Welcome from the Director of the VCA

In 2012, the VCA celebrated 40 years of artistic excellence in nurturing Australia's creative talent. We invite you to be among the next cohort of artists and innovators seeking a transformative 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.

The Victorian College of the Arts is on the traditional lands of the Boon Wurrung and Wurundjeri people of the Kulin nation. I wish to acknowledge them as the Traditional Owners and would also like to pay my respects to their Elders, past and present. The Wilin Centre for Indigenous Arts and Cultural Development plays a vital role in connecting students of the VCA with ancient and contemporary Indigenous arts practices. Wilin is committed to supporting Indigenous students by promoting and embracing a cultural change agenda for our Faculty.

About the VCA
The VCA brings together an extensive range of artistic endeavours including Visual Art, Dance, Theatre, Film and Television, Contemporary Music and Music Theatre, Production and Design. It also supports the Centre for Cultural Partnerships and the Wilin Centre for Indigenous Arts and Cultural Development. The fusion of these disciplines provides the inspiration for our students to achieve ground breaking collaborations and outcomes in performance.

Our campus is located in the arts precinct in Southbank at the centre of Melbourne’s artistic life. VCA 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 faculties.

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.

Graduate Coursework Programs
Graduate Coursework Programs at the VCA have specific industry and professional focus, demonstrating our commitment to a learning experience in pursuit of artistic excellence, innovation and an absorbing education. They reflect the interests of students that include cultural traditions, across the art forms of visual art, film and television, contemporary music, dance, theatre, production and design with a focus on the highest professional standards and expectations of professional practice.

Graduate Research Programs
An exciting range of research activities is being undertaken by both staff and graduate students. Our graduate 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 technical innovation in areas such as animation and production design, choreography and theatre practice, experimental practices in contemporary cultural production, among others, including innovative digital media and mediating technologies in the context of new art forms.

Whether you are interested in coming to the VCA as a student, PhD candidate, visitor or future colleagues, 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

Director’s Welcome
Bachelor of Fine Arts Honours
Graduate Coursework Programs
Graduate Certificate in Visual Art
Master of Contemporary Art
Master of Film and Television
Master of Producing
Master of Screenwriting
Master of Production Design for Screen
Postgraduate Certificate in Voice Studies
Postgraduate Diploma in Voice Studies
Postgraduate Diploma in Performance Creation
Master of Choreography
Master of Writing for Performance
Graduate Certificate of Arts and Community Engagement
Master of Community Cultural Development
Master of Transnational Arts
Graduate Research Programs
Master of Fine Art
Graduate Research Specialisations
Doctor of Philosophy (PhD)
Graduate Coursework: How to Apply
Graduate Research: How to Apply
Scholarships
CSPs, Fees and Fee-Help for Australian Domestic Students
BACHELOR OF FINE ARTS (HONOURS)

QUICK FACTS

- **Duration**: 1 year part time
- **100 credit point program**
- **Campus**: Southbank
- **Fee Type**: Domestic
- **Fee**: $18,464 per year

*Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

- **Entry Requirements**
  - Completed a major study in a relevant discipline and attained a relevant three year degree or equivalent qualification at H2B (75%) standard or equivalent
  - Performance in an audition, test, interview, workshop or portfolio presentation
  - Applicants also submit a research project proposal to the selection panel

- **How to Apply**
  - See page 44 for details.
  - Scholarships
  - See page 46 for details.

- **The VCA and MCM Student Centre**
  - Phone: +61 3 9035 9495
  - Email: 13MELB@unimelb.edu.au
  - Website: vca.unimelb.edu.au/undergraduate

COURSE DESCRIPTION

The Bachelor of Fine Arts (Honours program provides an opportunity for you, under the guidance of your supervisor, to engage in independent research in your chosen field of artistic practice. The degree introduces you to practice-led research skills and methodologies towards producing a major creative work and related research paper. It also seeks to develop your capacity for devising, defining and managing a major project. The program offers a direct pathway to a higher research degree as well as equipping you to work as a professional practicing artist in your chosen field of specialisation.

SPECIALISATIONS

- Contemporary Music (majoring in either Interactive Composition or Contemporary Music Performance)
- Dance
- Film and Television
- Visual Art

GRADUATE PATHWAYS

For more information about graduate research at the Victorian College of the Arts go to page 36 of this publication.

GRADUATE COURSEWORK PROGRAMS

The Victorian College of the Arts offers graduate coursework programs for students who wish to deepen their undergraduate specialisation or develop a new area of knowledge to complement their previous studies or professional experience. Our suite of coursework programs cover a range of artistic disciplines and knowledge areas from choreography to film making, production design to community cultural development, playwriting to visual art. The programs we offer are designed to reflect our belief in studio-based, practically-focused arts training. You are taught in small classes, and benefit from a curriculum that is responsive to new artistic ideas and styles.

WHAT IS A GRADUATE COURSEWORK PROGRAM INVOLVE?

The types of coursework programs available at the VCA include certificate, diploma and masters level courses. Certificate programs are usually one semester of full-time study, diploma programs are one year of full-time study and masters are typically two years of full-time study.

Similar to an undergraduate program but at a more advanced level, a graduate coursework degree involves you completing subjects in a structured lecture or workshop format with regular assessment tasks. Programs are designed to guide you from introductory to more advanced subjects during your course of study.

PATHWAYS TO GRADUATE COURSEWORK

Entry requirements for graduate coursework programs vary depending on the course being considered. The majority of successful applicants will have completed a three year undergraduate program usually in a relevant area of study - although documented, professional experience can also be considered in place of study. The one-year BFA (Honours) program may also be taken as a stepping stone between your three-year undergraduate degree and a graduate coursework program.

CAN I DO RESEARCH IN A COURSEWORK PROGRAM?

Some programs offer the option of a semester or year-long research project which can be used as the basis for a research masters or PhD in the future. For more information about graduate research at the Victorian College of the Arts go to page 36.

HOW MUCH DOES A GRADUATE COURSEWORK PROGRAM COST?

For Australian domestic students Commonwealth Supported Places are available for some courses and are offered on a needs basis. FEE-HELP is available for students offered a full-fee paying place. International students pay international fees for their courses. More information about fees is published with each course on page 48.

Further information about our graduate coursework programs is available online at:

vca.unimelb.edu.au/graduatestudies
GRADUATE CERTIFICATE IN VISUAL ART

QUICK FACTS

Duration
1 year part time

50 point Certificate Program
Course may also be completed over a two year period

Campus
Southbank

Fee Type ^
Domestic
Fee place $8,960

^Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

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

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
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Website
vca.unimelb.edu.au/gradcertva

SUBJECTS

Contemporary Art Practice A
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.

Critical Issues in Contemporary Art A
This subject provides an introduction to critical argumentation in the visual arts by addressing significant issues and topics in the field of contemporary art. In particular, the course examines the relationship between the critical concepts of vanguard modernism and the postmodernist “transavantgarde” and “retro” cultural phenomena. The course also investigates the relationship between postmodernism and the mass media as well as the emergence of new media and new technologies.

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.

Critical Issues in Contemporary Art B
This subject provides a critical encounter with current, contemporary artistic practice and theory, and speculates on the directions contemporary art may be taking. The course focuses on cultural developments that have been significant since postmodernism by examining prominent exhibitions and critical publications throughout this period. The course addresses and evaluates innovative as well as retroactive or revisionary artistic practices and theories that each characterise what has increasingly become collectively dubbed “the contemporary”.

Studio Materials and Methods A
This subject addresses and introduces 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 of Visual Art 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 the field of contemporary art practice through a series of set projects that will continue to explore the basic materials, methods and concepts of art-making, including digital and installation art forms.

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

STUDENT PROFILE

“I started my studies at the VCA’s School of Art in the Art Afterhours short course after the recommendation of some friends in a local drawing group I’d been participating in. I went on to complete the Graduate Certificate in Visual Art in 2010, the Postgraduate Diploma in Visual Art in 2011, and the Master of Contemporary Art in 2012 before commencing my Master of Fine Arts (Visual Art) in 2013.

Each year of study has become a new year of extended possibilities for my practice. For me the enjoyment lies where each day opens up another step, facets, conversation or impossible problem. There’s also great enrichment from the staff who are all artists, and highly skilled and generous. Not only that, I’ve also made really good friends and collaborators, and I really love being able to get to know people through the dimension of their works.

It’s hard to know what my goals are for the next few years because I’m now getting a sense of the continuity of practice. Rather than preparing for what to do after study, I’m already doing a lot of the things I had thought would come later. I’ve found I enjoy my practice and research more if I don’t try to predetermine outcomes. For me, it’s better if it remains unforeseeable. I definitely intend to pursue opportunities as they arise, and will also aim to pick up some of the threads I haven’t had time to unravel while I’ve been studying.”

Critical Issues in Contemporary Art B
This subject provides a critical encounter with current, contemporary artistic practice and theory, and speculates on the directions contemporary art may be taking. The course focuses on cultural developments that have been significant since postmodernism by examining prominent exhibitions and critical publications throughout this period. The course addresses and evaluates innovative as well as retroactive or revisionary artistic practices and theories that each characterise what has increasingly become collectively dubbed “the contemporary”.

