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1. OVERVIEW

This Brief is the product of:

- a full day workshop widely representative of School staff; and
- the input of the School’s Project Reference Group established to oversee
  the School’s new accommodation project from now until completion.

The development of the aspirational brief has been guided by the RMIT strategic plan
RMIT 2010: Designing the Future.

It also builds on the School’s self-assessment and organisation reviews conducted in 2007.

Its purpose is to guide the architects for the new accommodation through the guiding principles
for the initial conceptual designs. It sets out the School’s aspirations for the accommodation,
spells out some design imperatives and provides pointers to how these might be expressed in
accommodation design.

The Brief sits alongside other important documents guiding the School’s future including the
November 2007 Organisation Review. The new accommodation should be able to reinforce some
of the actions arising from the Review (eg. improved on-line learning and use of e-technologies,
strengthening the viability of ceramics, expanding cross-disciplinary offerings, strengthening
linkages between studios and industry, and maximising the dual sector benefits of the School).

The School of Art

- believes that a combination of the right philosophy and the right accommodation model will
deliver the best learning, teaching and research outcomes;
- wants to embrace the opportunities provided by the new accommodation to give expression
to its Mission and Vision;
- seizes this once-in-every-few-decades opportunity with enthusiasm as the buildings can
potentially capture and express the essence of the School in terms of its unique history and
future directions; and
- will be considerably strengthened by the bringing together of all its disciplines and all
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Building 2 lift and lobby projection
Bowen Lane fire escape

Bowen Lane stairs
2. INTRODUCTION

2.1 The School’s Mission

The mission of the School of Art is to make a difference through Art by claiming market leadership in contemporary creative practice and critical enquiry. The School is a hub in the Asia-Pacific region enhancing RMIT’s reputation as a locally respected and internationally recognized dual sector university. The School is dedicated to creative, practice-based, work-relevant art education through making, exhibiting, critiquing and managing contemporary art. Teaching and research programs prepare graduates as leaders in the local and global arts industries.

2.2 The School’s vision for 2020

In 2020 the RMIT School of Art will be:
- global in outlook and action, offering our students and staff a global passport to learning and work through art as a site of knowledge;
- urban in orientation and creativity, with an awareness of our heritage in the City of Melbourne and our potential to shape the contemporary world;
- the first choice provider of work-relevant learning in art in Australia, preparing students for professions and vocations of the future;
- internationally known for its inter-disciplinary research in art and cultural critique; and
- partnered with industries and the professional arts sector with a focus on flexibility and diversity in student and research outcomes through active engagement, creativity and arts-related knowledge and skills.

2.3 What competitive strengths will carry us to 2020?

- the value we place on high quality material practice and media proficiency in Art, from object-making to new media technologies – the School values studio experience, with material practices and contextual theoretical enquiry as the core pedagogical model for learning in and through Art;
- our long-standing urban and global connectivity – a significant number of dynamic activities extend into the local and global community through learning and teaching programs, student exchanges, exhibitions, public art, cultural events, research projects and industry partnerships, artist residencies, institutional projects and Alumni presence;
- the way new learning and teaching practices prepare graduates to take their place in the creative industries as artists and cultural workers – we foster active input and engagement with these industries, locally and globally, by our students, staff and Alumni;
- the way art staff undertake research through Art as creative practice and engage critically with the latest educational technologies;
- the School’s contribution to the sustainability of people and place through, for example, its connections with the community, the environment and issues of sustainability, and its critical and practical research engagements via the research clusters: Art, Environment & Sustainability; Art & Object; Art & Public Space; Art, Time & Space; Art, Science & the Body; Art, Knowledge & Globalization; and Art Learning & Teaching; and
- the dual sector – we offer seamless articulation, through multiple points of entry, between Foundation Studies, TAFE diplomas, and Higher Education undergraduate and postgraduate course work and research degrees.
2.4 The key elements of the School

The pedagogy of the School is based in praxis which is theoretically informed practice and practically informed theory. In the undergraduate fine art degree Art History and Theory is compulsory for all students as an informing theoretical framework to support practice. This pedagogical model enhances critical thinking and analysis in all programs and underpins the intellectual enquiry expected in postgraduate study. For all students theory informs studio practice – which becomes more than mere skills and technologies – and likewise studio practice is informed by its historical, contemporary and critical contexts in which the technologies of ‘making’ are located. Responsive and creative engagement with the diverse artistic, social, cultural and political ideas of contemporary society underpins the School’s pedagogy.

