

NAME AND CONTACT DETAILS REMOVED BY SAVE VCA

The VCA Review Committee
C/- University of Melbourne

By email: vcam-feedback@unimelb.edu.au

Re: Discussion Paper

Dear Review Committee,

Thank you for the opportunity to have input into the future of the Victorian College of the Arts. I write to you as a current third year Drama student at the college.

I came to the VCA after completing one year at the University of Tasmania's School of Visual & Performing Arts. I made this transition not only due to the prestigious reputation of the VCA, but because I was not sufficiently satisfied with the rigour and amount of practical and specific training offered at the SVPA. Despite the quality and value of the academic coursework offered at the SVPA, I felt it did not coincide with my personal goal, which is to be the best possible *practitioner* of my art form, rather than a mediocre practitioner who also possesses a range of related and/or non-related knowledge.

I acknowledge that, as stated in the Discussion Paper, there are many forms of training, and "knowledge" is an integral element in any artist's life. However, I believe that the opportunity to be emerged in academic pursuits (weather wholly or partially) is readily available to the aspiring artist in Australia. The opportunity to be emerged wholly in vocational, studio-based pursuits, however, is a rare privilege that many seek. To disperse academic or breadth coursework into the VCA's course structure, no matter how valuable it may be to an artist's cultural and intellectual wellbeing, is to dilute the training and upset its continuity. I believe it would impede the intensive and immersive level of training at the School of Drama to also be focusing on assignments and classes in other areas. The drama courses offered at NIDA or WAAPA (both amalgamated with universities but with very different funding arrangements) are ideal models – a model that most people assume also applies to the VCA Drama School.

It is important to recognise that it is a *choice* made by students as to what kind of education they wish to embark on. To date, studying at the VCA School of Drama has offered me the practical training of which I speak. Such a model has been called "siloeed". If this is the case, then perhaps a "siloeed" approach to learning is precisely what many artists want and need. I do not deny that the structure of my course ought to be under constant scrutiny and development (which I believe it is, due to a highly dedicated body of staff); but I feel that this should occur within its current paradigm of studio-based research.

There is much value in a name. I have grown up holding the Victorian College of the Arts in high esteem. In my two years at the school, I have seen the re-branding of the VCA before my eyes, a process which I have found frustrating, offensive, and unnecessary. I was led to believe I had enrolled for the Victorian College of the Arts, *not* the faculty of VCAM. Quite simply it is a feeling of being cheated. In the space of two years I have gone from a sense of belonging to a reputable college with a rich heritage and independent spirit - to a generic limb (faculty) of some greater organism. I feel my training is already beginning to suffer: a substantially shorter calendar in 2010, reduced sessional staff and outside professional tutors (e.g. my company had no outside tutorage for Shakespeare, and no production support for our first Third Year production (to me this is unheard of).

Staff all over the college have been lost; and I fear that it is only a matter of time before the Drama School faces the same fate. Indeed, our head of school, Richard Murphet has recently and suddenly resigned. One cannot help but think this is directly related to his outlook on the prospective direction of the school.

It was also highly disappointing to learn that there were no auditions held in my home state of Tasmania for the 2010 Drama intake. A large pool of Australian talent has been unfairly excluded here which in the past has always contributed to all disciplines at the VCA.

I fully endorse everything that the Save VCA group has stated in response to the discussion paper, and I urge the University of Melbourne to peruse optimum Arts Ministry funding so that the VCA can remain the household name it has always been.

In direct reference to the Discussion Paper, I offer you the following feedback:

Curriculum

I support the retention of the VCA as an elite arts training institution with a focus on intensive, practical, studio-based training. VCA should continue to offer degree-award courses across all art streams including Drama, Dance, Music Theatre, Production, Art, Music and Film and Television.

I do not believe there is a need to add 'breadth' to the VCA programs through the introduction of the Melbourne Model.

I believe any move away from the intensive, studio-based training in defined areas of specialisation threatens the ability of VCA's students to compete with graduates of other schools like NIDA and WAAPA, and would make VCA graduates less work-ready. This would in turn impact upon arts business by causing a decline in the availability of Victorian-based graduate artisans with the skills required to enter the workforce.