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COURSE PLAN

Semester 1
- Contemporary Art Practice A
- Studio Materials and Methods A
- Critical Issues in Contemporary Art A

Semester 2
- Contemporary Art Practice B
- Studio Materials and Methods B
- Critical Issues in Contemporary Art B

Legend
Core unit 12.5 points
Core unit 6.25 points
M A S T E R O F  C O N T E M P O R A N E O U S  A R T

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. Fee place $19,008 per year. International $27,328 per year.

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 for whom application has been discussed.
- A 500 word study proposal outlining the project including aims, objectives and technical requirements.
- A folio consisting of, or documenting recent work relevant to one’s practice, in a public presentation in the final year Masters exhibition, held annually as the concluding event to the academic year for the School of Art.

This is a 200 point Masters program. After the successful completion of the first year (100 points), the course may be exited with a Postgraduate Diploma in Contemporary Art.

SUBJECTS

Studio Practice 1 and 2 (Year 1)

Studio Practice 1 and 2 is conducted through group seminars and individual tutorials. Each candidate is assigned an Academic Advisor who is responsible for overseeing individual progress. In consultation with the advisor an individual study proposal is prepared, providing a conceptual and formal, methodological overview. Individual tutorials with the candidate’s advisor and other relevant staff generate critical discussion regarding the conceptual, formal, personal and expressive articulations encompassed by the work. The group tutorials/seminars extend this discussion to the candidate’s peer group, providing an initial forum for analysis of the work, a rehearsal of a public response to its articulations and the manner of its intersection with contemporary art practice. An interrogation of contemporary art, its issues and its general conditions frame the subjects, divided into two discrete semesters, each assessed at the end.

COURSE PLAN

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 75 points
- Core Unit 25 points
- Core Unit 15 points
- Core Unit 12 points

STUDENT PROFILE

Penelope Hunt
Master of Contemporary Art 2015 Creative Scholarship recipient

"I began my studies with a Diploma of Photography and a Diploma of Visual Art before beginning the Master of Contemporary Art in 2013. I’d always wanted to study at the VCA for the quality of the staff and I wanted to be part of the College’s immersive and rigorous environment, working with in-house studios to really explore my practice and push it to the next level.

A typical day for me is quite busy – most days I arrive at my studio, check emails, discuss work with others, work in the studio, go to seminars and group tutorials (and individual tutorials with various staff) or visit the library or a gallery. I love the cohort I’ve found myself in and the feedback I receive from staff, but ultimately prioritising art within my life again is the most enjoyable part about studying this course. I believe my experience at the VCA will consolidate and focus my art practice as well as connecting me with peers and others in the visual art world.

A highlight for me this year saw delivering my first group tutorial session about my work which is akin to a mini exhibition. The things that really inspire me in the course are discussing, being surrounded by, thinking about and making art, and I look forward to applying for exhibitions, finishing my Masters and hopefully having the chance for a Residency somewhere."
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 in Documentary stream

International

Fees are shown for 2014. Fee information is correct at time of printing. Please see page 48 for information relating to CSPs.

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.
– Entry level into the second year of the Master of Film and Television program is also offered.

Extra Requirements
– Selection test (visual and written) and a presentation of a folio of creative work (1-2 short films) if invited to interview.
– Second year entry selection test is based on CV, portfolio of creative work and interview.

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MELB@unimelb.edu.au
Website
vca.unimelb.edu.au/mftv

COURSE DESCRIPTION

The course can be undertaken in one of two specialised directing streams:
– Documentary
– Narrative

You are trained in research methods, screen language and writing, and then write, direct and edit your own productions. As a practice-based course, Year One sees students introduced to facets of motion picture production within the chosen specialisation, at a level which enables them to realise a major exercise in Semester Two. The course is predominantly delivered through workshops, lectures and tutorials.

In Year Two, a production period will follow directly after first semester classes. Each directing student focuses on, and assumes responsibility for, writing and directing specific to their chosen specialisation (both creatively and technically) a substantive major production for completion at a professional level.

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

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.

STUDENT PROFILE

“...I graduated from the University of Melbourne in 2009 with a Bachelor of Arts and a Diploma of Modern Languages in Spanish. I worked in Spain for one year, teaching English, and during this time I began to think more seriously about my interest in documentary film making and set myself the task of making a three-minute short film about the experiences of Romanian immigrants in rural Spain. I also undertook a documentary training and mentorship program at Channel 31 in Melbourne which allowed me to work on two short films. These experiences gave me the motivation and confidence to apply for the VCA and pursue my passion for filmmaking.

Documentary filmmaking at the VCA offers training and development on both practical and theoretical aspects of filmmaking. A typical day might involve screen studies lectures where students discuss contemporary documentary styles and aesthetics, followed by a practical session on camera craft or sound and lighting techniques. VCA has given me the technical knowledge and skills to write, direct and edit my own films, as well as to collaborate and work with other filmmakers in various roles such as cinematography, sound recording and editing.

The most satisfying part of my studies is the opportunity to work with a great group of students and teachers – to be surrounded by like-minded people who are willing to engage and offer suggestions and advice for each other’s projects is invaluable. Being able to take our projects a step further and work as each others’ crew to produce the films we spend months planning and discussing is such a rewarding experience.”

Natalie Cunningham
Master of Film and TV (Documentary)
2013 Creative Scholarship recipient

COURSE PLAN

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<th>Semester 1</th>
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<td>A Narrative or Documentary Projects 1A</td>
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<td>A Narrative or Documentary Projects 2A</td>
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<td>A Scriptwriting 1</td>
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Legend
- A Core Unit 37.5 points
- A Core Unit 25 points
- A Core Unit 12.5 points

Email: 13MELB@unimelb.edu.au
Website: vca.unimelb.edu.au/mftv
MASTER OF PRODUCING

QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fee Type *
CSPs available *
Fee place $19,008 per year
International $27,028 per year

^Fees are shown for 2014. Fee information is correct at time of printing. See page 44 for information relating to CSPs.

*CSPs available at time of printing. Please see page 48 for details about fees, FEE-HELP and financing your studies.

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, 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.

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MELB@unimelb.edu.au
Website
vca.unimelb.edu.au/mproducing

STUDENT PROFILE

Haemin Kwon
Master of Producing
VCA Producer of the Year, 2012

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.

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 placement 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.

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, and widen your understanding of screen theory and practical production knowledge. You will engage in film craft exercises which introduce the elements of screen language.

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 1
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 the practice 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. You will develop the projects produced at the VCA for entry into major international short film festivals and create the publicity and promotional materials for titles you produce.

COURSE PLAN

Semester 1
 Producing and the Creative Process
 Screenwriting
 The Business of Producing 1

Semester 2
 Production Collaboration

Semester 3
 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 $19,008 per year
International $27,328 per year

*Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

COURSES DESCRIPTION

The Master of Screenwriting is a practice-based course designed for those with a desire to tell audience-driven stories via a visual medium. Students from varied backgrounds and professions are encouraged to apply.

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 the end of the semester before proceeding to further drafts. You will also attend complementary craft and industry-based workshops.

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 complementary 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.

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

STUDENT PROFILE

“Before attending VCA I’d studied professional screenwriting at another institution and wrote novels. I found that there were few professional writing courses in Australia that teach the actual craft of screenwriting, so when the VCA created the Master of Screenwriting I jumped at the opportunity to apply. What I enjoy most about my study at the VCA is hearing new ideas and new ways of telling a story. The challenge, on the other hand, is and always will be to tell stories that inspire people to make the world around them a better place.

An achievement for me during my time here was learning that a story is never finished; that no matter how complete you think a story is, it can always be better. If I could give advice to prospective students who want to pursue a career in screenwriting, it would be: from the first moment you pick up a pen you will hear, read and be told by many people about all the rules behind writing a novel, a screenplay, a haiku – anything of the like. People will tell you that if your story doesn’t reach the first act turning point by page (insert number), you’re doomed to storytelling hell; a place where Hemingway takes pot shots at you with his favourite shotgun, while Bukowski drinks all your beer. The truth is that there are no rules. Story can be approached from many different angles and anyone who tells you otherwise should be hunted out and exposed for the creative cowards they are. Great stories don’t come out of some poetic cosmos, they come from a strong control of craft which is exactly what the VCA offers to students.”

Luke Preston
Master of Screenwriting

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Website
vca.unimelb.edu.au/mscreenwriting

VCA
MASTER OF PRODUCTION DESIGN FOR SCREEN

QUICK FACTS
- Duration: 2 years full time
- 200 point Masters program
- Campus: Southbank
- Fee Type: Domestic
- CSPs available
- Fee place $19,008 per year
- International $27,328 per year
- MORE INFORMATION

Entry Requirements
- A three year undergraduate degree or equivalent, with an average of at least 65% over the last two years of study, or
- At least four years of documented relevant work experience related to design and/or making of screen-based media, with evidence of artistic ability and practice comparable to that expected of undergraduate degree holders in relevant disciplines.