The key components of the learning experience for all students can be conceptualised as:

- **Art and Image** – involving work in studios of painting, drawing and printmaking, which could be 2D image-based works or surface-related forms but which might also be sculptural, installation or time based;

- **Art and Object** – including studio based sculpture, ceramics, gold and silversmithing, which could be 3D spatial works and may include imagistic and time based works;

- **Art and Time** – including studio based media arts (video and animation), sound art and fine art digital photography, any of which may be articulated with attention to image, object or installation based practice as above;

- **Art and Theory** – based on historically and theoretically informed practice and practically informed theory for the activation of a critical disposition in art, and serving the needs of all the studios as a central pedagogical approach throughout the School;

- **Art and Research** – building capacity for critical and material practice in academic staff and postgraduate students and activating a research based teaching model; and

- **Art and Public Engagement** – enhancing work relevant learning as well as building community and public profile through exhibitions, gallery activities, visiting artists and scholars, public art and arts management.

It is important to note that the elements described above are neither totally discrete nor media exclusive.
2. INTRODUCTION (continued)

2.5 Programs and courses offered by the School

The School of Art held an acclaimed position as the Art School of choice in Melbourne and Victoria for many years. However it has recently lost this position to Monash University as a direct consequence of their new buildings and facilities. Our old buildings, widespread across the Campus, continue to have a negative effect on student satisfaction and staff morale. Our School’s new accommodation, properly planned and delivered, can provide the platform for reclaiming the pre-eminent position.

The School has long specialised in the education of practising artists and creative workers for the creative innovation sector. It has a reputation for relevant and skilled practice coupled with contextual theory to enhance the production of creative and contemporary art.

Art has been taught at RMIT since 1887. This School has a lineage of leading edge practices in art and engagement with the critical theories and histories of art, culture and society. It is a place for creativity and innovation; a site where experimentation is possible; a community of supportive educators who know the value of art in our communities and cultures.

The School has links with artists and art academies in Australia, New Zealand, Pacific, Asia, Europe, Britain, South Africa and the USA. This global outreach is one of our strengths.

The School also has significant links and partnerships within the University research community, including with the Design Research Institute through the research program Intervention through Art, and the Global Cities Research Institute through the research project Art and Urbanism.

Courses, professional practice and work-integrated learning are available in the latest digital technologies in new media of video, sound, photography, hybrid media and animation alongside painting, printmaking, sculpture, ceramics, drawing and gold and silversmithing, all informed by art historical, critical and theoretical enquiry.
RMIT University School of Art – Aspirational brief for future accommodation

Ceramics studio
Bowen Lane

Sculpture studio

Sculpture foundry
2. INTRODUCTION (continued)

The School has the advantage of a dual sector University, with TAFE and Higher Education working together to mutual benefit and advantage. Transition between sectors is popular and facilitated by multiple entry options. Programs offered are:

- **Foundation Studies**
  
  This program is for international students wishing to develop skills in studio based art disciplines. The program is recognised for entry into degree and diploma programs offered by RMIT University and other higher education institutions, both within Australia and internationally.

  Foundation Studies in Art, Design and Architecture is marketed to international students wishing to gain a degree in an art related field but do not have the required prerequisites or experience for direct entry and/or wish to gain more experience of a range of design disciplines before deciding on their undergraduate specialisation. Students develop their literacy and English skills, improve conceptual, analytical and production skills, and are exposed to acculturation and western academic processes.

  Subjects offered are English (compulsory), Art and Communication Techniques, Design Studios, Illustration, Multimedia and Photography.

- **TAFE**
  
  Courses are offered to individuals who wish to pursue a career within the full range of visual arts areas. A mix of practical and theoretical courses is developed directly from fields of professional practice. A new Advanced Diploma attracts students from the arts industry. The School offers specifically designed courses for Indigenous art and culture at the Indigenous Arts Unit, Bundoora Campus.

- **Undergraduate – Bachelor of Arts (Fine Art)**
  
  The School offers a multi-disciplinary, studio based Bachelor of Arts degree within a range of studios as well as art history and critical theory. Students are able to specialise in one studio area or across multiple studios, depending on their practical requirements.

  Students study Art History & Theory and studio based Ceramics, Drawing, Fine Art Photography, Gold and Silversmithing, Media Arts, Painting, Printmaking, Sculpture and Sound.

