GRADUATE PROGRAMS
STUDY AREAS
Dance
Film and Television
Indigenous Arts and Culture
Production Design
Theatre
Visual Art
Writing

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Celebrating 150 years of teaching art, at the Art150 launch party, 2017.
Photography: Drew Echberg.
WELCOME FROM THE DIRECTOR OF THE VCA

The VCA has celebrated over 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. We wish to acknowledge them as the Traditional Owners and would also like to pay respects to their Elders, past and present. The VCA is home to the Wilin Centre for Indigenous Arts and Cultural Development. The Wilin Centre 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.

The VCA brings together an extensive range of artistic endeavours including Visual Art, Dance, Theatre, Film and Television, Music Theatre, Production and Design. 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. Significant capital works investment currently in process are revitalising our campus, with the Ian Potter Southbank Centre, the Buxton Contemporary, and The Stables, providing extensive additional purpose-built spaces for the Faculty.

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

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

We look forward to welcoming you to our community of artists.

Professor Su Baker
Director of the Victorian College of the Arts
ABOUT OUR PROGRAMS

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, 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 techniques and training methods in music and 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.
VCA Dance aims to prepare students for the demands and challenges of a professional career in dance. Our programs attract highly motivated, disciplined and creative people who are interested in shaping the future of the profession.

Graduate study in Dance is designed for body-based practitioners who crave the space, freedom, and support to deeply investigate their own artistic choreographic practice, to unlock their creative potential.

STAFF PROFILE
A seminal figure in Australian dance, Helen has been crafting performance for multiple decades, forging an individual theatrical vision through an intense, highly detailed exploration of the dynamic flow between people and place. Awarded the 2007 Kenneth Myer Medallion for Distinguished Contribution to the Performing Arts, Helen’s current interests span performance, choreography, directing and creative collaboration. She has received multiple Green Room Nominations including Awards for Best Production, Original Choreography, Direction, Outstanding Creative Collaboration and the inaugural Australian Dance Award for Independent Dance (with Ben Cobham). She regularly presents in Australian and international festivals (Melbourne, Adelaide, Singapore, Zurich, Paris, Dublin, Glasgow, Tokyo, Portland, New York) and has undertaken residencies in Paris, Singapore, Finland and Canada.

IN HER OWN WORDS:
“Physicality, movement, embodiment, presence – call it what you will – are such critical parts of any performance based practice. What you are physically involved in, how and why you are invested in it, where, when and how it is shared with others are vital components of constructing the vehicle for expressing your ideas. Choreographic practice and dance as an artform have so much to offer anyone who has ‘the body’ as part of their palette of choices in the making and presenting of new work. The array of possibilities, the delicacy and subtlety, the abstract, narrative, singular, multiple, the ability to blend with other artforms, the passion and artistry, the power of intense physicality, the human-to-human connection with audiences, the bravery and innovation of ideas: for me this has been a form worth spending a lifetime exploring.”

PROGRAMS:
Master of Dance, p. 8
Master of Fine Arts (Dance), p. 42
PhD (Dance), p. 46
Mae Hwa (2017), a dance performance research project for PhD. Choreographer and Performer: Soo Yeun You. Photography: Jeff Busby.
MASTER OF DANCE

QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fees ^
CSP $6,349 per standard year (2017 fees, indicative only)*
Australian Fee place:
$22,240 per year
International:
$31,136 per year

^ Fees are shown for 2018 unless otherwise stated.
Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP,
FEE-HELP, and financing your studies.
* All eligible domestic students will be awarded a CSP, as available. Updated student
contribution amounts for 2018 were not available at time of printing.

MORE INFORMATION

Entry Requirements
– an undergraduate degree in dance;
OR
– at least five years of documented professional experience in dance and/or related performing arts.

Extra Requirements
– Artistic statement (500 words)
– Three references
– Video audition demonstrating your performance/dance making
– Workshop/interview (for shortlisted candidates)

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
31 October, 2017.

COURSE DESCRIPTION

The Master of Dance develops your potential for artistic leadership and enriches your professional practice in the field. The course is suited to dancers, performers, improvisers, dance-makers, choreographers and body-based practitioners, and places a distinctive focus of the integration of performance skills and choreographic practice, both live and screen based, facilitating a holistic physical sensibility underpinned by a commitment to artistic excellence, collaboration and interdisciplinary practice.

It equips you with a high level of professional skill and expertise as a multi-dimensional dance artist, and provides opportunities for connections with other VCA disciplines via cross-disciplinary subjects, collaborative projects and through a range of encounters with practising artists and organisations. Through laboratory-based workshops, seminars, master classes and theoretical subjects, the degree offers a balance of intensive and practical training across three semesters culminating in the realisation of a range of independent, practice-led projects.
SUBJECTS

Process & Practice 1 and 2 (Year 1) examines dance making and performance through compositional and improvisational approaches and strategies for generating and presenting works.

Cross Disciplinary Lab 1 and 2 explores the potential for interplay and dynamic dialogue between the building blocks of performance creation. Through seminars, practical/studio-based and laboratory classes, you will interact with students from other VCA disciplines to explore and develop design concepts.

Process & Practice 3 (Year 2) investigates the interrelationship of form and content in choreography through the artistry of the performer.

In Performance Research Approaches 1 and 2 you will build a theoretical understanding of contemporary performance creation through seminars and exercises, while also exploring research resources, practice-led approaches and other research methodologies.

In Project 1 you will build upon your own area of interest to plan, develop and realise a performance project. You will develop an individual working approach to the creation and development of your project.

Project 2 and 3 involve the conceptualisation, planning and exploration of the materials for a new dance performance, installation or event presented as a work in progress. The final subject culminates in the realisation of this project of 20 minutes duration with an accompanying research paper.

COURSE PLAN

| Semester 1 | Process and Practice 1 | Cross Discipline Lab 1 | Performance Research Approaches 1 | Project 1 |
| Semester 2 | Process and Practice 2 | Cross Discipline Lab 2 | Performance Research Approaches 2 | Project 2 |
| Semester 3 | Project 3 | | | Process and Practice 3 |

*All subjects are worth 12.5 points except where indicated otherwise
Film and Television at the VCA attracts students that wish to be challenged to explore their creative potential. Our practice-based ethos puts creativity and storytelling at the heart of everything we do, while our collaborative learning environment creates the opportunity to form professional relationships that will prove invaluable throughout your career.

Our graduate programs are open to students from a range of backgrounds, and provide a pathway for those that want to forge a career in the film and television industry, as a fiction or non-fiction director, screenwriter or producer.

STAFF PROFILE

Annabelle Murphy has written and directed numerous award winning short and independent films, both fiction and documentary. Her films SCARS and Margaret Star: A Fall from Grace were nominated for AFI Awards. Other awards include Best Short Film at San Francisco Frameline International Film Festival, Best Film at Hawaii Short IFF, Best Female Director at LAShorts IFF and many others. Her work has screened at dozens of festivals internationally as well as on leading broadcasters such as the ABC, SBS, BBC4 and Canal+ (France). Annabelle received a grant of $170,000 from Film Victoria to co-write and direct Marti’s Party (starring Garry McDonald), which won prizes internationally and screened on the ABC. Most recently Annabelle has written a novel that was ‘reverse’ adapted from one of her own unproduced feature film scripts. This novel formed part of her recently completed PhD in ‘reverse adaptation’.

IN HER OWN WORDS:

“A screenwriter’s toolkit contains many elements. Right at the bottom of the kit is a handful of well-worn storytelling elements that have been used over and over again to create engaging stories since humans developed words. Creating memorable characters, within a vivid world – who do compelling stuff in the face of conflict – is at the heart of timeless storytelling ... just ask Gilgamesh ... Screenwriters today need not only embrace these universal principles, but also learn how (for example) to write compelling stories within four acts, across 26 pages, including three ad breaks ... with a PG rating ... This combination of grappling with universal storytelling elements while working within a cutting-edge is one of the things that makes life as a screenwriter both challenging and exciting.”