Extra Requirements
- Selection project including written and visual elements
- Folio of previous work
- Interview (if selected)

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MELB@unimelb.edu.au
Website: vca.unimelb.edu.au/mpdescreen

COURSE DESCRIPTION
A professional coursework masters in which you will gain the skills, knowledge and experience necessary to work in design for film, television and associated screen-based media, including television commercials, music videos and documentaries. Structured with a first year of intensive training and skills development followed by a more flexible second year of primarily practice-based learning, the program is delivered through formal classes, workshops, studio exercises as well as placements on actual films (and other screen-based productions) professionally produced in the industry and/or within VCA.

You will develop links with the profession through a range of guest lecturers from the film and television industry as well as the option of participating in an industry placement.

SUBJECTS
Design Processes and Principles A and B
In these studio-based classes and theoretical projects you will deepen your understanding of the design process and how to develop creative responses to a design brief. You will cover design processes, principles of design, visual research, script analysis, period research, visual storytelling, design for character and designing non-naturalistic environments.

Design Realisation and Collaboration A and B
Through a series of practical workshops you will develop skills in collaboration as well as in design realisation techniques. Your collaborations may include working with directors, cinematographers, choreographers, animators and other designers. You will be introduced to scenic art, props making and basic set construction.

Design Documentation and Communication A and B
These studio-based classes will develop your ability to document and communicate your design ideas. You will learn the skills of model making, concept drawing, perspective drawing, story boarding, technical drawing, CAD drafting, and also learn to use graphics software such as Adobe Photoshop and Illustrator.

STUDENTS
Luca Hutchinson
Master of Production Design for Screen
2013 Creative Scholarship recipient

STUDENT PROFILE
“Studying at the VCA has given me the opportunity to meet and work with notable, Melbourne-based production designers that have a wealth of experience and knowledge in the roles and processes of working in Australian film and television. Without the support of VCA, I would have been very difficult to experience such intimate guidance from these industry professionals – the advice given from experienced designers has been both practical and nurturing. I love transforming textual information sought from my research, into visual elements. A production designer should know how to respond to emotion or mood and convey this through a holistic vision of sound, light and object. A production designer should be passionate about the way a lamp in a bedroom reflects the character that ‘lives’ in it, and how this detail impacts our perceptions of the time and place the character exists in. A good knowledge of everything to do with art, architecture, design, period-styles, fashion and general social trends is very helpful to create these ‘filmic worlds’.”

COURSE PLAN

Semester 1
- Design Processes And Principles A
- Design Realisation And Collaboration A
- Design Documentation And Communication A
- Studies In Screen

Semester 2
- Design Processes And Principles B
- Design Realisation And Collaboration B
- Design Documentation And Communication B
- Roles And Processes In Art Department

Semester 3
- Screen Design Projects A
- Graphics For Screen
- Industry Investigation Project A

Semester 4
- Screen Design Projects B
- Professional Practice
- Industry Investigation Project B

Legend
- Core Unit 37.5points
- Core Unit 25points
- Core Unit 18.75points
- Core Unit 12.5points
POSTGRADUATE CERTIFICATE
IN VOICE STUDIES

QUICK FACTS

Duration
1 year part-time, via intensive mode
* Delivered through an intensive workshop series during January and July, as well as four full days during each semester. In order to successfully complete the course, attendance at these workshops and intensive days is compulsory.

Campus
Southbank

Fee Type *
CSPs available *
Fee place $8,960 per year
International $13,664 per year
*Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.
*CSPs available at time of printing. Please see page 48 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– Completion of a three year undergraduate degree in Acting, Theatre, Creative Arts or Performance Studies.
– Interview and audition

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MELB@unimelb.edu.au
Website
vca.unimelb.edu.au/pgcertvs

COURSE DESCRIPTION

This course is designed to provide study and practice in voice for those wishing 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.

As the development of voice skills is a physical training, to gain full benefit from the course, it is also expected that participants will develop their own daily practice which they apply during the periods between the intensive workshops.

The one year course is delivered part-time via intensive mode during January and July with one day intensives scheduled in March, May, August and November.

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.

ALUMNI PROFILE

Jennifer Innes
Postgraduate Diploma in Performance Creation
(Voice Studies)
2011 Grace Marion Wilson Trust and Jim Marks Postgraduate Scholarship

“I’ve always been interested in the mechanics of voice production as well as the exploration of text. I was delighted when I came across the Postgraduate Diploma course at VCA, as it allowed me to throw myself into learning through practical studio sessions, theory and challenging discussions and assignments.

A lot of my time at VCA was spent participating in, and sometimes teaching, undergraduate voice classes. I’d sit in on play rehearsals for the theatre department and offer notes to the actors, or I’d hold a private tutorial with a student to practice my diagnostic and pedagogical skills.

In voice work, it’s not about fixing things, or trying to create a ‘beautiful voice’. We focus on facilitating an environment of exploration. We might guide and set challenges for students, based on our observations, but I always seek to set up a positive and nurturing creative environment. The more comfortable a person is, the more released they are (excess tension being counterproductive to the voice) and the more they are able to work with focus and enjoyment. So, what inspires me is seeing people make little discoveries along the way, seeing students (actors and non-actors) relish the work, and seeing someone becoming excited by a text.”

COURSE PLAN

Semester 1

Voice Skills
Reading the Text

Semester 2

Voice Pedagogy
Applied Voice Skills

Legend

Core unit 12.5 points
POSTGRADUATE DIPLOMA IN VOICE STUDIES

QUICK FACTS

Duration
1 year part time*
50 credit point program

* Delivered through an intensive workshop series during January and July, as well as four full days during each semester. In order to successfully complete the course, attendance at these workshops is compulsory.

Campus
Southbank

Fee Type

Fee place $18,464 per year

^ Fees are shown for 2013. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– Successfully completed the Postgraduate Certificate in Voice Studies with a grade point average of H2A; or
– Gained an equivalent standard through previous study or professional experience

Extra Requirements
– Interview and audition for those applicants not directly from the Postgraduate Certificate in Voice Studies

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MELB@unimelb.edu.au
Website vca.unimelb.edu.au/pgdipvs

COURSE DESCRIPTION

This course will qualify individuals who wish to apply a deeper body of knowledge in voice studies in a professional context and establish a career in voice teaching.

You will gain an advanced knowledge of the technical aspects of the spoken voice and be able to apply these skills systematically and coherently into your existing discipline or professional area. During the program your knowledge is extended through research based practice and teaching and by applying this knowledge to: the understanding of the relationship between the actor’s voice and classical and contemporary texts; working with the spoken voice in individual and group settings; developing sound diagnostic skills to evaluate idiosyncratic vocal and consolidating and synthesising your cognitive understanding of the anatomy of the voice to practical problem-solving solutions with groups and individuals through the application of sound pedagogical approaches.

The intensive delivery mode of the program is designed to appeal to students already working in a professional context, such as those working in the arts as directors and performers as well as those working in schools and community environments as singing and drama teachers.

As the development of voice skills is a physical training, to gain full benefit from the course, it is also expected that participants will develop their own daily practice which they apply during the periods between the intensive workshops.

The one year course is delivered part-time via intensive mode during January and July with one day intensives scheduled in March, May, August and November.

SUBJECTS

Voice and Speech Skills
This subject examines the actor’s process of speaking through experiential learning and theoretical analysis of the major voice pedagogies. It will provide you with a high level of acquisition of voice and speech skills for individual development for application in your own professional setting and in other subjects within the course. You will address specific idiosyncratic voice, speech and postural habits within your own development and with others in their professional context; demonstrate the development of breath support and release, phonation, resonance, articulation, forward placement, and intonation in your own voices then apply those skills to other voices in the group and your professional setting.

Introduction to Accents and Dialects
This subject provides an introduction to the study of accents and dialects required by an actor in a professional setting. You will: learn how to identify regional differences of accent and dialect variation and the factors that influence them; understand accent and dialect in the broader framework of language variation e.g. phonetic, historical and stylistic; demonstrate an understanding of the concept of idiolects for the purposes of performance and character; and analyse the methodologies employed in the learning of accents and dialects.

COURSE PLAN

Semester 1
- Voice and Speech Skills
- Introduction to Accents

Semester 2
- Applied Voice and Speech Skills
- Text in Action

Legend
- Core unit 12.5 points
POSTGRADUATE DIPLOMA IN PERFORMANCE CREATION

QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fee Type
CSPs available *
Fees place $18,016 per year
International $26,496 per year

* Fees are shown for 2014. Fee information is correct at time of printing. See page 46 for details about fees, FEE-HELP information relating to CSPs.

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.

How to Apply
See page 44 for details.

Scholarships
See page 45 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MEL@unimelb.edu.au
Website va.unimelb.edu.au/jgg&ppc

QUICK FACTS

Course Description

The Postgraduate Diploma in Performance Creation brings together choreographers, directors, designers and animators in a program which enables distinct discipline specialisations as well as collaborative and interdisciplinary projects through common subject areas. The course is focused on nurturing and developing artistic practitioners who will contribute to Australian culture in the arts through leadership, research and performance development. This is an intensive, practice-based graduate coursework degree taking one year of full-time study with streams available in Animating, Choreography, Directing, Design (Set and Costume), Lighting Design, and Sound Design.