- **Postgraduate**

  Postgraduate study in the School of Art offers students studio based research course work options, with work-integrated learning situating a range of practices and disciplines.

  Study options include coursework and research. The coursework based programs cover Fine Art, Art in Public Space and Arts Management; with Art Education in planning. The research based programs include Master of Arts by project, Doctor of Fine Art and Ph.D. by project (including exhibition as well as written exegesis).

A summary of the content of courses offered to students is at Appendix One.

2.6 Typical careers for the School’s graduates

The School’s programs and courses equip students for a variety of careers, including practising artists and performers, art educators (secondary, tertiary and community sectors), writers, critics, curators, arts administrators and managers, gallery managers, researchers, technicians, conservators, museologists, film and media professionals, photographers and art therapists.
3. THE GUIDING PRINCIPLES

3.1 RMIT’s Priorities

RMIT’s strategic priorities are to:

1. build a global university grounded in Melbourne and connected to communities and industry across the world, providing our students with a global passport to learning and work;
2. position RMIT as the first choice provider of work and industry-relevant learning;
3. develop focussed areas of excellence in research that reflect our global engagement with industries and communities;
4. ensure flexible, useful pathways and learning opportunities for students;
5. create an experience for students which is stimulating and satisfying and celebrates diversity;
6. attract, develop, reward and retain staff who will embrace the future with energy and creativity and who are focussed on the needs of our students and partners;
7. develop facilities and systems to support and sustain excellence in education and research; and
8. develop a sustainable platform for achieving our goals.

3.2 The School of Art’s Guiding Principles for Accommodation Design

Consistent with RMIT’s priorities, the Guiding Principles developed by the School to help shape the expression of its Mission and Vision through the accommodation are that the new accommodation should:

- capitalise on its location at the heart/hub of the University as a unified, contemporary arts precinct for the whole School;
- celebrate its heritage and build on its traditions of practice and creative knowledge;
- exemplify innovative design;
- be recognised as a centre for art-in-the-city;
- embrace new and emerging models of pedagogy;
- integrate art theory and practice;
- encourage collaboration (both structured and incidental) across disciplines, for students and teaching staff;
- provide flexible/hybrid teaching, office and gathering spaces and fittings;
- provide spaces for R&D and innovation;
- integrate learning with work/industry opportunities;
- include spaces which provide global experiences/connections;
- incorporate new and emerging technologies;
- maximise the use of healthy, sustainable building materials and techniques to position the School as leaders in environmental sustainability;
- stand out among our key local ‘competitors’;
- provide the setting for inspired, happy students and staff; and
- ensure school viability.
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### 3. THE GUIDING PRINCIPLES (continued)

#### 3.3 Alignment of the Guiding Principles with RMIT's strategic priorities.

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<thead>
<tr>
<th>RMIT'S PRIORITIES ARE TO:</th>
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- include spaces which provide global experiences/connections |
| Position RMIT as the first choice provider of work and industry-relevant learning | - integrate learning with work/industry opportunities  
- stand out among our key local 'competitors' |
| Develop focussed areas of excellence in research that reflect our global engagement with industries and communities | - provide spaces for R&D and innovation |
| Ensure flexible, useful pathways and learning opportunities for students | - integrate art theory and practice |
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| Attract, develop, reward and retain staff who will embrace the future with energy and creativity and who are focussed on the needs of our students and partners | - be recognised as a centre for art-in-the-city  
- embrace new and emerging models of pedagogy  
- provide the setting for inspired, happy students and staff  
- provide flexible/hybrid teaching, office and gathering spaces and fittings |
| Develop facilities and systems to support and sustain excellence in education and research | - encourage collaboration (both structured and incidental) across disciplines, for both students and teaching staff  
- incorporate new and emerging technologies  
- facilitate online learning  
- maximise the use of healthy, sustainable building materials and techniques to position us as leaders in environmental sustainability |
| Develop a sustainable platform for achieving our goals | - ensure school viability  
- celebrate our heritage and build on our traditions of practice and knowledge |
THE GUIDING PRINCIPLES (continued)

3.3 Alignment of the Guiding Principles with RMIT's strategic priorities.

Ceramics studio

Sculpture studio

Printmaking studio
4. PHYSICAL EXPRESSION OF THE GUIDING PRINCIPLES

The Guiding Principles could find their expression in the new accommodation in a variety of ways. To commence the iterative process with the project architects, the following are the School’s current views of what they might mean for building design.