PROGRAMS:

Master of Film and Television (Narrative), p. 12
Master of Film and Television (Documentary), p. 12
Master of Producing, p. 14
Master of Screenwriting, p.16
Master of Fine Arts (Film and Television), p. 42
PhD (Film and Television), p. 46
Graduate Programs

MASTER OF FILM AND TELEVISION

COURSE DESCRIPTION

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

– Documentary
– Narrative

The program involves intensive practical training in writing, directing and editing of your own productions, with complementary studies in research methods, screen language and technical crewing. Classes provide access to a range of industry guest lecturers. Students also attend regular ‘insiders’ Q & A sessions with visiting filmmakers. Across two years you will write, direct and edit three films. The film duration and production parameters are extended as you move through the course and are aimed at facilitating the development of your unique, creative voice as a screen director.

In the first year, through workshops, lectures and tutorials, you are introduced to motion picture direction within your chosen specialisation. A short, individually directed practical exercise in the first semester prepares you to develop a more challenging production exercise in the following semester. The concept development and scriptwriting stage are integral to these production exercises and ensure you move into shooting with a deep understanding of the story you are telling and the themes you are exploring. In addition to directing your own projects you will be required to crew on your peer group productions, a process that develops creative collaboration and effective communication skills as a director. This production experience is crucial to providing you with the skills and confidence to maintain your directorial vision within the challenging environment of film and television production.

In second year you are encouraged to take on a more challenging project, with close mentoring by your academic supervisor and support from your close cohort of peers in the program. Second Year directors also have the opportunity to collaborate with Master of Producing students to realise their major graduating project. The invitation to showcase student films in many leading international film festivals has given Master of Film and Television students the opportunity to meet and network with fellow filmmakers from around the world, connecting them with the global film, television and new media industries. You develop enduring peer networks throughout the program, which are instrumental to the realisation of your professional projects out in the industry.

Our graduates work around the world, across major industry attachments and productions and in developing and producing new screen works.

QUICK FACTS

Duration
2 years full time
(optional exit qualification of a Graduate Diploma after one year)

Campus
Southbank

Fees ^
CSP $6,349 per standard year (2017 fees, indicative only)*

Australian Fee Place:
$28,768 per year

International:
$38,560 per year

^Fees are shown for 2018. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

^Limited CSPs available for domestic students.

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
30 September, 2017. This includes completion of selection test, which is accessible via the course website from 1 September, 2017.
You work with a small cohort of fellow students, crewing on each other's films. In the second year of the course you can opt to shoot as well as direct your own production.

Documentary graduates have won many prestigious awards, including the Walkley Documentary Award and Outstanding New Documentary Talent at AIDC (Australian International Documentary Conference). Their work screens at international film festivals, on traditional and emerging broadcast platforms, and within galleries and other exhibition spaces, exposing them to broad audiences and industry networks.

Narrative
In the Narrative specialisation you write, direct and edit your own short films. This specialisation involves a substantial narrative screenwriting component, including one-one-one tutoring, and screenwriting lectures. The program includes masterclasses and practical exercises in directing actors, conducted by industry professionals. You will also participate in craft-based workshops in camera, lighting, editing, sound and directing; and in crewing on your peers' films in these capacities you learn the importance of effective communication from a director. Master of Film and Television students also collaborate with students from Acting, Theatre, Music Theatre and Production Design for Screen.

Graduates from the Narrative specialisation have their work screened at national and international film festivals, showcasing their talent to a broad network of potential collaborators.

STUDENT PROFILE
Master of Film and Television (Documentary)
“I’d always wanted to study at the VCA since I was in high school. To some extent it’s about the reputation of the place as one of the best art schools in Australia, but for me it’s more about getting the opportunity to fully immerse myself in the craft of documentary filmmaking, learning from working filmmakers, and doing it all alongside other creatives. Also, the VCA is one of the only universities that offers the opportunity to focus on documentary filmmaking specifically, and that’s exactly what I was looking for. There’s just something awesome about getting into that creative tunnel, blocking out all distractions, and exploring what you’re really capable of. I enjoy the freedom to bring what’s swimming around in my brain to life. Or at least to try.”

SPECIALISATIONS
Documentary
Documentary at the VCA will challenge you to create critically reflective films. The program combines the study of documentary history, theory, ethics and aesthetics with mentoring, masterclasses and practical exercises in documentary filmmaking delivered by specialist practitioners. You are made aware of new directions in documentary, including emerging modes of documentary storytelling, new distribution platforms and alternative funding opportunities.

COURSE PLAN - NARRATIVE OR DOCUMENTARY

| Semester 1 | Narrative / Documentary Projects 1A | Screen Language 1A | Scriptwriting 1 | 25 pts |
| Semester 2 | Narrative / Documentary Projects 1B | | | 37.5 pts |
| Semester 3 | Narrative / Documentary Projects 2A | Scriptwriting 2 | | 25 pts |
| Semester 4 | Narrative Projects / Documentary 2B | | | 37.5 pts |

*All subjects are worth 12.5 points except where indicated otherwise
COURSE DESCRIPTION

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

Producers are the managers of film and television projects. This includes the creative aspects of script development and analysis, and the development of your own work as well as the business aspect of the industry, including organising film schedules, budgets, distribution, and management of film shoots and raising funding from private and public sources.

Classes provide access to a range of industry guest lecturers. Students also attend regular ‘insiders’ Q & A sessions with visiting filmmakers. Placement schemes in industry also open doors to significant industry contacts and contexts.

Producers at the VCA work on undergraduate and graduate films in animation, narrative and documentary developing practical skills and building networks with other students – building a network that will assist you throughout your career.

QUICK FACTS

Duration
18 months full time (commences mid-year)

Campus
Southbank

Fees *
CSP, $6,349 per standard year (2017 fees, indicative only)*

Australian Fee Place:
$22,240 per year

International:
$31,136 per year

* Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, 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 related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

Extra Requirements
Presentation at interview.

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadlines
Early applications: 30 September, 2017.
Late applications: 30 April, 2018.
STUDENT PROFILE

Master of Producing
“Set-backs, workload, rejections, creative blocks, negativity from others, it all adds up. The biggest challenge for me, in regard specifically to the VCA, was friends and family questioning why I would quit a ‘stable’ career in the travel industry to go into an industry fuelled by uncertainty and risk. It can be hard to explain to people who don’t feel the creative urge but being surrounded by like-minds make it easier. I’m inspired by the works of others, seeing other people’s passion and hard work come to fruition. I’m inspired by the tenacity of my fellow creatives, pushing themselves to succeed, it makes me push myself. I read a lot of science-fiction and that inspires me too, seeing the positivity, faith and creativity that goes into imagining a future for the human race is pretty inspiring. That kind of imagination makes me feel like anything is possible.”

SUBJECTS

Producing and the Creative Process teaches the how and the why of what a producer chooses what to do. Introduces the processes and stages in the development of film and television product, including script and story analysis, pitching potential film and television product, and widening your understanding of screen theory and practical production knowledge.

Film Craft aims to provide an understanding of the essential craft aspects of filmmaking. Students gain self-awareness regarding practical, managerial and organisational aspects of producing.

Screenwriting and Creative Development deals with moving picture language and principles of characterisation and dramatic form. Allows you to develop a producer's perspective on story and script.

The Business of Producing 1 introduces the strategies and methods employed by a producer to create and lead teams appropriate to the scope and audience of a project, and how to interpret material and subject matter accordingly.

Production Collaboration. You will produce a student production to broadcast and international festival standard, overseeing it from preproduction through production to post-production including its distribution and marketing strategies.

The Business of Producing 2. You will develop a sound knowledge of marketing and distribution within the film, television and allied industries, and its effect on production for cinema, television, cable and digital release. You will develop an original creative concept and turn it into a viable product, worthy of financing.

Producing and the Industry. Choose an industry attachment or a substantial research project to prepare you for your career within the entertainment industry. For 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 project you will produce a 10,000 word (equivalent) document.

COURSE PLAN

<table>
<thead>
<tr>
<th>Year 1 Sem 2</th>
<th>Film Craft</th>
<th>Producing and the Creative Process</th>
<th>Business of Producing 1</th>
<th>Screenwriting and Creative Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 2 Sem 1</td>
<td>Business of Producing 2</td>
<td>37.5 pts</td>
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<tr>
<td>Year 2 Sem 2</td>
<td>Production Collaboration</td>
<td>37.5 pts</td>
<td>Producing and the Industry 25 pts</td>
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</tbody>
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*All subjects are worth 12.5 points except where indicated otherwise
MASTER OF SCREENWRITING

QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fees^
CSP $6,349 per standard year
(2017 fees, indicative only)*

Australian Fee Place:
$22,240 per year

International:
$31,136 per year

* Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

^ All eligible domestic students will be awarded a CSP, as available. Updated student contribution amounts for 2018 were not available at time of printing.