Specialisations

Animaturing

The Animaturing specialisation focuses on an investigation of contemporary performance practice and research. It emphasises the core roles of the animator including maker, performer, initiating artist, collaborative artist, ensemble artist, and 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 and 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 you can operate within the existing and emerging theatre professions, as well as bringing to the art form new initiative and creative energy.

Costume	

The Design (Set and Costume) specialisation offers designers and visual artists the opportunity to transfer their creative abilities and/or further develop their existing skills in designing for live performance. We provide you with the technical skills, processes and conceptual abilities required to design with insight and imagination, developing an individual vision and the ability to take a leadership role in creating live performance. You will collaborate on a diverse range of theoretical projects as well as gain hands-on experience working on VCA productions.

Lighting Design

The Lighting Design specialisation aims to equip you with the skills to work as lighting designers with individual vision and artistic leadership. You will also receive hands-on experience working on a variety of in-house VCA productions.

Sound Design

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

Course Plan

Semester 1

- Performance Theory and Organisation A (All specialisations)
- Cross Discipline Studies (All specialisations)
- Applied Project A (within stream)
- Discipline Skills A (within stream)

Semester 2

- Performance Theory and Organisation B (All specialisations)
- Applied Project B (within stream)
- Discipline Skills B (within stream)

Legend

- Core Unit 25 points
- Core unit 12.5 points

Student Profile

"After graduating from the Western Australian Academy of Performing Arts in 2007 I worked in the commercial television industry for over four years. During my time at the Nine Network, I worked across television, advertising and event lighting. Outside of my role at the Nine Network I undertook lighting and audio visual designs for a number of smaller theatre productions. In 2011 I decided to return to my first love of lighting for live performance and applied for this postgraduate course as it provided the transition point in the professional direction I wanted to take. It’s the only course of its kind, and it’s provided me with the opportunity to commit to my development and enhance my skill in lighting design within the context of performance creation. A typical day at the VCA starts with a strong coffee – the days are long and time management is crucial. Last year I worked as a lighting designer for two of the One Act Plays, so most of my day is taken up in the rehearsal room running between the two productions, answering phone calls, writing emails and attending meetings.

My experience at the VCA has allowed me to connect with a wide range of artists including designers, directors, animators and choreographers. My greatest aspiration is to work within the kind of creative and collaborative dynamics that arise between cross-disciplinary creative arts – and the VCA has allowed me to form such artistic relationships. With a strong skill base in lighting, this year has also provided me with the space and support to explore the capability of lighting in modern performance. My focus for next year will be to continue to maintain the artistic relationships that have formed over my time here.”

Amelia Lever-Davidson

Postgraduate Diploma of Performance Creation (Lighting Design)
QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fee Type
^ Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

CSPs available *
*CSPs available at time of printing. Please see page 48 for information relating to CSPs.

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

How to Apply
See page 44 for details.

Scholarships
See page 46 for details.

The VCA and mCm Student Centre
Phone: +61 3 9035 9495
Email: 13MEL@unimelb.edu.au

Website
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.

STUDENT PROFILE

Amanda Laver
Master of Choreography
Past: Postgraduate Diploma in Performance Creation (Choreography) 2012, Bachelor of Dance 2009

“I began my studies at VCA with Bachelor of Dance in 2007 and was immediately intrigued by the opportunities for postgraduate study after completing that course. I applied for secondments with several noteworthy contemporary dance companies around Australia immediately after graduation, and during my participation with these companies I became intrigued with the variety in approach to choreography, composition and performance. I was inspired by a KAGE performance to enter my postgraduate studies at the VCA to investigate and build upon my own practice in choreography and dance performance. Nearing the completion of my Postgraduate Diploma in Performance Creation (Choreography) I desired to undertake at least one more year of intensive study to unpack my practice and deepen my awareness of my place within dance practice and performance, so I elected to continue into the Master of Choreography.

VCA feels like a second home to me – I couldn’t imagine choosing anywhere else to study. The atmosphere is very uplifting and the staff and teachers are so encouraging, understanding and supportive of your needs that I find my stress alleviated easily by their assistance.

At VCA I’m not only fostering relationships with future collaborators and peers I met my designer during postgraduate studies in 2012, but I’m also being provided with a very fertile field of inspiration and learning in which to cultivate my own burgeoning philosophies and practice within the field of contemporary dance. I learn so much about myself and my interests while being exposed to the many influences at VCA. A big achievement for me was when I had the opportunity to perform with Tasdance in 2009 after performing in Anna Smith’s new work in 2008. A great personal achievement for me last year was firstly, developing and showing my own work, but also exploring improvisation as used in performance which I had been rather anxious about. Every day at VCA is like being at a feast for the mind. There is so much to see, experience and think about that every evening you just need a few hours to digest all the information and inspiration that was gifted during the day. I really enjoy the balancing of theory and action within the course, because everything is about supporting the evolution of the craft you are studying by developing your appreciation of it and contribution towards it.”

COURSE PLAN

Semester 1
Process and Practice
Performance and Research Approaches
Project A

Semester 2
Project B

Legend
Core Unit 12.5points
Core Unit 25points
Core Unit 50points

24

25
MASTER OF WRITING FOR PERFORMANCE

QUICK FACTS

- Duration: 1 year full time
- Campus: Southbank
- Fee Type: Domestic
  Fee place $19,008 per year
  International $27,328 per year

*Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
- Completion of a relevant four year undergraduate degree with a minimum average of 80% 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 Requirements
- Curriculum vitae, portfolio of work and interview
- See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9195 9495
Email: 13MEL@unimelb.edu.au
Website: vca.unimelb.edu.au/mwritperf

Writing for Performance 1 - Solo Writing

In this practice-based subject you undertake a range of writing classes and exercises to develop techniques for the generation and structuring of original material for live performance, in working to a brief in diverse professional circumstances; and in evolving an individual creative vision. You will engage in frequent and fast writing practice using different forms of writing with focus on explorations of form and content, and to new challenges to writing form and content, provoked by international and Australian contexts and examples.

Writing for Performance 2 - Collaborative Writing

You engage in collaborative writing exercises including working with performers on a group devised project through improvisation, writing 'live art' or concepts for festivals, writing for digital media and film. The subject focuses on the relationship between form and content, between performers and audience, 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 projects is created, including one major, full-length work and one minor, shorter work, in different forms. Readings and workshops culminate in a season of public 'performance-readings' of work. You will also write an exegesis relating to your portfolio.

Writing from Performance

Like all art, live performance is constituted in part by some elements that are not easily expressed by means of language. This subject familiarises you with established conventions and traditions pertinent to writing after performance, including the review, critical analysis, reflection and exegesis. Writing exercises in this subject respond to the performance work of others (both inside and outside the VCA) as well as your own work.

Research and New Performance Writing

The focus of this subject is writing as process and the writer as subject and agent of new work. You will engage with contemporary Australian and international trends in writing for performance, focusing on practices of investigation and reflection; on the relationship between intuition, theory and research, with a view to formal innovation. Guest writers from a diverse range of contemporary cultural and performance theory.

Subjects

Research and New Performance Writing

The focus of this subject is writing as process and the writer as subject and agent of new work. You will engage with contemporary Australian and international trends in writing for performance, focusing on practices of investigation and reflection; on the relationship between intuition, theory and research, with a view to formal innovation. Guest writers from a diverse range of contemporary contexts will discuss their processes and approaches to the creation of new forms, as they relate to different writing processes, purposes and contexts.

Dramaturgy, Text and Performance

This subject focuses on the shifting nature of theatrical dramaturgy. Theories of dramaturgy from Aristotle to Lessing and Brecht, Lehmann and the ‘new dramaturgies’ of the postdramatic, as well as other forms of ‘script’ (e.g. choreographic, film script and treatment, digital media, live art, ritual) are examined. New international and Australian forms of ‘decentered’ collaborative dramaturgy are also be explored. You will conduct high-level analyses of existing plays and scenarios drawn from a range of pre-dramatic, dramatic, postdramatic and other performance contexts.

COURSE PLAN

Semester 1

- Research and New Performance Writing
- Dramaturgy, Text and Performance
- Writing for Performance 1 (solo writing)

Semester 2

- Writing for Performance 2 (collaborative writing)

Legend

Core Unit 37.5 points
Core Unit 12.5 points

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, 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.”

Raimondo Cortese
Lecturer, Master of Writing for Performance
1. All at Sea, 2011
Directed by Leah Sanderson
Graduate Diploma in Film and Television (Narrative)

2. Han Nae Kim
Master of Fine Art (By Research)
Yong Bang, 2012
aluminium, paint, shellac, charcoal and chinagraph

3. Amanda Lever
Master of Choreography
& then there was light, 2012

4. The Tempest
Director Jenny Kemp and Assistant Directors Alice Darling and Kate Shearman
(Postgraduate Diploma in Performance Creation - Directing)
Performed by Acting Company 2013 and VCA Production students
GRADUATE CERTIFICATE OF ARTS AND COMMUNITY ENGAGEMENT

QUICK FACTS

Duration
The course is delivered in intensive modules, during June/July and November/December 2014.
50 points, comprising 100 hours.

Campus
Southbank.

