.unimelb.edu.au/cie](http://www.services.unimelb.edu.au/cie)

Also check the Faculty of the VCA and Music scholarships page in semester one and two orientation weeks for Faculty scholarships.

[www.vcam.unimelb.edu.au/scholarships](http://www.vcam.unimelb.edu.au/scholarships)

**Victorian College of the Arts Scholarships**

There is a suite of scholarships available for current graduate students, along with a selection for those students who have completed their studies. You may be eligible for any one of the following scholarships or awards, which may provide:

- full or partial fee remission;
- a bursary payment to use on course materials, living costs or other necessities as you complete your studies;
- funds for overseas travel as an exchange student or once you have completed your studies;
- an award for academic or artistic excellence; or access to an internship or mentoring programme.

Selection is generally based on academic merit, and scholarships have been made available through generous bequests and donations to, and partnerships with, the University:

- Jim Marks Postgraduate Scholarship
- Keith and Elisabeth Murdoch Travelling Fellowships (Art, Theatre, Music)
- Alan C Rose Memorial Trust Scholarship
- Barbara Manning Scholarship
- Grace Marion Wilson Scholarship
- Trina Parker Scholarship
- Besen Family Foundation Scholarship
- Elliot Family Ten Year Collection Award
- Denis Irving Internship
- Corporate visual art tutorships

[www.vcam.unimelb.edu.au/scholarships](http://www.vcam.unimelb.edu.au/scholarships)

## FEE-HELP FOR AUSTRALIAN DOMESTIC STUDENTS



If you enrol in an Australian fee place, the Australian Government's FEE-HELP loan program allows you to defer your tuition fees similar to the way you can defer undergraduate fees via HECS-HELP.

If you are eligible, you can defer all or part of your tuition fees via a government loan, and you won't need to repay it until your income reaches a minimum repayment threshold.

**What is FEE-HELP?**

FEE-HELP is an Australian Government loan scheme that helps eligible students who enrol in Australian place (full time or part time) pay tuition fees for graduate study. FEE-HELP can cover all or part of your tuition fees. The Australian Government pays the amount of the loan directly to the University. You then repay your loan through the Australian taxation system when your income is above the minimum repayment threshold.

**Am I eligible for FEE-HELP?**

To meet the citizenship and residency requirements for FEE-HELP you must be one of the following:

- An Australian citizen
- The holder of an Australian permanent humanitarian visa \*
- The holder of an Australian permanent visa who is undertaking bridging study for overseas-trained professionals \*

\*You must reside in Australian for the duration of your study.

FEE-HELP is not means tested so your income and assets do not affect your eligibility.

If you already have HECS-HELP loan from your undergraduate studies, you can still access a FEE-HELP loan.

**How much money can I borrow through FEE-HELP?**

You can borrow the amount of the tuition fee being charged by the University for the subjects you are enrolled in (although a FEE-HELP loan limit applies).

**What does FEE-HELP cover?**

FEE-HELP is a loan for tuition fees only. It does not cover accommodation, general living expenses or associated study costs (e.g. text books).

**How do I apply for FEE-HELP?**

If you are eligible to receive FEE-HELP and wish to obtain a loan to cover tuition fees, you must complete a Request for FEE-HELP Assistance form. The form is available from the University via your student portal once you have been offered a place in the course. The closing date for FEE-HELP is your relevant subject's census date.

**When do I start repaying my FEE-HELP loan?**

You start repaying your loan when your taxable income is above the minimum repayment threshold.

**How much will my repayments be?**

The more you earn, the higher your repayment, as the repayment rate is set as a percentage of your income. This can vary from four per cent to eight per cent depending on your total income.

**Is interest charged on my FEE-HELP loan?**

No, you are not charged interest on your FEE-HELP loan. However it is indexed each year with the Consumer Price Index (CPI) in line with changes to the cost of living.

**Can I make voluntary repayments on my FEE-HELP loan?**

Yes. You can make repayments to the Australian Tax Office at any time and for any amount. If you make a voluntary repayment of \$500 or more, you will receive a bonus of 10% of the repayment you make.

**I'm a New Zealand Citizen. Am I eligible for FEE-HELP?**

No, New Zealand citizens are not eligible for FEE-HELP and must pay fees upfront without a discount by the fee due date.

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**Disclaimer**

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