4.1 Capitalise on our location at the heart/hub of the university as a unified contemporary arts precinct for the whole school

- use the architectural design to create a signature/brand for the School;
- activate all edges of the buildings, creating a strong visible presence in Bowen St, Lt Bowen Lane, Latrobe St;
- ensure strong physical links (eg. obvious pathways, signage) to other university schools and buildings, including the new Swanston/A'Beckett development, Design Research Institute and Design Hub;
- open the School to strong physical links to city facilities and spaces;
- incorporate identifiable front-of-house/reception/Head of School area;
- ensure galleries are prominent and visible for internal and external audiences;
- include art works and other strong visual features outside buildings; and
- devise a laneways project (eg. screen or sculpture – permanent or temporary) at the new entry being provided at the conjunction of buildings 2, 4 and 24.

4.2 Celebrate our heritage and build on our traditions of practice and knowledge

- use the architecture to reveal the history and lineage of the School;
- provide references to the School’s inception (eg. the first drawing studios of the Working Men's College in Building 4);
- restore and maximise heritage elements (eg. stained glass windows, Foresters Hall); and
- showcase the School’s historical and contemporary art collection.

4.3 Exemplify innovative design

- design to clearly reflect the function of the buildings;
- give visible prominence to artworks (eg. regard the interior and exterior of all of the buildings as a potential display space);
- create points of transparency into and from buildings;
- incorporate colour as a design tool throughout buildings;
- include usable ‘niches’ where interesting student work can occur;
- ensure the flexible use of the rooftops, which are a key part of city/RMIT ‘real estate’ (eg. lightweight flexible buildings, garden, function space); and
- design for creative use of external infrastructure.
RMIT University School of Art –
Aspirational brief for future accommodation

- Display area
- Printmaking student spaces

- Ceramics studio
- Screenprinting

- Computer laboratory
4. PHYSICAL EXPRESSION (continued)

4.4 Be recognised as a centre for art-in-the-city

- maximise the capacity for creative displays (eg. illuminated screenworks on external walls of buildings, touch screens inside buildings, images projected on internal walls);
- showcase the RMIT art collection including the School of Art collection;
- showcase student work (both current and past);
- use Foresters Hall creatively, (eg. gallery, new ‘front door’ to the School, Head of School, professorial space(s) for Innovation Professor/Visiting Professors);
- centralise a dedicated venue for school debates/discourse, history and theory lectures, forums, etc, available to the public and central to School life, to mobilise the School as a Centre for Ideas;
- include fittings and fixtures and security measures (eg. for display cases and wall paintings); and
- incorporate spaces for retailing (eg. student work; books).

4.5 Embrace new and emerging models of pedagogy

- virtual studios;
- 24/7 access;
- online learning capability;
- wireless networking;
- latest educational technologies;
- black spaces for sound and video recording and display; and
- state-of-the-art digital spaces for interactive research and learning projects.

4.6 Integrate art theory and practice

- activate greater physical proximity of art history/theory and studio spaces;
- imagine studio and theory interactive tutorial spaces to enhance flexible teaching modes and research led enquiry; and
- action the underlying pedagogical principles of the School for theoretically informed practice and practically informed theory.
Sculpture foundry
Gold and Silversmithing studio

Gold and Silversmithing studio

Postgraduate tutorial area
4. PHYSICAL EXPRESSION (continued)

4.7 Encourage collaboration (both structured and incidental) across disciplines for both students and teaching staff

- priority spatial requirements;
- student common rooms;
- staff meeting rooms;
- shared meeting room with a table to seat at least 20 people;
- shared facilities (eg. tea rooms, copier facilities);
- co-location of like facilities where practical (eg. computer labs, copiers, pigeon holes, kitchens, etc);
- co-location of studios (eg. drawing/painting; sound/media arts; ceramics/sculpture);
- co-location of workshops and technical facilities;
- additional physical links between buildings 39 and 49 or if movement from there to full Arts Precinct then additional physical links throughout all buildings in the Precinct;
- corridor-less environment to maximise spatial utilisation;
- spaces for cross-disciplinary exhibitions and projects to bring contemporary arts practices together in hybridised and new ways;
- good storage;
- quality of, and relationships between, spaces;
- ease of access between staff and their students;
- facilitate informal integration between TAFE, undergraduate and postgraduate;
- explore the physical relationships of co-location of academic staff (including sessional staff), with staff-student consulting spaces throughout the studios;
- clusters of administration staff;
- clusters of technical staff throughout studios (OH&S);
- co-location of core School administration staff (eg. finance, resources, student administration, academic administration); and
- spaces which break down traditional silos and separations.