COURSE DESCRIPTION

The 18-month Master of Screenwriting is a practice-based course designed for those with a desire to tell audience driven stories via a visual medium. Taught by industry professionals, the course links clear craft with the writer’s personal vision, leading to compelling and exciting stories that are ready for feature film or television markets. The course features one-on-one mentorships with professional screenwriters, who guide students from development to completion of their scripts, and regular ‘insiders’ Q & A sessions with visiting filmmakers. Students pitch their final projects to industry producers and TV commissioners, often leading to direct professional placements or project development schemes. Students from varied backgrounds and professions are encouraged to apply.

MORE INFORMATION

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

Extra Requirements
– Written selection test.
– Presentation of creative writing folio if invited to interview.

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
30 September, 2017.
Graduate Programs

STUDENT PROFILE

Master of Screenwriting

“The most valuable parts of my degree were the craft principles and supervised writing time. The craft stuff I use constantly, and the writing I did allowed me to move quickly through the early material that you have to pump out before you can get to the good stuff. I’m still waiting for the good stuff of course, but I’m surely closer for having done the Master of Screenwriting. I’m sure all the supervisors at the VCA are great but, in my case, Ben Michael, who supervised me all the way through, went so far above and beyond with me and my work that I felt compelled to put in a huge amount of effort. And that experience helps hugely in my work now – the ingrained work ethic and the craft method around theme, plot and character. I wrote a massive amount during my degree, much more than the course required, and I came out stronger for it.”

SUBJECTS

In Cinematic Writing, you will analyse and discuss feature scripts and attend film screenings, developing your knowledge of areas such as traditional screen narrative structure, character development and writing for a visual medium.

Writing for Television 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’.

Storytelling Workshop examines some of the elements that constitute universal principles of effective storytelling. 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. You practice precise, economical and evocative writing, as required by the screen media.

Major Screenwriting Project. You will write a complete first draft, long-form script project, such as a feature film script (or equivalent length television script episode/s plus ‘Bible’). You will also take part in regular small group tutorials where work in progress will be constructively criticised by an experienced industry mentor and your peers.

Script Development Hothouse is run over two days with in-class follow up. Through working with actors, directors and professional writers, this short intensive workshop enables you to make significant progress in the development of your first draft script.

Writing and Rewriting. Following on from ‘Major Screenwriting Project’, you will rewrite subsequent drafts of your script. By the end of semester you are expected to have completed a (minimum) second draft long form script.

The Business of Screenwriting. Delivered by industry professionals, The Business of Screenwriting focuses on the business behind the screenwriting industry in both national and international arenas. The subject combines both the creative necessities and the ability to generate income through writing.

COURSE PLAN

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<tr>
<th>Year 1 Sem 2</th>
<th>Year 2 Sem 2</th>
<th>Year 1 Sem 2</th>
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<tbody>
<tr>
<td>Writing for Television</td>
<td>Major Screenwriting Project</td>
<td>Writing and Rewriting</td>
</tr>
<tr>
<td>18.75 pts</td>
<td>37.5 pts</td>
<td>37.5 pts</td>
</tr>
<tr>
<td>Cinematic Writing</td>
<td>Storytelling Workshop</td>
<td>Business of Screenwriting</td>
</tr>
<tr>
<td>18.75 pts</td>
<td>37.5 pts</td>
<td>37.5 pts</td>
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*All subjects are worth 12.5 points except where indicated otherwise
VCA Production trains designers, technicians, makers and managers for live performance and film, in areas including scenery, props, costume, sound, lighting and stage management. In our graduate coursework programs, the focus is on design.

The graduate programs are tailored for you to transfer and further develop your skills in design and theatre or film making building on your previous experience whether that be in architecture, design, construction, film, performing arts, visual art or another associated field.

STAFF PROFILE

Since training as a set and costume designer for live performance, Leon has maintained an active and diverse practice designing for stage and screen. He is passionate about collaborations with theatre and film makers in the creation of new work where design can play a key dramaturgical role. His designs for theatre have received high regard including Greenroom award nominations and being awarded the Design Institute of Australia’s award for Best TV/Film/Theatre Set Design. Leon’s designs for film and television have been presented across Australia and internationally in some of the world’s most prestigious festivals (Berlin Film Festival 2013 & 2014, Melbourne International Film Festival 2011, 2013 & 2015, BFI London Film Festival 2014).

IN HIS OWN WORDS:

“Many people think about design as being decoration: beautiful costumes and stylish sets. But theatre and film designers are in fact storytellers, they just use visual elements rather than words. They get a script and think about what kind of physical world would enhance this story? How can the design tell the viewer about the people that inhabit this world? How can I help set the tone? How can I make the dramatic moments more dramatic? Visual storytelling is at the heart of what we do and what gets us excited about each new project.”

PROGRAMS:

Master of Design for Performance, p. 20
Master of Production Design for Screen, p. 22
Master of Fine Arts (Production), p. 42
PhD (Production), p. 46
Master of Production Design for Screen student Alexandra McCloud-Gibbs.

Photography: Sav Schulman.
**MASTER OF DESIGN FOR PERFORMANCE**

**QUICK FACTS**

**Duration**
2 years full time

**Campus**
Southbank

**Fees**
CSP: $6,349 per standard year (2017 fees, indicative only)*

Australian Fee Place:
$22,240 per year

International:
$31,136 per year

* Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

**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**
- Written statement (500 words)
- Digital folio of previous work
- Selection project and interview

**How to Apply**
See page 48 for details.

**Scholarships**
See page 52 for details.

**Application deadline**
31 October, 2017.

**COURSE DESCRIPTION**
This course is a unique two-year program for designers and visual artists who wish to develop the skills necessary for a professional career in designing scenery, props and/or costumes for live performance.

The intensive program combines theoretical and hands-on training with the core emphasis on gaining the knowledge, skills and creative capacity required to practice your craft professionally. You will test your ideas through creative collaborations with directors, choreographers and other designers.

Through industry internships and designing VCA productions you will hone your skills and develop a portfolio of work that can include theatre, dance, and music theatre.
STUDENT PROFILE

Master of Design for Performance

“There’s no typical day at the VCA for me. In Production, we can be asked to work with nearly any other department at the College. Classes can include learning theatre history and research, theatre-making, model-making, sketching and figure-drawing, computer graphics, scenic painting, prop-making, set-building, sewing and costume-construction. But during production season, it’s an entirely different schedule. Mornings are full of meetings, sketching, fabric-sampling, calling suppliers, and making lists (so many lists). The afternoons can involve sitting in rehearsals and/or making in the workshops, working with professional directors, carpenters, and makers. The evenings might involve sitting at my desk, my second home, updating all the changes from the day and checking my lists. I’d say that next year is a “Yes” year for me – work on as many projects as possible and get back to making my own work while continuing to build up my design and theatre principles.”

SUBJECTS

Performance & Research Approaches enables you to build a theoretical understanding of contemporary performance creation, practice-led approaches and other research methodologies.

Applied Project A and B explores the process of designing for live performance including script analysis, idea generation, visual research, principles of design and visual storytelling.

Design Documentation and Communication A and B enhances your ability to document and communicate your design ideas through the use of model making, perspective drawing, costume rendering, CAD drafting, and digital graphics.

Design Realisation and Collaboration A and B develops your skills in collaboration and design realisation techniques through practical activities with directors, choreographers and other designers.

Graphics for Stage and Screen explores principles of graphic design through designing and producing a range of props with graphics components for use on stage or screen.

Industry Investigation Project A and B deepens your understanding of designing for screen in the specific area you wish to specialise in through negotiated research projects, including industry internships.

Design Projects 1 extends your technical and creative knowledge through designing VCA productions.

Professional Practice promotes a deeper understanding of the performing arts industry as well as how to promote yourself to gain employment.