I do support regular curriculum review at VCA to ensure the College continues to meet the rapidly changing demands of students and their future employers. All reviews should include extensive consultation with all stakeholders and operate independently from VCA and University of Melbourne (UoM) management.

Funding & Structure

I support the view that the optimum outcome for VCA is to be an independent institution, capable of awarding its own degrees and managing its own curriculum.

Accordingly, I suggest that direct Arts Ministry funding (through inclusion in the Australian Roundtable program) at levels comparable to NIDA, is the best hope for a financially sound, independent VCA. I encourage the UoM to aggressively pursue this option, drawing upon the great public and industry interest in VCA evident in recent times.

In the interim, I support calls for the Federal Government to immediately reverse the 2005 \$5m p/a funding cut to VCA. I believe the Federal Government is putting great strain on both the University and VCA by holding off on this review until 2012, and is thereby threatening elite arts education in Australia.

I also support calls for the Victorian Government to commit to sustained funding for VCA to supplement the Federal contribution. I support the Victorian Shadow Minister for the Arts' suggestion that this sum be in the ballpark of \$6m p/a or alternatively in the guise of a sustained contribution to VCA infrastructure development.

I support the demerger of UoM Music and VCA Music from the 2011 academic year. I believe this outcome would return choice to the music education sphere, so that students can choose between a Melbourne Model based degree with strong ties to scholarship and research (UoM Music) and completely practical, studio-based training (VCA Music). Demerger would also address the unworkable constraints of having two music campuses. I support this demerger regardless of whether VCA remains a faculty of the University or becomes independent.

As secondary structural options, I would also support investigation of VCA being transferred to another University that was willing to retain the practical nature of VCA's courses OR VCA becoming an

autonomous VET institution. In either case, the Federal and State Governments would need to recognise the unique cost of providing elite arts education and fund VCA's new guise appropriately.

I support the pursuit of new income streams (e.g. extended post-graduate programs, open programs, pursuing international students) and believe VCA's best chance of obtaining this income is by committing to the supply of intensive, studio-based training which is most attractive to the arts education marketplace.

Leadership

I am concerned the current senior leadership of Victorian College of the Arts & Music does not necessarily represent the views of the current staff and students. As such, I would support a review of VCAM management as part of any structural and/or funding changes, with particular preference for allowing students and staff a direct say in appointments of the Dean, Deputy Dean and Heads of School.

I support a greater, active involvement by both the Victorian State and Federal Governments at VCA, to ensure Australia's arts education and arts business landscapes are better safeguarded than has been evident throughout 2009.

Accountability

I would urge the University of Melbourne to address contraventions of the Heads of Agreement that merged UoM with VCA. Particularly:

- Reinstating the VCA name.
- Reinstating the VCA logo.
- Reinstating VCA's unique graduation ceremony.
- Reversing the alignment of VCA and UoM's funding arrangements, which was not due until the fifth year of integration.
- And in the interim of VCA's future being decided, UoM should allow VCA "to continue to exercise high levels of autonomy over the conduct and future development of its educational programs [including] the VCA's commitment to provide individual and small group tuition within an arts practice environment with an emphasis on context, performance, production and exhibition and with studio practice as its core."

Students & Staff

I express concern that many talented and valuable teaching staff will not be returning to VCA in 2010.

I also express concern that suggestions the Melbourne Model would be applied to VCA, and news of staff leaving, may have impacted upon VCA's attractiveness to high calibre applicants.

As such, I would support new mechanisms to actively retain quality staff, such as formal, quarterly opportunities for VCA staff to supply feedback to VCAM Management (both anonymously and publicly).

I would also encourage a renewed drive to attract high calibre students as part of any 're-launch' of an independent VCA, through emphasising the College's continued commitment to providing 100% practical education across the entire arts spectrum.

Future

I look forward to VCA emerging from the turmoil of the last year as a stronger institution, capable of answering student demand for the highest level of intensive, wholly practical-based, studio training across the entire arts spectrum. I am confident the protection of this ideal will ensure VCA graduates will continue to have the best chance of making a career in one of the most competitive industries in

the country. In doing this, we also support a vibrant Australian artistic culture and ever-expanding arts business.

Yours sincerely,

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