Fee Type
Domestic.
$8,016 per year.

Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.

Contact Hours
25 hours per week, per module.

MORE INFORMATION

Entry Requirements
- Undergraduate degree in the arts (across art forms such as the performing arts, music, visual arts, film, dance & digital arts), or
- A complementary degree in associated areas such as social sciences, areas within the design industry sector – architecture, landscape, computer science and also related areas in cultural studies, applied sciences and in international development fields), or
- Equivalent of three years professional practice in the creative arts sector.

How to Apply
See page 44 for details.
Scholarships
See page 46 for details.

The VCA and MCM Student Centre
Phone: +61 3 9035 9495
Email: 13MEL@unimelb.edu.au
Website
vca.unimelb.edu.au/gradcertace

CENTRE FOR CULTURAL PARTNERSHIPS

The arts are a powerful force for social change and cultural renewal. The arts can carry messages of protest and hope, of oppression and dislocation and can be a powerful medium for the expression of people’s journeys, discoveries and aspirations.

The Centre for Cultural Partnerships is a dynamic, interdisciplinary hub, committed to inter-cultural methods of enquiry and collaboration. The Centre brings together the resources and expertise of creative arts practitioners, researchers, partnership brokers, arts educators, planners and public policy analysts to provide new models in teaching, professional development and knowledge exchange.

COURSE DESCRIPTION

The Graduate Certificate in Arts and Community Engagement is an introduction to arts and community engagement project development within the broad practice of community-based arts practice. It is a highly practical and skill-based study program that is underpinned by arts and cultural theoretical frameworks, reading discussions, visiting guest speakers, group workshops and individual goal setting.

This course is designed to prepare a pathway into many sectors of community service in local government, international development sectors and to meet employment needs in cross-sectoral organisations, for example, arts in health, justice, education, schools, neighbourhood renewal and community development.

The program will be delivered as experiential learning and will include examination of the current community contexts of the creative arts as a community-based practice. It aims to build awareness of the principles of community development and empowerment, as well as improving understanding of concepts of culture and cultural diversity, identity and narratives of representation, and the collaborative role of the creative artist and entrepreneur in community leadership.

SUBJECTS

Arts and Community Engagement
Examines the social, cultural, artistic, philosophical and ethical content and context of Community Cultural Development (CCD) practice in Australia and overseas. Study is conducted through lectures, readings, group discussions, and visiting talks from some leading practitioners. You will be made aware of the principles of community development – empowerment, social change, human rights, cultural values and diversity, local knowledge, inclusiveness, community building, sustainability and global/local interfaces. In addition, you will conduct an individual research on a CCD program and present a talk on what underpins that program.

The Cultural Animator in the Arts
The second subject is delivered as intensive and experiential workshops that explore the practical skills involved in community cultural development.
- Social Creativity Skills: methods for interdisciplinary practice, collective and critical reflection, empowerment, engagement, developing communicative tolerance, relational consciousness, reflexive and dialogical practice and action research.
- Facilitation and Collaborative Skills: concepts of listening, building trust, confidence, communication structures, empathy, creative space, the politics of power.
- Leadership Styles: authoritative, affiliative, democratic and adaptive leadership as coaching and pace-setting approaches.
- Storytelling, Design and Role-Play within community cultural development contexts.
- Inter-Cultural Dialogue Skills

This unit culminates with each student conducting a 30 minute creative arts workshop.

CREATIVITY, CULTURE AND COMMUNITY

The subject examines the development of CCD programs through the strategic brokering of cross-sectoral partnerships, particularly between the arts and policy areas of health, urban development, education, urban, neighbourhood and regional renewal, anti-discrimination, human rights, refugee settlement and juvenile justice. The subject is delivered through lectures, readings, discussions, and visiting organisations. Underpinning the subject will be the issues of:
- Creative arts and community education and engagement
- Creative arts management and situational leadership
- Use of technology and community cultural development
- Creative arts and social entrepreneurs
- Models of social and cultural innovation

The subject culminates in a student presentation of their individual manifesto - the vision, values and methodologies that underpin processes in a personal CCD project.

COURSE PLAN

Semester 1
- Arts and Community Engagement
- The Cultural Animator in the Arts
- Artist as Cultural Entrepreneur
- Creativity, Culture and Community

Legend
- Core unit 12 points

30 31
MASTER OF COMMUNITY CULTURAL DEVELOPMENT

QUICK FACTS

- **Duration**: 2 years full time
- **Tuition Fee**: 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**: *
- **Time of printing**: See page 48 for more information relating to CSPs.
- **Fees**: $17,696 per year
- **International**: $27,424 per year

MORE INFORMATION

- **Entry Requirements**: An undergraduate degree in any discipline together with at least two years of documented relevant work experience related to community cultural development; or a postgraduate qualification with at least two years of documented relevant work experience related to community cultural development; or completion of an undergraduate degree in any discipline together with at least two years of documented relevant work experience related to community cultural development, or equivalent; or relevant to community cultural development or equivalent; or a postgraduate qualification.
- **Scholarships**: See page 46 for details.
- **More information**: See page 44 for more details.
- **Phone**: +61 3 9035 9495
- **Email**: VCAGraduateBrochure@vca.unimelb.edu.au
- **Website**: vca.unimelb.edu.au/mccd

SUBJECTS

- **Theoretical Frameworks**: Community Cultural Development is the intersection between the arts and community-based practices. The course provides an intensive learning experience for artists and practitioners 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.
- **Research Methods**: This subject provides an overview of contemporary research methodologies in Community Cultural Development. Focusing on arts-based and community-based research methods, it engages critically with the key issues, including the politics of knowledge, developing research questions and research ethics. 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.

COURSE OUTCOMES

- **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 PLAN

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

Legend

- Core Unit 50points
- Core Unit 25points
- Core Unit 18.75points
- Core Unit 12.5points
- Elective Unit 25points
- Elective Unit 12.5points

STUDENT PROFILE

Anna Kingston
Master of Community and Cultural Development

“I really enjoyed my Bachelor of Fine Arts (Dance) [Honours] which I completed in 2007, and after some time studying, travelling overseas and a slight career change, I wanted to come back to the VCA and continue studying in my new field of interest – community and cultural development. The Master of Community and Cultural Development teaches me how to take my arts experience and look at the bigger picture rather than focusing on ideas of ‘good’ and ‘bad’ art, and I love being able to work as an artist and use art to create culturally engaging activities with communities. The Master of Community and Cultural Development has given me extra motivation to work hard, achieve good grades and to create work that goes back to the community. My work in the course is essentially inspired by a good brainwave – not knowing what will unfold from it but pulling and stretching and shaping the idea, the initial spark, into something that works. They inspire my work because they come so effortlessly and are nearly always surprising. With my experience from this course, my goal is to work on a partnership with Amnesty International that will hopefully result in me and other VCA students presenting work in a Festival that I will coordinate with Amnesty. By the end of next year I would like to come up with a business plan to work as a community and arts practitioner, and I would like to one day open my own space in Melbourne or somewhere regional.”
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 $14,016 per year
  International $21,376 per year

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 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:
- Yokokō Art Space, Tokyo
- Margem Brian 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
- Indonesian Art Run Collectives, Jogjakarta National Museum
- Hong Kong Composers Collective

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.

STUDENT PROFILE

Kathryn Gane
Master of Transnational Arts

“I’ve worked in theatre, music, performance, as an artist and mentor with troubled children, as a teacher, festival director, and on projects with the Aboriginal community where I’m from. When I moved to Japan a few years ago, I connected with the international arts community, studied filmmaking, and had a profoundly life changing shift in perspective. I knew I wanted to do postgraduate study to strengthen my theoretical ideas and practice in an inter-disciplinary context, but I didn’t believe I could ever be so lucky as to find a course so completely suited to my interests and experience. Pursuing life as an artist is a constant challenge in so many ways, yet that is also why I believe it’s so important and couldn’t imagine doing anything else. It makes me feel alive. The exploration of human imagination is how we evolve. What I enjoy most about studying this course is that you get to dedicate your energy toward exploring what is really meaningful to you, with others who are similarly passionate – the people you meet as well as the knowledge stay with you for life. I love that art gives you a chance to draw everything in and describe a vision and way of seeing that could never exist but through your eyes, yet when it’s shared, becomes a spark of energy, recognition and spirit between yourself and others. Art is the magic to transcend and transform.”

COURSE PLAN

Semester 1
- Philosophy and Ideas for Artists
- East / West: Space, Time, Body
- Electronic Arts: Inventing Technologies
- Writing: Inside and Outside the Text

Semester 2
- Independent project: Image, Sound, Text Performance
- Do It: Translating Languages
- The Politics of Art as Social Art

Semester 3
- Philosophy and Cultural Translation
- SENSORUM: Art and Perceptual Ecologies of Space
- Dwelling: Architectures for Artists
- Forming Postcolonial Identities: Arts in Asia

Semester 4
- Independent project: Journey to the Surface of the Earth

Legend

Core Unit 50points
Core Unit 25points
Core Unit 12.5points
GRADUATE RESEARCH PROGRAMS

Research at the Victorian College of the Arts is characterised by a spirit of enquiry, collaboration and a willingness to cross disciplinary boundaries. The VCA’s practice-led research and creative outputs explore productive tension between traditional and experimental approaches to research.