COURSE PLAN

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<tr>
<th>Semester 1</th>
<th>Applied Project A (Design)</th>
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<th>Design Documentation and Communication A</th>
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<td>Semester 2</td>
<td>Applied Project B (Design)</td>
<td>25 pts</td>
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<td>Design Realisation and Collaboration B</td>
</tr>
<tr>
<td>Semester 3</td>
<td>Design Projects 1</td>
<td>50 pts</td>
<td>Graphics for Stage and Screen</td>
<td>Industry Investigation Project A</td>
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<tr>
<td>Semester 4</td>
<td></td>
<td></td>
<td>Professional Practice</td>
<td>Industry Investigation Project B</td>
</tr>
</tbody>
</table>

*All subjects are worth 12.5 points except where indicated otherwise
MASTER OF PRODUCTION DESIGN FOR SCREEN

QUICK FACTS

Duration
2 years full time

Campus
Southbank

Fees ^
CSP $6,349 per standard year (2017 fees, indicative only)*
Australian Fee place: $22,240 per year
International: $31,136 per year

^ Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

* All eligible domestic students will be awarded a CSP, as available. Updated student contribution amounts for 2018 were not available at time of printing.

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
– Written statement (500 words)
– Digital folio of previous work
– Selection project and interview

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
31 October, 2017.

STUDENT PROFILE

Master of Production Design for Screen
“I’d already worked on a few VCA short films before applying and, through that, had come to understand the role of the art department within Film & Television. It was also obvious that there was a large sense of collaboration at the VCA, with everyone crewing on everyone else’s films, and that was quite different from my experience working in fashion, which I found to be quite solitary. I saw studying at the VCA as an opportunity to gain a formal education in a new industry while learning from peers and colleagues. The course has allowed me to experience the theoretical and practical sides of working in an art department, with a particular emphasis on gaining work experience outside of the VCA. What’s taught in classes is also put into practice on student films and through industry placements, and I’d say I’ve enjoyed my time interning the most.”

Alexandra McCloud-Gibson
Photography: Sav Schulman.
COURSE DESCRIPTION

The Production Designer plays a pivotal role in filmmaking and is the head of the Art Department, designing and overseeing the creation of the visual world within which the story of the film takes place. In the Master of Production Design for Screen you will gain the skills, knowledge and hands-on experience necessary to successfully take on the role of Production Designer as well as other associated roles within Art Department (Eg, Art Director, Set Designer) for film, television and associated screen-based media. Structured with a first year of intensive training and skills development followed by a second year of primarily practice-based learning, the program is delivered through formal classes, workshops, studio exercises as well as design roles on VCA films. You will develop links with the profession through industry guest lecturers as well as participating in an professional internship.

SUBJECTS

Design Processes and Principles A and B deepens your understanding of the design process through exploring principles of design, visual research, script analysis, visual storytelling and design for character.

Design Realisation and Collaboration A and B develops your skills in collaboration as well as in design realisation through practical activities with directors, cinematographers and other designers.

Design Documentation and Communication A and B develops your ability to document and communicate your design ideas through model making, concept drawing, CAD drafting and digital graphics.

Studies in Screen looks at the history of moving image from a design perspective.

Roles and Processes in Art Department explores the roles within Art Department and how they operates.

Screen Design Projects A and B includes studio projects and design roles on VCA films where you will further extend your technical and creative skills.

Graphics for Stage and Screen explores principles of graphic design through designing a range of props with graphics components for stage or screen.

Industry Investigation Project A and B deepens your understanding of designing for screen in the specific area you wish to specialise in through negotiated research projects, including industry internships.

Professional Practice promotes a deeper understanding of the film and television industry as well as how to promote yourself to gain employment.

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 | | 25 pts | Graphics for Stage and Screen |
| Semester 4 | Screen Design Projects B | | 25 pts | Professional Practice |

*All subjects are worth 12.5 points except where indicated otherwise*
VCA Theatre graduate students are makers, writers, directors and dramaturges leading the next generation of Theatre and Performance practices in Australia. Our students undertake a diverse range of projects: working across festivals, intimate scene studies, staged readings of new writing, and large scale productions. Our research contributes to the ongoing legacy of the practice and theory of theatre, including performance traditions in Australia and beyond. When you study with us you work creatively and collaboratively to explore these traditions, investigating your craft intellectually through rigorous studio practice.

STAFF PROFILE
A VCA graduate, Chris has directed theatre, opera, installations and community cultural development projects. In 2000, he co-founded the independent theatre group Stuck Pigs Squealing. As Artistic Director of Arena Theatre Company (2008–12), he commissioned and directed shows for young audiences. He was Artistic Director of La Boite Theatre Company (2014) and the Australia Council’s Theatre Diversity Associate in Queensland (2012–14). He has received Green Room Awards for direction and writing, a George Fairfax Memorial Award, the Malcolm Robertson Prize, a Sidney Myer Creative Fellowship, and a New York Fringe Festival Award. He is a PhD candidate at the VCA, with a research interest in theatres of intellectual disability.

IN HIS OWN WORDS:
“If you’re starting out as a director, I think the most important thing to understand is that you are only ever going to be as ‘good’ as the people you work with. You will be going on a journey with others. Look around you. From the people in your peer group – actors, musicians, visual artists, directors, stage managers, writers, producers – who has ideas that excite you? Who challenges you? Understands you? Who you enjoy spending time with? These people will be your most important artistic and professional allies in the years to come. Make work that excites you and those people and you will find your audience.”

PROGRAMS:
Master of Dramaturgy, p. 26
Master of Directing for Performance, p. 30
Master of Writing for Performance, p. 32
Master of Fine Arts (Theatre), p. 42
PhD (Theatre), p. 46
MASTER OF DRAMATURGY

QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fees *
CSP $6,349 per standard year
(2017 fees, indicative only)*

Australian Fee place
$22,240 per year

International
$31,136 per year

* Fees are shown for 2018 unless otherwise stated.
Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– Completion of an Honours degree in a relevant or cognate discipline;

OR

– Completion of a relevant or cognate undergraduate degree (or equivalent) plus two years of documented relevant practice in the field;

OR

– At least eight years of documented professional practice in the creative arts industry.

Extra Requirements
Curriculum vitae, artistic statement, provision of three referees and interview.

Application deadline
31 October, 2017

STUDENT PROFILE

Master of Dramaturgy
“I find the more I work, the more I am inspired, and to be actively engaged in an exciting rehearsal space or riveting production company is as inspiring as it gets for me. Whether it be on new writing or a time-tested play, a raucous comedy or moving tragedy, dance, music, theatre or avant-garde performance, the discussions surrounding rigorous, relevant and thoughtful work are all inspiring and constantly drive me to work harder and more passionately. As a dramaturg you are often the middle-man in arguments and conversations, the mediator between directors, writers, designers and other creatives. Ultimately you are the advocate for the work itself. The VCA’s cross-disciplinary classes and practice models definitely prepare you for this role as you become an expert in communication. I think the biggest challenge for a dramaturg in any situation is to learn your role in any given circumstance – you have to be constantly adaptable.”

Callum John Dale
Photography: Sav Schulman.
COURSE DESCRIPTION

In this one-year program you will encounter and explore an expanded understanding of dramaturgy beyond work with written text and literary play scripts, encompassing the contexts of dance, hybrid works, installation, community-based and performance art work. The Master of Dramaturgy provides opportunities for suitably qualified candidates to develop their potential for artistic leadership and attain in-depth knowledge of dramaturgical thinking and practices.

The course is underpinned by a commitment to the pursuit of artistic excellence, collaboration and interdisciplinarity within established and emerging local, national and international dramaturgical practices. The course will interweave with other VCA graduate disciplines, offering an intensive training programme where dramaturgy students are embedded with writers, directors, designers, choreographers, performance-makers and actors. In this way, it provides key learning objectives including: advanced dramaturgical awareness, providing the knowledge to understand work within its socio-cultural environment; the ability to work collaboratively in interdisciplinary work; knowledge and skills in working in the rehearsal room with directors, writers and creative teams; and an advanced ability to engage creatively and critically with textual, visual and performed artworks.

Through laboratory-based workshops, seminars, lectures, self-directed exercises, tutorials, practical master classes and the option of national or international internships the course offers a balance of theory and practice across the two semesters. The intensive first semester focuses on skills and research training, including a discrete subject, Applied Dramaturgy, that engages you closely with the dramaturgical expertise of Melbourne’s diverse theatre industry. The second semester allows more independent practice and research, building reflective performance practitioners with a high level of research and practice skills commensurate with a Masters degree.

SUBJECT IN FOCUS

Independent Project, which is the culmination and synthesis of all other subjects in the course, where your knowledge and skills are applied in an independent project. The fieldwork you undertake may be on a project happening at the VCA or in the professional or independent theatre arena in Melbourne, nationally or internationally.