4.8 Provide flexible/hybrid teaching, office and gathering spaces and fittings

- allow transparency and interaction between studios;
- ensure both collaborative and private spaces where staff can work as teams and can also work independently to achieve work objectives;
- allow for future technology innovations;
- mix individualised and openly available studio spaces;
- ensure flexible spaces for different uses (eg. studio tutorials, group tutorials, seminars, critiques, workshops);
- implement security for staff, students and resources;
- incorporate easily re-configured spaces and furnishings for multiple purposes;
- allow spaces for quiet learning versus group instruction;
- anticipate upgraded equipment; and
- envision flexibility of walls and studio partitions.
Aspirational brief for future accommodation

Screenprinting studio
Ceramics studio

Media Arts studio

Drawing studio
4. PHYSICAL EXPRESSION (continued)

4.9 Provide spaces for R&D and innovation
- dedicated research spaces for both individuals and teams; and
- professorial spaces for research leadership (studios/offices).

4.10 Integrate learning with work/industry opportunities
- ensure dedicated space for work integrated learning;
- incorporate learning spaces that simulate work environments (private studios replicate the real-life studio aspiration and workplace);
- provide spaces that industry regards as exciting/leading edge;
- include consulting spaces;
- ensure school gallery simulates ‘real’ galleries in the community;
- add a gallery specifically to show student work;
- interface with technical services and capacity; and
- incorporate the work integrated learning potential of public art, art critique, arts management and art education alongside the studio configurations.

4.11 Include spaces which provide global experiences/connections
- place screens transmitting live to overseas campuses or other overseas places and events, and bringing international events to the heart of the School environment (eg. Venice Biennale in a space which captures the passing trade of students);
- incorporate spaces for student and staff exchanges, formal and informal, to enliven the contemporary art ethos of the School; and
- include international artist-in-residency studio(s).

4.12 Incorporate new and emerging technology
- leading edge information and communications technologies;
- wireless networks to ensure flexible teaching and learning opportunities into the future; and
- educational learning technologies as yet unimagined.

4.13 Maximise the use of healthy, sustainable building materials and techniques
- focus on relationships of art and issues of sustainability;
- passive heating and cooling;
- roof top garden;
- fresh air and sunlight;
- good light levels;
- acoustic controls;
- safety and security measures;
- first aid areas; and
- good airflow in studios.
4.14 Stand out among our key local ‘competitors’
- understand and surpass the design standards of our competitors; and
- make a significant mark as an Arts Precinct in RMIT and in Melbourne CBD.

4.15 Provide the setting for inspired, happy students and staff
- make innovative use of rooftop space;
- equitable studio spaces and consulting spaces;
- a home room for Advanced Diploma and Honours students to enhance group dynamics;
- spaces which encourage students to stay around for learning, experimenting, exploring, socialising, real and virtual networking;
- safe physical environment;
- design which taps into the expertise of the RMIT Learning Spaces Advisory Group; and
- use all spaces (including informal and interstitial space) to enrich the student experience academically, culturally and socially.

4.16 Ensure school viability
- research spaces which facilitate external funding opportunities;
- consolidate technical services and commercial spaces;
- spaces which encourage partnerships/sponsorships; and
- studio teaching spaces where the ratio of one staff to twenty students can be ensured as a minimum requirement for all studios.
5. PROXIMITY RELATIONSHIPS MATRIX

The table on page 15 summarises preferred spatial relationships and synergies between various aspects of the School operations and workspace types. To build a picture of what the School is seeking, it should be read in conjunction with the Guiding Principles to ensure that the desire for hybrid studios, formal and informal meeting places for staff and students, increased interaction between discipline groups, transparency into and out from buildings, flexible and multi-purpose spaces including hybrid studios, etc is understood.

Within the matrix the following words have these meanings:

- technicians – there are 13 technicians in the School, each assigned to particular studios or programs, who are pivotal to the functioning and maintenance of special equipment and materials, supporting staff and students and fulfilling OH&S obligations;
- galleries – this term includes both major gallery space and other exhibition spaces which provide the opportunity to display the work of current students and others; and
- electronic studios – computer labs geared to highly specialist requirements of particular disciplines.

