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APPLICATION AND INTERVIEW TIPS AND PROCEDURES

MONASH University
Art & Design

1

Apply through VTAC and complete the Application Kit (available as a hard copy or download it from the Faculty website: www.artdes.monash.edu.au)

The kit should be carefully considered.

Include good quality print-outs of your best work to date. This may include:

- **Drawing**
- **Other image making (photography, illustration, digital works)**
- **Examples of your design ability (logos, layout and composition, typography, abilities with colourand 3-dimensional work)**
- **Evidence of ideas and your conceptual ability**

2

When invited to an interview your folio can
include the work from your application kit.
You can add to it with:

- **Additional drawing**
  (life drawing, observational drawing of objects).
- **Your best image making**
  (photography, illustration, digital works).
- **Examples of your design ability**
  (logos, layout and composition, typography,
  3-dimensional work).
- **Evidence of ideas your conceptual ability**
  and thought process.
- **Back up books or visual diaries (a maximum of two)**
  can be considered as part of your folio.
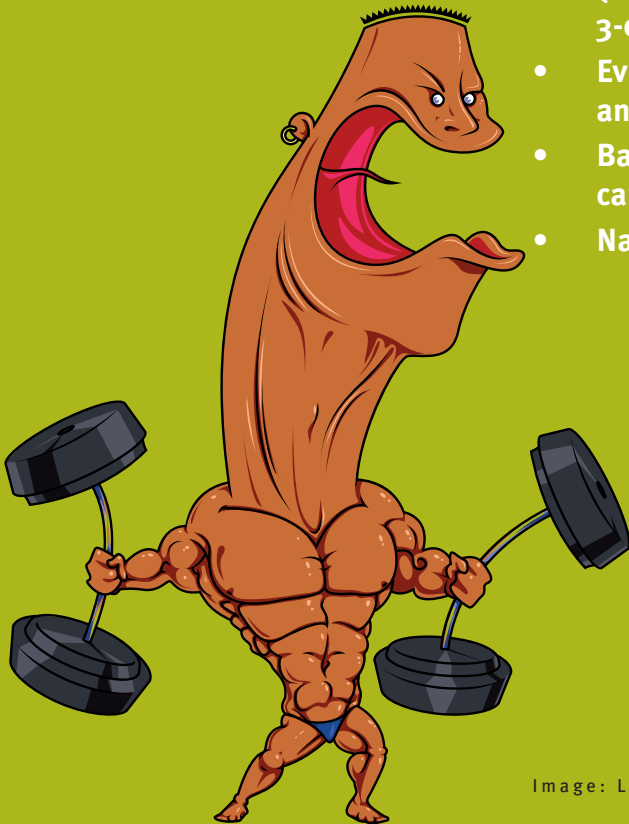- **Narratives and story-telling.**

Image: Luke Mancini

3

Your folio is pivotal to your success but equally important is how you present yourself:

- **Try to be relaxed and confident.**
- **Speak about your work rather than sit silently.**
- **Be prepared for questions about design and answer in ways that demonstrate your enthusiasm for the discipline.**
- **Let us know about your interests beyond design: art, music, exhibitions, film, travel, etc.**
- **Ask questions about aspects of the degree (this demonstrates you've researched your institutions).**
- **Make it known that you attended Open Day (your interviewer will probably ask you this anyway).**
- **A well presented folio reflects well on its owner. It demonstrates someone who cares for their work.**
- **Make it neat, clean and ordered.**

Image: Anna Przybycien

4

Image: Tony Truong

EXTRA TIPS:

- **Know how long it takes to get to your interview and be on time.**
- **Try to avoid scheduling interviews at different institutions on the same day. This allows you time to re-order your folio and eliminates running late for your next interview.**
- **Research your institutions and your courses.**
- **Research your discipline. Have some indication of which avenue of communication design you would like to pursue as a career (eg: publication, branding, illustration, advertising.) Perhaps you even have studio you admire and would like to work for.**
- **Promote achievements (awards, prizes, Top Arts, Top Designs etc)**
- **Do not bring excessive amounts of work, and be critical of the content. That drawing of a horse you did in year 8 probably doesn't have a place in your folio.**
- **Ideas and conceptual ability is far more important than how many filters you can use in Photoshop.**
- **Present the real thing if possible rather than photos. For example, if 3-dimensional works are easily carried bring them along.**
- **Do not discard items considered traditionally fine art just because you are applying for a design degree. It is completely acceptable to present sculptures, paintings, photos of installations etc.**
- **If possible visit the Vis Com exhibition before your interview.**
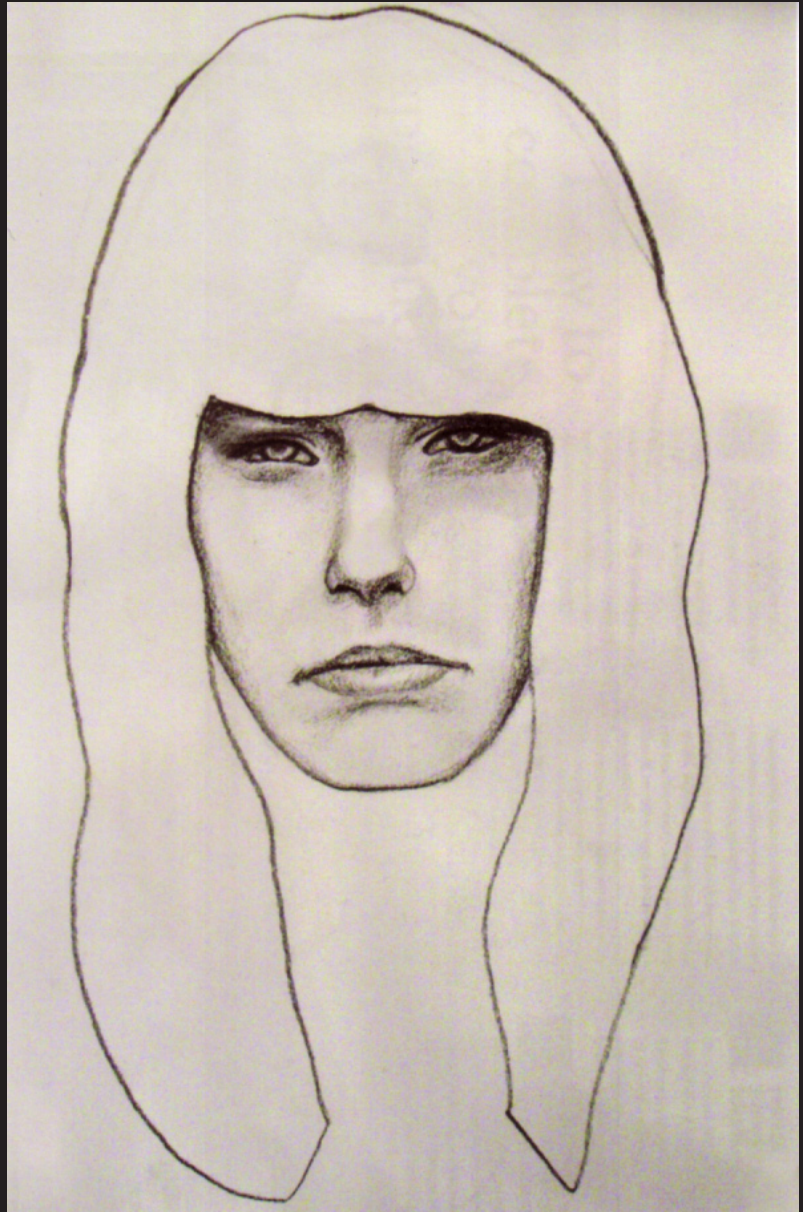
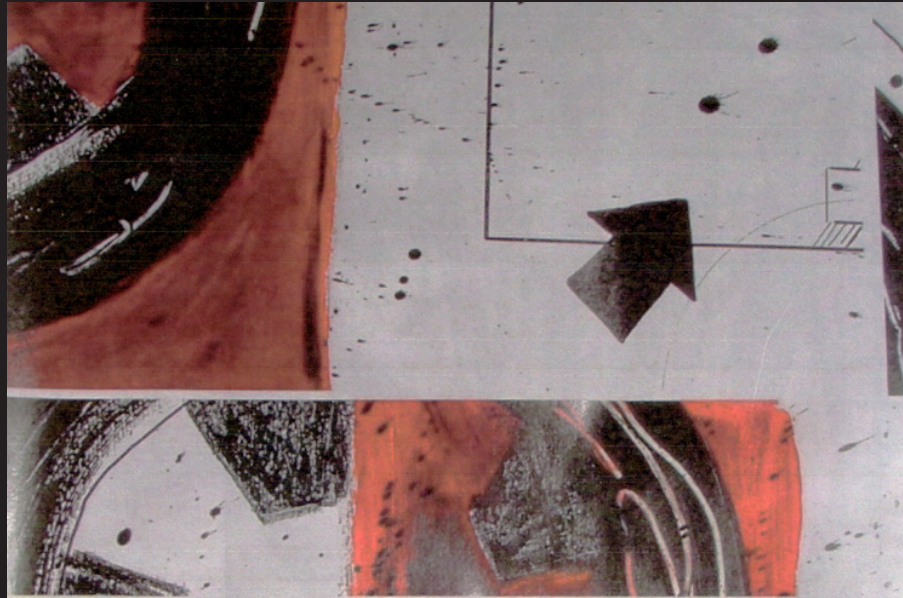WHAT TO INCLUDE IN APPLICATION KITS AND FOLIOS:
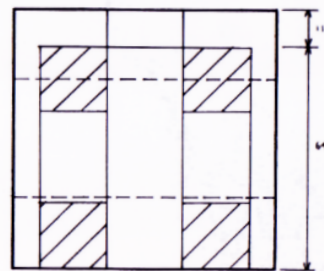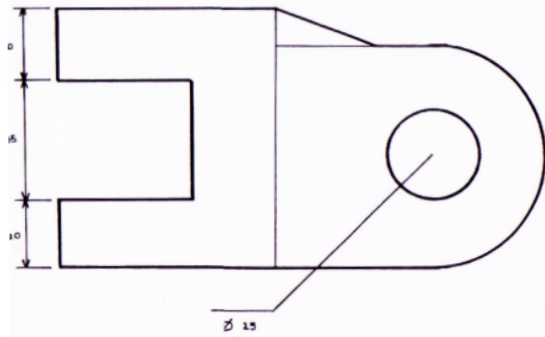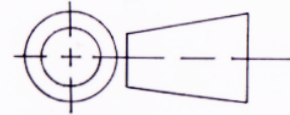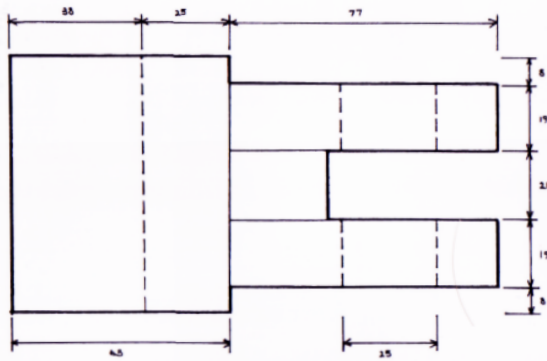
DRAWING