COURSE PLAN

| Semester 1 | Performing Arts Research Methodologies | Dramaturgy, Text and Performance | Cross Disciplinary Laboratory | Applied Dramaturgy |
| Semester 2 | Dramaturgy and Live Performance | Writing from Performance | Independent Dramaturgy Project | 25 pts |

*All subjects are worth 12.5 points except where indicated otherwise
Set painter, Clive Jones, works on set pieces for VCA film Lieutenant at Arms. Production Designer: Benjamin Warmuth (Master of Production Design for Screen), Art Director: Alex McCloud-Gibson (Master of Production Design for Screen), Director: Kerri Foweraker (BFA Film and Television). Photography: Sav Schulmann.
MASTER OF DIRECTING FOR PERFORMANCE

QUICK FACTS
Duration
2 years full time

Campus
Southbank

Fees
^
CSP $6,349 per standard year (2017 fees, indicative only)*
Australian Fee place
$22,240 per year
International
$31,136 per year

^ Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.
* All eligible domestic students will be awarded a CSP, as available. Updated student contribution amounts for 2018 were not available at time of printing.

MORE INFORMATION
Entry Requirements
– Completion of a relevant or cognate undergraduate degree (or equivalent);
OR
– At least six years of documented professional practice in the creative arts industry.

Extra Requirements
Curriculum vitae, artistic statement, provision of three referees, and interview and scene workshop (for short-listed candidates).

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
31 October, 2017.

SUBJECTS IN FOCUS
Industry Internships and Placements provides a direct opportunity for students to work in an industry setting that is relevant to their directing practice and research trajectory towards their final independent project. Carried out with staff mentorship and supervision, the subject allows students to pursue local, national and international internships and/or placements.


COURSE DESCRIPTION
The Master of Directing for Performance is designed to develop your in-depth knowledge and skills of directing, and provide a framework to identify and reflect on your own practice as a director, performance-maker, collaborator and researcher. It opens up a broad range of individual career pathways into contemporary performance practice through directing and performance making, practice-led research, and applied performance in intercultural and community engagement contexts.

The VCA offers a unique environment for you to develop an individual approach to directing and creative leadership in a context of interdisciplinary and intercultural learning. You will experience a wide range of collaboration and leadership roles with designers, actors, production teams, writers, dramaturgs and choreographers at the VCA, as well as a range of creative encounters with local, national and international artists, organisations and communities.

The program is delivered through lab-based workshops, seminars, lectures, self-directed exercises, tutorials, practical master classes, and national and international internships. It balances theory and practice across four semesters, to allow for progression from the intensively-taught, skills-based first year, to a more autonomous, project-orientated second year which culminates in an independent, practice-led research performance project or written dissertation. It actively encourages intercultural and international training and research experiences through fieldwork in the second year of the course.

COURSE PLAN

| Semester 1 | Performing Arts Research Methodologies | Dramaturgy, Text and Performance | Cross Disciplinary Laboratory | Directing Methodologies |
| Semester 2 | Dramaturgy and Live Performance | Applied Directing: Rehearsal PracticeLab | Applied Practice: Community Facilitation | Performance and Community Engagement |
| Semester 3 | Industry Internships and Placements | 37.5 pts | Creating a Project Vision |
| Semester 4 | Independent Directing Project | 50 pts | |

*All subjects are worth 12.5 points except where indicated otherwise
STUDENT PROFILE

Master of Directing for Performance

“I was freelancing in NZ, with a strong focus on developing new text based works and creating devised (often site-specific) pieces. I had made a large amount of theatre quite quickly and my practice was craving development; I wanted to be better equipped in my practical ‘working with actors’ skills and broaden my understanding of new dramaturgies and performance studies. I was ready to be led, hungry for concrete mentorship and to be given a space to make, learn and fail. Having two years to complete the Masters was a big draw card; it has been structured with a wonderfully intense coursework-heavy first year, and a more self-directed second year. For my industry placement in second year, I went to London to work with Katie Mitchell at the Royal Opera House, on Lucia Di Lammermoor. She is an incredible practitioner. From London I travelled to Croatia to complete a residency the National Theatre in Rijeka – the relationships I built there have had a huge impact on my career and practice and next year I will direct Poulenc’s La Voix Humaine with them.”

Katy Maudlin
MASTER OF WRITING FOR PERFORMANCE

QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fees ^
CSP $6,349 per standard year (2017 fees, indicative only)*

Australian Fee place
$22,240 per year

International
$31,136 per year

^ Fees are shown for 2018 unless otherwise stated. Fee information is correct at time of printing. See page 54 for details about fees, HECS-HELP, FEE-HELP and financing your studies.

* All eligible domestic students will be awarded a CSP, as available. Updated student contribution amounts for 2018 were not available at time of printing.

MORE INFORMATION

Entry Requirements
– Completion of a relevant four year undergraduate degree with a minimum average of 70% across the degree (or equivalent);

OR
– Extensive, relevant documented professional experience and artistic ability.

Extra Requirements
Curriculum vitae, portfolio of work and interview

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
31 October, 2017.

STUDENT PROFILE

Master of Writing for Performance

“The VCA gave me the space and time and support to test ideas and understand why I make the work I do in the way I do. Writing can be a lonely pursuit, so tapping into and building networks with fellow students – actors, directors, designers and other writers – is a great way to become more embedded in the community. I really enjoyed the process of making my final piece, Looking Glass, a one-act play: writing at home, having one-on-one dramaturgical meetings with a different dramaturg each week (switching between three different teachers) and also workshopping sections of script in class. There were so many thoughts and ideas being thrown around – it’s such a luxury to be able to get that much feedback so consistently. The play was shortlisted for the Griffin Award and the Rodney Seaborn Award, and has just had its premiere production, directed by Susie Dee.”

Louris van de Geer

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

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

The course focuses on contemporary writing in both Australia and overseas, but with particular attention to a new diversity of voices and cultures in Australian writing. You will be equipped with the skills to develop your own writing voice, as well as the academic writing skills to articulate your own practice in the context of contemporary cultural and performance theory.

SUBJECTS
Writing for Performance 1 (Solo Writing). Students will undertake a range of writing classes and exercises to develop techniques for the generation and structuring of original content for live performance with a focus well-made linear and experimental, non-linear forms. The subject also includes the close analysis of existing scenes and plays.

Writing for Performance 2 (Collaborative Writing) involves collaborating with actors, directors and dramaturgs in group improvisation, developing ‘live art’ concepts, writing for digital media and film, and adapting classic theatre texts.

Research and New Performance Writing. Students will engage with a variety of methods for researching and developing their writing. Guest writers from a diverse range of contemporary contexts will discuss their processes and approaches to writing and theatre making.

Dramaturgy, Text and Performance focuses on theories of dramaturgy from Aristotle to Lessing and Brecht, Lehmann and the ‘new dramaturgies’ of the postdramatic.

Writing for Performance 3 (Portfolio). A portfolio of writing projects is created, including a major, full-length work. Workshops will culminate in a season of public ‘performance-readings’ of your play, with VCA actors, dramaturgs and directors. You will also write an exegesis relating to your portfolio.

Writing from Performance familiarises you with established conventions and traditions pertinent to writing after performance, including the review, critical analysis, reflection and exegesis.

COURSE PLAN

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<th>Dramaturgy, Text and Performance</th>
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<th>Writing for Performance 2 (Collab)</th>
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<tr>
<td>Semester 2</td>
<td>Writing from Performance</td>
<td>Writing for Performance 3 (Portfolio)</td>
<td>37.5 pts</td>
<td></td>
</tr>
</tbody>
</table>

*All subjects are worth 12.5 points except where indicated otherwise
With its roots in the National Gallery of Victoria’s visual art school, the VCA has nurtured the talent of generations of leading contemporary visual artists.

Our graduate programs in visual art range from providing pathways for students who have no formal visual art training, to those that provide space for experienced visual artists to grow and hone their practice, and engage in practice-based research at the highest level.

STAFF PROFILE
Dr. Bernhard Sachs, artist, lives and works in Melbourne. He has exhibited widely in Australia and internationally since 1977, has been the recipient of a number of grants and residencies including Cité International des Arts, Paris (1990) and PS1/ Institute of Contemporary Art, New York (1993-4) has lectured in art since 1986, and was the convenor of the art project Office of Utopic Procedures. Existential thematics constellated around questions of history and representation and their obsessional underwriting drive the research and work.