The graduate research program allows you to undertake a sustained research project under the mentorship and academic supervision of our expert staff, many of whom are practicing, established artists and internationally recognised academic researchers in their field.

VCA GRADUATE RESEARCH PROGRAMS

Researchers can work within the framework of either the Master of Fine Arts or the Doctor of Philosophy.

The Master of Fine Arts (MFA) is a two-year program that offers you the opportunity to engage in independent research within eight fields of artistic practice. You complete a thesis compromising a written dissertation or a combination of creative work and written dissertation. The MFA degree provides training in research methods and contemporary artistic practice, enabling students to develop individual mastery in their chosen field of practice through an extended individual project.

The Doctor of Philosophy (PhD) program offers the opportunity to engage in high level and significant independent research, as either a traditional written thesis or a final research project of creative work and written dissertation.

PATHWAYS TO RESEARCH

Completion of the VCA’s one-year Bachelor of Fine Arts (Honours) program or Honours programs offered by other tertiary institutions is the most common pathway between a three-year undergraduate degree and a graduate research program. See page 4 for more information about the VCA’s Bachelor of Fine Arts (Honours) course. Other pathways to research programs are detailed on pages 38 and 42.

SUPPORT FOR VCA RESEARCH CANDIDATES

The VCA has a dedicated Research Office that provides support and assistance to graduate researchers and their supervisors in managing candidature, organising milestone reviews and examination, coordinating the human ethics application and review process and identifying funding opportunities throughout candidature or for when you finish. The Research Office can hold individual meetings with prospective graduate research candidates to discuss their proposed project and provide advice on eligibility, supervision, scholarships and the application process.

The VCA’s Research Office provides a range of research support for our graduate research candidates including:

- Research training and two research symposia a year that provide candidates with a chance to present their research in an interdisciplinary creative forum;
- Funding to assist candidates to attend national and international conferences, symposia, performances, exhibitions, and other events at which they present research or creative work that meet Excellence Research Australia (ERA) definitions for research in quality-assured settings;
- Accommodation appropriate to their research needs, whether these are studios or traditional research resources (as available).

COSTS OF RESEARCH

The MFA and PhD research degrees are both offered to domestic applicants under the Research Training Scheme (RTS) places. Course fees apply for international students. Applicants and current candidates are eligible to apply for a range of scholarships based on academic achievement and equity criteria. See pages 46 – 48 for more information on fees and research scholarships.

MORE INFORMATION

If you are an outstanding and creative researcher interested in undertaking a graduate research degree from a leading research university we encourage you to register your interest for a place in our programs and organise to meet a member of the VCA Research Office to discuss your research proposal. vca-mcm.unimelb.edu.au/research
MASTER OF FINE ARTS

QUICK FACTS
Duration
2 years full time
Part time available
Campus
Southbank
Fee Type
Domestic
RTS places available ~
International
$26,496 per year (Community Cultural Development, Contemporary Music, Dance, Interdisciplinary Arts Practice, Production, Theatre and Visual Art specialisations) and $28,256 (Film and Television specialisation)
~Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP and financing your studies.
How to Apply
See page 45 for details.
Scholarships
See page 46 for details.
Phone: +61 3 9035 9175
Email: mlr6@unimelb.edu.au
Website
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 by undertaking an in-depth research project supported by two research subjects. Your research outcome will be a thesis comprising a combination of creative work and written dissertation, or a written dissertation, to the equivalent of 40,000 words. The creative work may take the form of performance, exhibition, writing (poetry, fiction, script or other literary forms), design, film, video, multimedia, CD, DVD or other modes of presentation.

SPECIALISATIONS
The program offers admission to the Master of Fine Arts in one of the following eight 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 your discipline and project.

STUDENT PROFILE
"I began my studies with a Bachelor of Fine Art in the painting department in 2005 before beginning my Master of Fine Arts (Visual Art) in Sculpture in 2012. I decided to study at the VCA because I have an enormous amount of respect for the staff and its reputation as one of Australia’s best art schools. I love the freedom I’m given to develop my art practice whatever I want it to be and the support I receive to achieve my best – the encouragement I get to do the best I can will always inform my work ethic, and the results of this will generate new and exciting opportunities in the future.
A personal highlight throughout my studies was the Honours Graduate Exhibition, because I was really proud of the work I displayed at the show. I’m hoping that once I finish my Master of Fine Arts I can travel and undertake some overseas residencies.
If there’s any advice I could give to prospective students of this course, I would recommend they be prepared to work very hard and to be incredibly committed!"

Research Seminar
This 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.

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. Graduates are eligible to apply for the PhD at the VCA.

COURSE PLAN

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<tr>
<th>Year</th>
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<td>a. Research Project</td>
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Legend
a. Core Unit 50points 
a. Core Unit 37.5points 
Core unit 12.5points
GRADUATE RESEARCH SPECIALISATIONS

COMMUNITY CULTURAL DEVELOPMENT
Building on the strengths of the VCA’s existing Community Cultural Development (CCD) coursework graduate program, the graduate research program provides an opportunity for CCD 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, you will outline, manage and explore a research topic relevant to their practice.

The graduate research program 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 vibrant 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.

DANCE
The graduate research programs in Dance seek to nurture creative excellence in hand with intellectual rigour and depth of investigation. The Dance specialisation invites research proposals that are centred in choreographic and performance practice, with questions focused upon broad ranging aspects of dance-based performance development and its realisation of topics that illuminate or expand upon the medium in some way.

The majority of proposals involve research by means of the candidate’s own practice in parallel with a substantial written dissertation. Whilst the School insists that 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 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.

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 elements as core experience, offering programs that prepare candidates and develop research within contemporary music performance and interactive composition. Our graduate research program allows contemporary music performers and/or composers involved in commercially and artistically driven modes of performance, improvisation and interactive composition time to immerse themselves in a practice-based, creative research project. Your artistic practice and interrelated dissertation utilising practice-based research methodologies will illuminate new possibilities and 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.

FILM AND TELEVISION
The graduate research program in Film and Television gives experienced film and television practitioners, and high level film candidates, the opportunity to engage in independent research in their field. The degree will enable graduate researchers to develop mastery and advance the practice and theory of 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 (e.g. a trailer or short animation).

While primarily self-directed, candidates will work with one or two supervisors from the School of Film and Television’s academic staff. Selection of candidates depends on the match of applicants’ projects with available supervision. All creative projects must be accompanied by a written dissertation which complements and illuminates the creative work and places it within a scholarly context.

INTERDISCIPLINARY ARTS PRACTICE
The graduate research program in Interdisciplinary Arts is conducted through the Centre for Ideas (CFI). Through highly experimental individual or collaborative projects the research program 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. The CFI discursively and experimentally within a framework of philosophy and critical theory.

A rich program of visiting philosophers and theorists all with innovative pedagogical and research practices, helps facilitate links between traditionally distinct disciplinary groups and communities, and provides candidates with a unique intellectual environment in which to pursue research in the visual and performing arts and their interconnections with other knowledge domains.

Themes of interest 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.

Outcomes comprise collaborative projects, experimental and theoretical writing, performances, films, exhibitions, installation, public conferences and events.

PRODUCTION
Research through creative practice is central to the graduate research program in Production, where we seek to nurture creative excellence and innovation. The Production specialisation invites candidates to engage in research projects which develop relevant aspects of performance practice, and that illuminate or expand the medium in some way.

Research projects may be based in various practice and discipline specialisations and other relevant areas of performing arts practice. Projects may involve research by means of the candidate’s own practice in the performing arts and a written dissertation, however some projects may consist of a dissertation only. While the nature of the practice may vary considerably from project to project, practice-based projects will develop and demonstrate exemplary research skills.

The onus is on the candidate 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 research program in Theatre, where we seek to nurture creative excellence hand in hand with intellectual rigour and excitement. The Theatre specialisation of the MFA invites candidates to engage in research projects focused on theatrical practice or issues related to theatre, or those that illuminate or expand 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. Practice-based projects fulfill the rigorous requirements of all academic research, but the nature of the practice may vary considerably from project to project (for example the re-direction of a pre-existing script, the creation of a devised performance, or a new approach to training). The onus is on the candidate to ensure that their practice constitutes research, and that the research focus can be consciously articulated in written form.

VISUAL ART
The graduate research program in Visual Art is one of Australia’s longest-running programs and is renowned for the excellence of its graduates. The course is designed for practising visual artists with a specific research interest or project they wish to pursue within an academic structure to enrich their work. These programs promote rigorous investigation into visual art and nurture the fruits of this research in a collegiate, supportive and critical environment. Candidates extend their understanding of their own art practices, knowledge of art in general and associated theories of contemporary society and culture, through practice-led research.

All full time candidates are eligible to apply for a studio, renewable on an annual basis. During their candidature graduate researchers will be supervised by supervisors with expertise in their field and will be required to attend peer-based seminars to support and challenge their research.