**RMIT School of Art – Proximity Relationships**

graded on a scale of 1 to 10:

- 0 no relationship
- 1-4 more remote
- 5 same building
- 6-9 visually adjacent
- 10 immediately adjacent/integrated

<table>
<thead>
<tr>
<th>Art and Image students</th>
<th>Art and Time students</th>
<th>Art and Object</th>
<th>Art and Theory</th>
<th>Art and Research</th>
<th>Art and Public Engagement</th>
<th>Art and History</th>
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Drawing studio
Printmaking studio

Studio spaces

Project Space Gallery
6. OPTIONS FOR INVESTIGATION

A review of both the Guiding Principles and the Proximity Relationships Matrix, together with the outcomes of a workshop discussion with services and building conditions review consultants, has suggested the following as some practical ways forward which should be investigated for the School’s accommodation:

- the desire expressed in the Proximity Relationships Matrix for placing technicians in the studios and for close proximity between academic staff, studios and technicians, and the aspiration expressed via the Guiding Principles to ‘explore the physical relationships of colocation of academic staff (including sessional staff), with staff-student consulting spaces throughout the studios’ could be achieved by ‘hot desks’ for staff to use when teaching in the studios with a ‘staff hub’ for their permanent desks elsewhere;

- ‘hot-desking’ could provide practical working linkages between staff in a studio on any given day with the relevant technicians;

- Building 6 could house the permanent offices for staff to achieve shared staff facilities and to encourage easy cross-disciplinary collaboration;

- Buildings 2 and 4 could be used largely for studios;

- the Guiding Principles of ‘capitalise on our location at the heart/hub of the University’ and ‘exemplify innovative design’ could be achieved through the development of a new front door/front-of-house area for the School in Bowen Lane;

- the Head of School could be located in the new front-of-house area as well as adjacent to the main gallery space which could also be in that vicinity;

- Buildings 2, 4 and 6 both could be linked horizontally at 3rd floor level;

- Buildings 2, 4 and 6 could also be linked horizontally at ground level in Bowen Lane by a glazed external galley shaped addition, offering entry points into each building; and

- an integrated, glazed new School primary entry point in Bowen Lane at the junction of Buildings 28, 2 and 4 sweeping around to a north-south ground level glazed link along Buildings 2, 4 and 6 presents an exciting design opportunity.
APPENDIX 1: COURSES OFFERED BY THE SCHOOL OF ART

FOUNDATION

Foundation Studies – Art, Design and Architecture

TAFE

Diploma of Visual Arts
Advanced Diploma of Fine Arts
Graduate Certificate in Public Art (onshore students only)
Diploma of Visual Arts – Public Art Stream (incorporation with course C0027)
Diploma of Arts (Visual Arts) – (Indigenous)
Certificate IV in Visual Arts and Contemporary Craft (Indigenous)

UNDERGRADUATE

Bachelor of Arts (Fine Art). Incorporating Ceramics, Drawing, Fine Art Photography, Gold and Silversmithing, Media Arts, Painting, Printmaking, Sculpture, Sound, Art History and Theory
Bachelor of Arts (Fine Art) (Honours)

POSTGRADUATE

Graduate Certificate – Arts Management
Graduate Certificate in Art in Public Space – International On Shore only
Graduate Diploma – Arts Management
Graduate Diploma in Art in Public Space
Master of Arts – Arts Management
Master of Fine Art by Coursework (MFA) – includes New Zealand MFA
Master of Art in Public Space

RESEARCH

Master of Art by Research (Fine Art) (MA)
Doctor of Philosophy (Ph.D.)
Doctor of Fine Art (DFA)

OFFSHORE

Bachelor of Arts (Fine Art) Hong Kong Arts Centre
Master of Fine Art by Coursework (MFA) – Hong Kong Arts Centre.

DISTANCE

Master of Arts – Arts Management – offered by Distance
Doctor of Fine Art (DFA) – offered by Distance
Master of Fine Art by Coursework (MFA) – offered by Distance
APPENDIX 2: PROJECT REFERENCE GROUP

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Strategy Consultant
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Mark Edgoose
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Email: mark.edgoose@rmit.edu.au

Don Gore*
Lecturer in Sculpture
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Email: don.gore@rmit.edu.au

* Don Gore to attend if one or more of the reference group are unable to attend a particular meeting.