IN HIS OWN WORDS:
“As the German artist Joseph Beuys famously proclaimed: ‘Everyone is an artist’. As the French artist Ben Vautier declared: ‘Tout est art’ – Everything is art. That leaves only two things to do: make art or disprove this blatant utopianism. One thing is for certain: art itself is always under interrogation. To be one of the inquisitors could possibly be the closest we can come to a holy calling in the cynical age we inhabit. Or as Monty Python’s Flying Circus expressed it: ‘No-one expects the Spanish Inquisition!’ Be one of the unexpected.”

PROGRAMS:
Graduate Certificate in Visual Art, p. 36
Master of Contemporary Art, p. 38
Master of Fine Art (Visual Art), p. 42
PhD (Visual Art), p. 46
STUDENT PROFILE

Master of Fine Arts (Visual Art)

“The highlight of my time at the VCA was receiving the John & Mary Kerley Studio Research Scholarship for International Travel, which allowed me to travel to Berlin and participate in the three-month-long artist residency named Picture Berlin in 2016. It was great to be able to develop some insight on Berlin and its art scene. It also gave me the opportunity to have my MFA research project reviewed by established local artists and curators and show my artworks to varied audiences in Berlin. By the end of the residency, I had produced a body of work and exhibited at a well-established art gallery. In the next few years, I would like to continue improving my research skills and knowledge of artmaking in pursuit of becoming a scholar in the field of ‘art practice as research’. I also aim to continue producing high-quality artworks and to contribute to the art community outside of Melbourne’s educational institutions.”

Siying Zhou

Photography: Sav Schulmann.
GRADUATE CERTIFICATE IN VISUAL ART

QUICK FACTS

Duration
1 year part time*

Campus
Southbank

Course coordinator
Dr Kate Just

Fees ^

Australian Fee Place:
$10,208

International Fee Place:
Please note this course is not currently available to international students.

* Course may also be completed over a two year period
^ Fees are shown for 2018. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

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 provides appropriate practical and theoretical coursework elements through studio workshops and studies in art history and theory.

MORE INFORMATION

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

How to Apply
See page 48 for details.

Scholarships
See page 52 for details.

Application deadline
31 October, 2017.
Graduate Programs

Contemporary Art Practice A & B involves three-hour weekly independent studio workshops, where you may choose to work in painting, drawing, digital technologies, printmaking, sculpture, installation, performance or photography and/or combinations of the above. You will develop knowledge of material and conceptual processes appropriate to your chosen art form. Everyone will present their artwork at a group seminar during the semester.

Critical Issues in Contemporary Art A & B provide 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 relation 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. In the second semester, 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”.

STUDENT PROFILE

Graduate Certificate in Visual Art
“For the past few years I’ve worked part-time as an ecologist and part-time caring for a young guy who has autism. I’ve also painted sporadically to satisfy a need to do something creative. The staff running the course are all practicing artists and so I’ve received a brilliant combination of conceptual, technical and practical learning - and everything is geared towards what you are or will be doing outside of study. I started the course with a pretty narrow and set idea of where I wanted to get to with my artwork – but now the array of possibilities in front of me is expanding at an excitingly terrifying pace! I’d like to continue on with more study – use my current studies as a stepping stone. At the same time steadily keep working towards shifting the current ratio of normcore work time to art time in my life more in favour of art.”

SUBJECTS

Studio Materials and Methods
Studio Materials and Methods A & B addresses and introduces the field of contemporary art practice through a series of set studio 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 focuses on traditional techniques and methodologies as well as exploring other related media, technologies and processes.

COURSE PLAN

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<tr>
<th>Semester 1</th>
<th>Studio Materials and Methods A</th>
<th>6.25 pts</th>
<th>Contemporary Art Practice A</th>
<th>6.25 pts</th>
<th>Critical Issues in Contemporary Art A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Studio Materials and Methods B</td>
<td>6.25 pts</td>
<td>Contemporary Art Practice B</td>
<td>6.25 pts</td>
<td>Critical Issues in Contemporary Art B</td>
</tr>
</tbody>
</table>

*All subjects are worth 12.5 points except where indicated otherwise
COURSE DESCRIPTION

The Master of Contemporary Art is a professional degree that serves as a bridge between undergraduate study and independent art practice. It acts as an intensive graduate program for artists wishing to return to formal study, or an entry point to tertiary education for artists who lack formal qualifications but have significant professional experience, including those of recognised ability who have been unable to undertake or complete an honours year. The focus of the course is twofold: to develop an individual, professional art practice and a deeper understanding of how this practice intersects with contemporary art.

The emphasis in the first year is on experimentation, speculation and engaged dialogue with staff and other students in an on-campus independent studio setting. In the second year students identify an area of independent research to be investigated in depth via a year long studio project, which culminates in an assessment and public exhibition in the annual Masters exhibition in the School of Art. After the successful completion of the first year (100 points), the course may be exited with a Graduate Diploma in Contemporary Art.

MORE INFORMATION

- 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
- A list of names of any academic staff at VCA Art with whom your application has been discussed
- A 500-word study proposal outlining the project including proposed aims, objectives and technical requirements
- A folio consisting of, or documenting recent work relevant to the study proposal, a maximum of 15 jpeg images or 8 minutes of video.
STUDENT PROFILE

Master of Contemporary Art, 2015

“I did a Bachelor of Fine Art (Painting) at RMIT and wanted to pursue a deeper understanding of my art practice. I wanted to be immersed in studio practice and surrounded by a community of people who were as excited as I was about making art. I would start my day with a coffee from ACCA, walk to my studio and sometimes find interesting objects on the way (outside the sculpture shed), do a big sweep and tidy up, book tutorials for the week with different lecturers, before trying different experiments in my studio, eat lunch outside, maybe have another coffee, go to the library, get inspired and go back to the studio until the evening. I am now doing my second masters, but this time at the Melbourne Business School. My experience at the VCA helps me with creative decision making. It also makes me unique in business fields because everyone today is after someone creative, optimistic and realistic!”

SUBJECTS

Studio Practice 1 and 2 (Year 1) is conducted through group studio seminars and individual tutorials with staff who are practicing artists. Each candidate is assigned an Academic Advisor who is responsible for overseeing their individual progress. Individual tutorials with the candidate’s advisor and MCA staff generate critical discussion regarding the conceptual, formal, personal and expressive articulations encompassed by the work. 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 it and the manner of its interaction with contemporary art practice.

Professional Perspectives (Year 1) is a professional development seminar conducted in the first semester of Year 1, investigating areas such as grant and proposal writing, professional exhibition models, professional documentation of artwork, ethical conduct, public liability, copyright, intellectual property, curatorial or museum sector questions, community involvement and small business regimes appropriate to professional visual artists.

Studio Project (Year 2) In second year a proposal for a yearlong studio project is prepared and this provides a framework for your research. A focused body of works will be developed over the year and emphasis is placed on clarification of conceptual, formal and research questions and methodologies which frame them. Aesthetic and professional issues are critically addressed in individual and group tutorials, and in second semester, through a sequence of formal exhibition-seminars in which each candidate presents their work and written responses to it.

Perspectives in Art and Cultural Theory (Year 1 and 2) involves a series of weekly seminars dealing with theoretical texts and works of art formative in contemporary critical practices. The subject is run as a reading group and critical workshop. Discussion is focused on critical methods and arguments demonstrated in the reading material and, according to opportunity, on current art exhibitions or events. The acquisition of research methodologies and the examination of the intellectual and artistic environment, as articulated in the practices of contemporary art, are critical to the four consecutive semesters that constitute this subject.

COURSE PLAN

| Semester 1 | Studio Practice 1 | 25 pts | Professional Perspectives | Perspectives in Art & Cultural Theory 1 |
| Semester 2 | Studio Practice 2 | 37.5 pts | Perspectives in Art & Cultural Theory 2 |
| Semester 3 | Studio Project | 75 pts | Perspectives in Art & Cultural Theory 3 |
| Semester 4 | | | Perspectives in Art & Cultural Theory 4 |

*All subjects are worth 12.5 points except where indicated otherwise
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 the productive tension between traditional and experimental approaches to research.

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

The VCA is home to the Wilin Centre for Indigenous Arts and Cultural Development, and as part of the Faculty of VCA & MCM, actively involved in the Creative Arts Therapies Research Unit, committed to world-leading research in the creative arts.