The examination of the MFA and PhD takes the form of a public exhibition and a dissertation that will be assessed by independent expert examiners. All candidates must have the opportunity to access the Centre for Ideas (CFI) through a series of exhibitions at the VCA, and become a focus of the Melbourne art calendar.

During the course there are opportunities to work with various staff and students of the VCA and to engage with other areas of the University at large. Candidates are encouraged to extend their research overseas and nationally through conferences and exhibitions.

Candidates are advised to consider suitable supervisors before applying by contacting the Research Office. A range of potential research topics is broad and the combined activities of this diversity make the course extremely lively, challenging and invigorating.
DOCTOR OF PHILOSOPHY (PhD)

QUICK FACTS

- **Duration**: 3 year full time
- **Part time available**: Yes
- **Campus**: Southbank
- **Fee Type**: RTS places available
- **Domestic**: $28,256 per year
- **International**: $28,256 per year

Fees are shown for 2014. Fee information is correct at time of printing. See page 48 for details about fees, FEE-HELP legislation and/or maximum course fees paid. See page 46 for details.

**Entry Requirements**

The minimum entry requirement for the PhD is an Australian four year honours degree, or its equivalent, in a relevant discipline, with a minimum overall average grade equivalent to an H2A (75%) grade achieved at the University of Melbourne; or

- Demonstration of a research project equivalent to 25% of a year’s full-time study at fourth year, or masters, level. The research experience needs to be shown to be relevant to the proposed topic of research.

**Extra Requirements**

- Each discipline area has extra requirements that may include performance in one or more of an audition, test, interview, workshop, folio presentation.
- Entry to the PhD is also determined by the merit of a research proposal of at least 2,000 words and folio support material in relation to the field of research (publications, performances, films, exhibitions or recitals).

**How to Apply**

See page 45 for details.

**Scholarships**

See page 46 for details.

**Campus**

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: 13MELB@unimelb.edu.au
Website: vca.unimelb.edu.au/phd

**Course Description**

The PhD at the VCA is a program of independent creative arts research, for which both traditional and practice-led PhD research modes are offered. The PhD involves a substantial piece of original and independent research, pursued under the guidance of supervisors with expertise in your area.

The normal length of a doctoral thesis is 80,000 words. In this degree, 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.

**SPECIALISATIONS**

The program offers admission to the PhD in one of the following eight specialisations:

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

**PHD CANDIDATE**

Amy Spiers

“I completed a Bachelor of Fine Arts at the Hobart Centre for the Arts, University of Tasmania in 2004. In search of new challenges and perspectives, I opted to study my Honours year in Melbourne and was accepted into the BFA (Honours) program at the VCA in 2005. After completing my Honours year, I took a few years off to work as a professional artist outside of an academic institution. I was successful in obtaining grants from the Australia Council and Arts Victoria, and presented work in numerous arts festivals such as Next Wave and Melbourne Fringe. In 2009, I decided that my artistic practice could benefit from further study and I began a Master of Fine Art at VCA to research the use of participatory strategies in contemporary art. In 2013 I enjoyed a year out of academia and undertook a three month internship at the public art organisation, Situations, based in Bristol, UK. I also did a four month residency at the Zentrum für Kunst und Urbanistik in Berlin, Germany. In 2013 I decided to return to Australia to begin a PhD at VCA’s Centre for Cultural Partnerships where I’d be supported to continue my practice-led research in socially-engaged and participatory art.

As a PhD researcher at the Centre for Cultural Partnerships I am being supported to succeed as both an emerging artist and an academic. I benefit from the advice and guidance of supervisors and academic staff who challenge and foster me to make better artwork as well as assist me to critically reflect and theorise about my work. Practice-led research requires you to be continuously engaged with making artwork while reflecting on theory and practice in writing. This means I have to be very self-disciplined and motivated.

I’m interested in the field of socially-engaged and participatory art. This field, roughly speaking, uses people as its primary medium in order to provoke reflection on the present social order. Often such work occurs outside of traditional museum and gallery contexts, is overtly political and aims to have positive social outcomes. I am interested in critiquing the desire to instrumentalise art towards social goals. My research aims to resolve some questions around the relationship of aesthetics to politics, and what it means to make interventions into the social under the banner of art, as opposed to some alternative field such as activism or social work.

Recently I have presented an academic paper at Open Engagement, a conference focused on Art and Social Practice held in Portland, OR in the United States. It was exciting to travel overseas to give a paper that drew from my practical experiences as an artist and researcher at a conference that featured some of my favourite artists and curators such as Michael Rakowitz, Pablo Helguera and Claire Doherty.

I love making art, talking about ideas and engaging in research. I’m lucky enough to be able to write well, so I’m suited to academia. It’s fulfilling and validating to be able to contribute to a field of research, to create new knowledge and foster discussion around the ideas and art that I am passionate about, and I enjoy having the freedom, time and space to dedicate myself entirely to my artistic practice and research.”
**GRADUATE COURSEWORK: HOW TO APPLY**

**STEP 1**
What are the academic requirements?
Have the University’s English requirements been met?
Have the specific course requirements been met?
Are there specific undergraduate courses (or subjects) that you need to have completed?

**STEP 2**
Check for other entry requirements.
VCA courses have extra requirements that applicants need to satisfy.

**STEP 3**
Apply
Domestic applicants:
Applicants must submit an online application:

International applicants:
International applicants can apply online:
Or apply through one of our overseas representatives.

Find a list of agents in your country at:

**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.

A copy of this letter will also be sent to you via email.

[futurestudents.unimelb.edu.au/admissions/accept-your-offer](http://futurestudents.unimelb.edu.au/admissions/accept-your-offer)

**GRADUATE RESEARCH: HOW TO APPLY**

**STEP 1**
Ensure you meet the eligibility criteria for the course, available on the VCA website under Future Students:

**STEP 2**
Clarify your research interests and ideas for a research project.
Start to develop your research proposal in line with the VCA’s requirements for the discipline area you are applying for, either the PhD:
[www.vca.unimelb.edu.au/phd](http://www.vca.unimelb.edu.au/phd)
or the Master of Fine Arts: [www.vca.unimelb.edu.au/mfa](http://www.vca.unimelb.edu.au/mfa)

**STEP 3**
Start to complete the University’s application form. You will need to allow enough time to meet a range of requirements listed in this form, including obtaining documents such as academic referees and employer referees using the University’s templates. Documents, such as transcripts and identification documents, need to be certified.

**STEP 4**
Identify potential supervisors by searching the University’s Find an Expert database.

The VCA requires that all PhD applicants make contact with a potential supervisor prior to making an application with them. Master of Fine Arts applicants should contact the VCA and MCM Research Office for guidance on potential supervisors, as some courses require that you contact potential supervisors and some do not.

**STEP 5**
Make sure you have addressed any extra requirements that are needed for your course, such as providing examples of work and/or evidence of your creative work, which will need to accompany your application.

**STEP 6**
Applications are submitted by hard copy to the Graduate Research Degree Admissions Centre, either posted to the address on the front page of the application form or delivered by hand. All applicants, local and international, complete the same application form, the Application for Admission to Graduate Research Degree Candidature and Scholarship form, which you can download from this webpage:
[futurestudents.unimelb.edu.au/admissions/applications/research](http://futurestudents.unimelb.edu.au/admissions/applications/research)

**OVERVIEW**
Things to include with your application:
The online application and and supplementary forms will provide advice about what documentation applicants are required to submit as part of their application.

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

International students pay an assessment fee of AUD$100 as part of the application process. Should your application be successful, this fee is credited towards your tuition fees.

**Extra requirements**
Graduate coursework programs at the Victorian College of the Arts have selection process requirements that applicants need to satisfy. For example: audition, test, interview, workshop, portfolio. Applicants are recommended to visit the Faculty’s future students pages to find out about specific requirements before submitting your application.

For more information please refer to the VCA website at:
[vca-mcm.unimelb.edu.au/future_students/graduate_study](http://vca-mcm.unimb.edu.au/future_students/graduate_study)

**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.

For details go to:
[futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements](http://futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements)

**INTERNATIONAL APPLICANTS**
International applicants should check course fees carefully and any further application fees outlined in the Application Forms. If you are an international applicant, you have the option of applying through one of our overseas representatives. Remember that your application must reach the Graduate Research Degree Admissions Centre by the closing date.

Find an agent in your country:
[futurestudents.unimelb.edu.au/contact/overseas_representatives](http://futurestudents.unimelb.edu.au/contact/overseas_representatives)

**OVERVIEW**
What you need to include with your application:
- Certified copy of your birth certificate, certificate of citizenship or passport
- A key to the grading system used on your transcripts
- Thesis examiner’s reports (if your degree or thesis subject was not graded)
- Academic referee reports using the University’s template, accessed through the application form
- A CV using the University’s template, accessed through the application form
- Documentary evidence for creative works and publications listed on your CV
- Employer referee report forms for each employer listed on your CV
- Evidence of English language proficiency
- Any extra requirements for your discipline area as listed on the VCA website, such as examples of work, in the requested format

All applicants should make contact with the VCA and MCM Research Office before submitting their application to ensure that they submit a comprehensive and timely application. For assistance in making your application, such as assistance in identifying potential supervisors or for clarification on eligibility requirements, please contact:

VCA and MCM Research Office
Phone: +61 3 9035 9175
vca-mcm.unimelb.edu.au/research

The student/supervisor relationship
Your supervisor will guide and support you throughout your research degree. A good student-supervisor relationship is essential to the successful completion of your studies. Remember, support from a supervisor does not guarantee admission, nor does it guarantee a scholarship or financial support. 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?