We hope to welcome you to our research community.

Professor Barb Bolt
Associate Dean (Research)
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 seven fields of artistic practice. You complete a thesis comprising 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.

Prospective candidates are encouraged to align their proposed research project with the strategic research focus of the Faculty of the VCA and MCM and one of the University’s three Grand Challenges: understanding our place and purpose; fostering health and wellbeing; or supporting sustainability and resilience.

See unimelb.edu.au/research

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 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 an annual research symposia that provides candidates with a chance to present their research in a professional interdisciplinary creative forum;
- Funding schemes 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.

Costs of research
The MFA and PhD research degrees are both offered to domestic applicants under the Research Training Program (RTP) which covers course fees. International students are liable for course fees and the Faculty offers a number of scholarships which can cover fees and provide a living allowance. See pages 52 – 54 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 apply for a Master of Fine Arts or PhD at VCA. Details of our courses and how to apply can be found on the VCA website.

vca.unimelb.edu.au/study/degrees
QUICK FACTS

Duration
2 years full time

Part time available
Southbank campus

Fees *
Domestic: RTP places available
International: $31,136 per year

*Fees are shown for 2018. Fee information is correct at time of printing. See page 54 for details about fees, and financing your studies.

~Research Training Scheme places (RTP) available for domestic students. See page 52 for details.

STUDENT PROFILE

Master of Fine Arts
(Visual Art)

“I loved art in high school and was accepted into the VCA after Year 12, but I decided to do a degree in Art History instead. After a bit of overseas travel and having a go at a range of diverse jobs, I decided that visual art was something I wanted to pursue more seriously. I did first year at Hobart art school and completed my BFA at the VCA in 2010. Now, after a few years of practice, I have returned as a research candidate in the MFA program and I am also employed in the Teaching Workshop where I work with students from various departments and schools across the university. In terms of weekly events around campus, I really enjoy the student exhibitions that open most Tuesday evenings, the Art Forums on Thursday at lunchtime and, of course, the diverse program at the Margaret Lawrence Gallery.”

William Heathcote

Photography: Sav Schulman.
MASTER OF FINE ARTS

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 seven specialisations:
- Dance
- Film and Television
- Indigenous Arts and Culture
- Music Theatre
- Production
- Theatre
- Visual Art

SUBJECTS
Research Methods: This weekly series of seminars and workshops introduces you to research protocols in the field of creative arts. You will be introduced to the University of Melbourne’s research integrity protocols, gain an understanding of ethics, and be taken through progress review procedures. You will begin your research writing, troubleshoot your concepts and project structure within an interdisciplinary group of fellow students and learn about methodology and project planning. A range of research methods will be discussed and you will be introduced to key philosophical issues and practical skills relevant to the creative arts. Seminar content will include research skills appropriate to all disciplines. You will be assisted to develop a research framework appropriate to your discipline and project.

Research Seminar focuses on discipline-specific research content and contexts. Discussion focuses on the relationship between your project and the major contours of 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.

MORE INFORMATION
Entry Requirements
- An honours degree with at least H2A (75%) average, including a major relevant to the specialisation, or equivalent;
- A relevant undergraduate degree with at least H2A (75%) average and at least two years of documented work experience relevant to the specialisation;

OR
- An undergraduate degree in any discipline and at least five years of documented work experience relevant to the specialisation;

OR
- At least five years of documented work experience related to the specialisation and demonstrating outstanding artistic ability, plus evidence of academic writing and research.

Extra Requirements
Audition, test, interview, workshop, portfolio or folio presentation, and research proposal of at least 1,000 words and folio support material in relation to the field of research. Check our website for details: vca.unimelb.edu.au/study/degrees

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au
vca.unimelb.edu.au
DANCE
The graduate research programs seek to nurture creative excellence hand 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.

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

FILM AND TELEVISION
This graduate research program 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 propose and develop, with their supervisor, 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 VCA’s Film and Television 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 that complements and illuminates the creative work and places it within a scholarly context.

INDIGENOUS ARTS AND CULTURE
The graduate research program in Indigenous Arts and Culture aims to provide opportunities for suitably qualified candidates to develop their potential for research, develop mastery in their field of practice and contribute to understandings of contemporary indigenous artistic practice and theories of indigenous arts and culture. High quality research subjects and independent supervision ensure artistic and intellectual excellence and leadership potential, and learning and training takes place in an international context.

The MFA (Indigenous Arts & Culture) seeks to develop graduates who have a capacity for defining and managing a research project characterised by originality and independence. Their training equips them for more sustained and original work at the doctoral level or for applied research positions in a wider variety of contexts.

MUSIC THEATRE
This graduate research program offers practice-led research into Music Theatre. Creative research projects may investigate areas of practice, performance, writing, composition or training, with the imperative to develop scholarly engagement which leads to the dissemination and contribution of new knowledge and understanding in the field. Many projects develop research by means of the candidate’s own artistic practice, whilst other forms of research may strictly focus on historical or current forms of music theatre practices and debates.

Practice-led research projects might include the development of a score for a new work, training methods, a performance work, or other creative artefacts. The onus is on candidates to ensure that their artistic work can provide the framework and process for the investigation of a meaningful research inquiry. The project will be produced independently of the VCA or through connection to the undergraduate programs.
Graduate Programs

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

Research projects may be based in various practice and design 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 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 this graduate research program, 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.

Many projects 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 fulfil the rigorous requirements of all academic research, but the nature of the practice may vary considerably from project to project (for example the redirection of a pre-existing script, the creation of a devised performance, or a new approach to training). The onus is on the candidate is to ensure that their practice constitutes research, and that the research focus can be consciously articulated in written form.

VISUAL ART
The 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 in a collegiate, supportive and critical environment. While the program is assumed to impact as a rigorous investigation of the candidate's own art practices and knowledge of relevant theoretics, its emphasis is not on the practice in general, but focussed on a specific issue or issues which are investigated intensively.

All full-time candidates are eligible to apply for a studio and will be required to attend peer based seminars to support and challenge their research. During the course candidates can access the VCA's specialist workshops, academic staff, and students from various disciplines areas and engage with the broader facilities of the university. Candidates are encouraged to extend their research both nationally and internationally through participation in conferences and exhibitions. The principal research relationship however is between the candidate and supervisors. VCA Art is host to a range of academic supervisory staff who are practising artists with leading reputations making the course extremely lively, challenging and invigorating. Candidates are advised to identify potential supervisors before making a formal application through online staff profiles and where possible establish an in-principle agreement from potential supervisors to engage with the research.

The examination of the MFA and PhD takes the form of a public exhibition and a dissertation that is assessed independently. Graduate exhibitions at the VCA have become a highlight of the Melbourne art calendar.
QUICK FACTS

Duration
3 years full time
Part time available

Campus
Southbank

Fees *
Domestic: RTP places available*
International: $31,136 per year

*Fees are shown for 2018. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*Research Training Scheme places (RTP) available for domestic students, therefore no course fees paid. See page 52 for details.

STUDENT PROFILE

PhD - Visual Art

“My research looks at theories of perception – ways in which people abstract knowledge of objects and things in our everyday environment and become so familiar with processes, forms and materials that they almost stop seeing them. Earlier this year I had a major research project on the grounds of the Abbotsford Convent in Melbourne. It was a site-specific, sculptural intervention with improvised performances called Cross-Section. Each day I changed and arranged the sculptural elements, responding to the site and exploring the performative potential of the objects. It was a complicated project and very demanding physically, but it was also exciting. A degree in visual art is usually only the beginning of a lifelong pursuit and love for philosophical and creative thinking. It’s a hard road financially, but there are many things you can do to build on the foundations and skills you get in a visual arts degree.”

Katie Lee

Photography: Sav Schulman.
DOCTOR OF PHILOSOPHY (PHD)

MORE INFORMATION

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 an audition, test, interview, workshop and/or folio presentation. Check the website for details: vca.unimelb.edu.au/study/degrees
- PhDs may be by thesis only or practice as research. Entry to the PhD is also determined by the merit of a research proposal and, for practice as research PhDs, folio support material indicating experience in the field (publications, performances, films, exhibitions or recitals). Prospective candidates are encouraged to align their proposed research project with the strategic focus of the Faculty of the VCA & MCM and one of the University’s three Grand Challenges: understanding our place and purpose; fostering health and wellbeing; or supporting sustainability and resilience.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au
vca.unimelb.edu.au

COURSE DESCRIPTION

The PhD at the VCA is a program incorporating a Research Methods course and independent creative arts research. Both thesis only and practice as research PhDs 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 Research Methods course introduces students to research protocols at the University of Melbourne such as research integrity, ethics, the progress review system, and data management. Research Methods offers students the opportunity to discuss appropriate methodologies for their work, gain an understanding of the requirements of academic writing and creating a bibliography, make a substantial start on their literature review, and to learn how to structure and plan their three year project.

The normal length of a doctoral thesis is equivalent of 80,000 words. In the PhD by Practice, the thesis may take the form of performance or an exhibition or corpus of other creative work, plus a dissertation of 40,000-50,000 words that aims to investigate and interrogate particular aspects of the work.

SPECIALISATIONS

The program offers admission to the PhD in one of the following eight specialisations:
- Dance
- Film and Television
- Indigenous Arts and Culture
- Music Theatre
- Production
- Theatre
- Visual Art.
**GRADUATE COURSEWORK: HOW TO APPLY**

**STEP 1: CHECK ELIGIBILITY FOR ENTRY**
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 EXTRA REQUIREMENTS**
Have you checked for other entry requirements?
See ‘Extra Requirements’ below.

**STEP 3: APPLY**

**Domestic applicants:**
Applicants must submit an online application:
futurestudents.unimelb.edu.au/admissions/applications/grad-dom

**International applicants:**
International applicants can apply online:
futurestudents.unimelb.edu.au/admissions/applications/grad-int

Or apply through one of our overseas representatives.
Find a list of agents in your country at:
futurestudents.unimelb.edu.au/contact/overseas_representatives

**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

**OVERVIEW**

**Things to include with your application:**
The online application 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 VCA degree pages to find out about specific requirements before submitting your application.

vca.unimelb.edu.au/degrees

**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.

futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements
GRADUATE RESEARCH: HOW TO APPLY

STEP 1: MEET ELIGIBILITY CRITERIA
Information available on the VCA website under Future Students: vca.unimelb.edu.au/study/degrees

STEP 2: CLARIFY YOUR RESEARCH INTERESTS
Start to develop your research proposal in line with the VCA’s requirements for the discipline area you are applying for, either the PhD or the Master of Fine Arts: vca.unimelb.edu.au/study/degrees

STEP 3: IDENTIFY POTENTIAL SUPERVISORS
Search the University’s database at findanexpert.unimelb.edu.au and VCA staff profiles at vca-mcm.unimelb.edu.au/vcamcmstaff
The VCA requires that all PhD applicants make contact with a potential supervisor or the Graduate Research Coordinator before making an application. Contact the VCA and MCM Research Office if you require guidance on potential supervisors and Graduate Research Coordinator contact details.

STEP 4: SUBMIT ONLINE APPLICATION
futurestudents.unimelb.edu.au/admissions/applications/research
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 5: ADDRESS EXTRA REQUIREMENTS
These may include providing folio examples of work and/or evidence of your creative work, which will need to accompany your application in the format specified for each discipline, details are on our website.

INTERNATIONAL APPLICANTS
International applicants should check course fees carefully. If you are an international applicant, you have the option of applying through one of our overseas representatives.
Find an agent in your country: 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
- Academic referee reports, link available via online admissions system.
- A Curriculum Vitae (CV)
- 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 folio examples of work, in the requested format
- Your research proposal in the format required.

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
Email: vcamcm-research@unimelb.edu.au
vca.unimelb.edu.au

The student/supervisor relationship
Your supervisors 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?
STUDENT PROFILE

Master of Fine Arts (Dance)

“‘Crossroads at Dawn’ (2015) is an inquiry on the relationship between body, place and environment at a public and active crossroad in Georgetown, Penang. This collaboration with photographer Andy Cox took place during a field trip to Malaysia.”

Janette Hoe

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 any one of the following scholarships or awards, which may provide:

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

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

INDIGENOUS SCHOLARSHIPS
Both the University and the VCA have a number of scholarships and bursaries for Indigenous students. These are awarded based on financial need, academic merit and future aspirations. Indigenous students are encouraged to contact the Wilin Centre for Indigenous Arts and Cultural Development before making an application.

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 Elisabeth Murdoch Travelling Fellowships (Art, Theatre and Music)
- Alan C Rose Memorial Trust Scholarship
- Barbara Manning Scholarship
- Grace Marion Wilson Scholarship
- Trina Parker Scholarship
- George Fairfax Memorial Award

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

For more information, please visit:
vca.unimelb.edu.au/study/scholarships

GRADUATE RESEARCH SCHOLARSHIPS
The University of Melbourne and the Faculty of the VCA & MCM offer a number of competitive scholarships for graduate researchers – including a stipend and/or fee remission.

The major scholarships available for graduate researchers are the Australian Government Research Training Program (RTP) Scholarships and the Melbourne Research Scholarships (MRS). Scholarship benefits include tuition fee waivers for international students, as well as living and relocation allowances.

Applicants for Research Higher Degrees are automatically considered for Graduate Research Scholarships. You do not need to separately apply for RTP or MRS scholarships.

Scholarships are competitive and awarded on merit and entry to a graduate research course does not guarantee selection for a scholarship.

Please check the Melbourne Scholarships and Scholarship Application Resources pages for further information:
services.unimelb.edu.au/scholarships/research
services.unimelb.edu.au/scholarships

For the Faculty of the VCA & MCM research degrees, applications for Degree and Scholarship MUST be received in full by the course application deadline, which sometimes falls earlier than the scholarship deadlines.
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 worth approximately $28,000 per year and other benefits such as a relocation and thesis allowance as well as paid leave.

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 Fay Marles Scholarship (FMS) – is awarded to local applicants (Australian and New Zealand citizens and Australian permanent residents) wishing to undertake graduate research studies at the University who are of Indigenous Australian descent and/or who have compelling personal circumstances;
– The Frederick Blake Shepherd Scholarship – available to candidates undertaking graduate research degree studies with preference given to disadvantaged candidates; and
– The Eleanor and Joseph Wertheim – for female students in difficult circumstances.

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 Fay Marles Scholarship and Frederick Blake Shepherd Scholarship for study in the following year 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.

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

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

AUSTRALIAN GOVERNMENT SCHOLARSHIPS AND AUSSAID
The Australia Awards aim to promote knowledge, education links and enduring ties between Australia and our neighbours through scholarship programs. The Australia Awards are a whole-of-government initiative bringing together scholarships and fellowships administered by the Department of Foreign Affairs and Trade the Department of Education and the Australian Centre for International Agricultural Research (ACIAR), offering the next generation of global leaders an opportunity to undertake study, research and professional development in Australia and for high-achieving Australians to do the same overseas.

www.australiaawards.gov.au
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).

*In 2017, the Australian Government announced planned changes to CSPs for graduate courses, which may impact availability of CSPs at the VCA in 2019, and your eligibility for a CSP. For up-to-date information, check our website.

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.

What is a Research Training Program Place?
Domestic research higher degree students are supported by the Australian Government’s Research Training Program (RTP). Under the RTP, domestic students are exempt from tuition fees for the normal duration of the course. This exemption is valid for up to four years for students enrolled in a doctoral program and up to two years for a research master’s degree. More information about RTP and other fees you may need to pay: futurestudents.unimelb.edu.au/admissions/fees/grad-dom/research_training_program_places

Fees for 2018
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
As 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 $294 in 2017. Domestic Fee paying students and International Fee paying students are not required to pay an additional SSAF.

For more information, visit: futurestudents.unimelb.edu.au/admissions/fees/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.

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

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

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

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

When do I start repaying my FEE-HELP loan?
You start repaying your loan when your taxable income is above the minimum repayment threshold.

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

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

Can I make voluntary repayments on my FEE-HELP loan?
Yes. You can make repayments to the Australian Tax Office at any time and for any amount. If you make a voluntary repayment of $500 or more, you will receive a bonus of 10% of the repayment you make.

I’m a New Zealand Citizen. Am I eligible for FEE-HELP?
Currently New Zealand citizens are not eligible for FEE-HELP and must pay fees upfront without a discount by the fee due date. Under the new proposed Federal Government legislative changes, New Zealand citizens will be regarded as Australian Fee paying domestic students, and will be eligible for FEE-HELP loans from 1 January, 2018.
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