What is a research proposal?
A research proposal states your research question, your area of research interest, the nature of your proposed project, the context for your research, 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

UNIVERSITY OF MELBOURNE AND VCA SCHOLARSHIPS

Graduate 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 one or more 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.

Creative Scholarships for Outstanding students
- $24,000 bursary (paid in equal instalments each semester) over two years to the student in each discipline judged to be the most outstanding candidate for the course. This will be awarded directly by the school, and is not open to application.

Creative Scholarships for Disadvantaged students
- $29,000 bursary (paid in equal instalments each semester) over two years to the student in each discipline judged to the most disadvantaged candidate for the course.

Indigenous Scholarships
Both the University and the Faculty of VCA and MCM have a number of scholarships and bursaries for Indigenous students. These are awarded based on financial need, academic merit and future aspirations. Contact the Murnup Barak Institute for Indigenous Development to find out how you can apply.

www.murrupbarak.unimelb.edu.au/

Other VCA scholarships
Other scholarships available to graduate students who have enrolled for VCA courses, or who are recent graduates of the VCA, include:
- Jim Marks Postgraduate Scholarship
- Keith and Elizabeth Murdoch Travelling Fellowships (Art, Theatre and Music)
- Alan C Rose Memorial Trust Scholarship
- Barbara Manning Scholarship
- Grace Marion Wilson Scholarship
- Tina Parker Scholarship
- Bevan Family Foundation Scholarship
- George Farquhar Memorial Award

These are open for online application, or are directly awarded by the school, during semesters one and two. Please visit the website to check scholarship parameters and eligibility requirements.

For more information, please visit:
www.vca-mcm.unimelb.edu.au/study/graduate_alumni

GRADUATE RESEARCH SCHOLARSHIPS

The University of Melbourne and the Faculty of VCA and MCM offer a number of competitive scholarships for graduate researchers – including a stipend or international fees or fee remission.

Different scholarships are awarded against scholarship application criteria which can include academic merit or equity grounds.

For information on Melbourne Scholarships, including Scholarship timelines, application tips and scholarship conditions visit:
services.unimelb.edu.au/scholarships/research/scholarship_resources

International Postgraduate Research Scholarship (IPRS)
This scholarship, funded by the Australian government, is available to the highest ranked international candidates. It covers international student fees, health care cover and is also matched with an APA (International). Applications close 31 August for study commencing the following year.

Australian Postgraduate Award (APA)
This scholarship, funded by the Australian government, provides an annual stipend worth approximately $24,000 p.a. and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international students awarded an IPRS. Applications close 31 October for study commencing the following year.

Melbourne Research Scholarship (MRS) and Melbourne International Research Scholarship (MIRS)
These scholarships, funded by the University and the Faculty, provide an annual stipend worth approximately $24,000 p.a. and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international candidates. Applications close on 31 August for international applicants and 31 October for domestic applicants for study commencing the following year.

Melbourne International Fee Remission Scholarship (MIFRS)
This scholarship, funded by the University and the Faculty, is available to international students. It provides fee remission for the duration of the course. Applications close 31 August for study commencing the following year.

Human Rights Scholarship (HRS)
This scholarship, funded by the University and available to both local and international candidates, is for candidates whose project is in the human rights field and who are able to demonstrate their commitment to the peaceful advancement and respect for human rights. It provides an annual stipend of approximately $24,000 p.a. and other benefits such as a relocation and thesis allowance as well as paid leave. Applications close 31 October for study commencing the following year.

Equity Scholarships
There are a number of scholarships available to graduate researchers which are awarded on equity grounds. These scholarships, funded by the University, include:
- The Pay Marles Scholarship (FPS) – for Indigenous candidates or those whose tertiary studies have been adversely affected by personal circumstances
- The Frederick Blake Sheepford Scholarship – for disadvantaged candidates
- The Eleanor and Joseph Wertheim – for female students in difficulties

These scholarships all provide an annual stipend and other benefits such as a relocation and thesis allowance as well as paid leave. Applications for these schemes close 31 October for the Pay Marles Scholarship and 28 February for the Eleanor and Joseph Wertheim scholarship for study in the same year.

Prestigious Scholarships
Each year, the University offers a number of prestigious and other major scholarships to candidates with an outstanding academic record and excellent research potential. Most of these scholarships are possible as a result of generous bequests to the University.

For further information about these scholarships for graduate research candidates, visit:
services.unimelb.edu.au/scholarships/research/local/available/prestigious

Travelling Scholarships
The University also offers a number of Travelling Scholarships for graduate researchers to travel overseas as part of their research projects.

For further information, visit:
services.unimelb.edu.au/scholarships/research/local/available/travelling/

EXTERNALLY FUNDED SCHOLARSHIPS

In addition to the scholarships offered by the University and the Faculty of VCA and MCM, there are also a number of externally funded scholarships for graduate research study.

Australian Government Scholarships and AusAid
The Australia Awards aim to promote knowledge, education links and ending ties between Australia and our neighbours through scholarship programs. The Australia Awards bring the Australian Agency for International Development (AusAID), the Department of Industry, Innovation, Science, Research and Tertiary Education (DIICCSRTE) and the Australian Centre for International Agricultural Research (ACIAR) scholarships together under the Australia Awards program.

www.australiaawards.gov.au

Victoria India Doctoral Scholarship
Ten prestigious doctoral scholarships are available to international students from India to pursue research based at a university in Victoria commencing in 2014. These scholarships for research scholars from India will support essential research which contributes to global knowledge, while also helping to build closer partnerships between India and Victoria. A total of AUD 90,000 per annum is awarded to each candidate over the duration of their doctoral studies – and there is a full waiver of tuition fees. The scholarship round for 2014 is open from 1 June, 2013.


JASON network
JASON stands for Joint Academic Scholarships 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

ARTISTS BOOKING SERVICE

The Artists Booking Service (ABS) is a professional agency run on-campus for current students and alumni of the VCA and MCM. The service represents artists from all disciplines taught at the Faculty for paid performances and other related work.

Students registered with the service may receive the following benefits:
- Source of income during studies
- Gain valuable performance experience
- Develop confidence liaising with clients
- Receive assistance putting together promotional materials

Artists can apply to join the service by submitting a biography, head shot and examples of work to the Arts Booking Service Coordinator at vcam-abs@unimelb.edu.au. Selection is based on performance experience, quality of recorded material/examples of work, and academic achievement.

For more information about the service visit:
www.vca-mcm.unimelb.edu.au/abs

Victoria International Research Scholarships
Up to five PhD Scholarships will be offered by the Victorian Government to international candidates commencing their research in 2013 at one of Victoria’s universities. The Scholarships are worth AUD 90,000 per annum. Some scholarships cover the cost of tuition fees, while other scholarships may also cover health cover, visa application fees, paid leave, relocation allowance or cost of return airfares. Refer to the link below for more details:

studymelbourne.vic.gov.au/study-options/scholarships/victorian-international-research-scholarships
COMMONWEALTH SUPPORTED PLACE (CSP)

What is a Commonwealth Supported Place?
A Commonwealth Supported Place (CSP) is a higher education place for which the Australian Government pays the majority of the costs. Students in a CSP pay a lower course fee, known as the student contribution amount.

Who is eligible for a CSP?
- An Australian citizen
- New Zealand citizen, or the holder of a permanent visa, and you must be resident in Australia for the duration of your unit (subject).

Do all courses offer CSPs?
No. You will need to check the course information on our website vca.unimelb.edu.au for up to date information about whether your course of interest offers CSPs.

EFTSL
An EFTSL (Equivalent Full Time Student Load) is a measure of study load. One EFTSL is equivalent to 100 credit points and represents one year of standard annual full time load.

FEES FOR 2014

The course fees listed in this brochure are indicative only, and will vary depending on the electives chosen within your course of study. All fees listed are correct at time of printing.

For more information, visit:
Domestic Fees: futurestudents.unimelb.edu.au/admissions/fees/grad-dom
International Fees: futurestudents.unimelb.edu.au/admissions/fees/grad-intl

Student Services and Amenities Fee
For a student of the University of Melbourne, you are required to pay the Student Services and Amenities fee (SSAF) to maintain your enrolment. The fee you are required to pay will vary depending on your enrolment. As an indication, Commonwealth Supported students and Research Training Scheme students were required to pay $263 in 2013. Domestic Fee paying students and International Fee paying students are not required to pay an additional SSAF.

For more information, visit: msl.unimelb.edu.au/ar-services/ssaf

FEE-HELP

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 Australia for the duration of your study.
FEE-HELP is not means tested so your income and assets do not affect your eligibility.

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. textbooks).

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.

For more information, visit:
futurestudents.unimelb.edu.au/admissions/fees/grad-intl
futurestudents.unimelb.edu.au/admissions/fees/grad-dom

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