KATJA BAK (Brighton Bay)

TESS COPLAND (Wesley College)

WHAT TO INCLUDE IN APPLICATION KITS AND FOLIOS:

TYPE | LAYOUT | LOGOS

'Music should strike fire from the heart of man, and bring tears, from the eyes of woman.

~ Ludwig Van Beethoven

Either you are hard-core music lover who pounds their chest and cries "Life is nothing without music!" or you're not. For most, though, it's a universal language with the power to touch our soul, or as Shakespeare had it, "the food of love". Music has been around for almost as long as humankind itself, initially in the form of birds singing or the wind whistling through the trees. From simple humming, people progressed to inventing musical instruments

all the way down through the centuries until, first, gramophone records and then CDs came along. Most of us can remember the first one we ever bought – and what we remember most about it is usually how it looked: the packaging, the cover art, the visual impact it made every time we opened it.

No question, then, that graphic design plays an enormously important role in the dissemination of music today, despite the advent of the iPod and file sharing. As one of our featured designers, Markus Hofko aka The Rainbowmonkey, puts it: "The relationship between visual art and music builds the perfect symbiosis." The job of the visuals is both to announce – before you've even heard the music – and to remind you of its core attributes. For many of us, simply hearing a track – on the radio or on an MP3 player – is enough to bring the art with which its packaging was originally created to mind. Another of our featured designers, the creative director of Big Active, in an interview with *Communication Art*, said: "The packaging [of CDs and DVDs] cannot be divorced from the physical format – it's integral to it, it's about getting people inspired."

It is in this spirit, then, that we salute the men and women who design for the music industry. We have invited seven leading creatives from around the world – some of them designers whose creative paths have crossed with those of the music industry and some of them founders of music labels, some a bit of both – to share their thoughts with us on what it's like to have the responsibility of trying to convey the spirit of a particular kind of music to a potential listener. One thing they are all agreed on – it's enormous fun, or as one of them once said, "better than working for a living"!

KATJA BAK (Brighton Bay)

Introducing cultural aspects of graphic design and typography.

Mythbusting

saturday 19 October

6-6.30pm

Andrew Budge, (Designland)
From Benny Hill to Batman, Nirvana to Nazism, Melbourne's own mythbuster, Andrew Budge, will be donning his beanie, waxing his moustache and constructing arcane, argumentative apparatus to examine the relationship between content and form. Safety glasses are advised but not required.

Andrew Haig, (One Plus One Equals Thre

world's finest typo-films

30-10.00pm From films on design pioneers (such as the classic 1977 documentary on the legendary Saul Bass) through to shorte satirical animations, these movies centre on the many face (human and typographic) of graphic design. Some will make you laugh and some will make you cry

(although that's not a promise

POILTICS
+GRAPHIC
DESIGN

Jason Grant (Inkahoots) and Stephen Banham (Letterbox
Featuring a panel of passiona speakers this forum addresses an issu not often discussed in an Australian context – political engagement contemporary graphic design. Why are designers so hesitant to take a politic stance? Can graphic design really be neutra

JO LUMSDEN (Swinburne)

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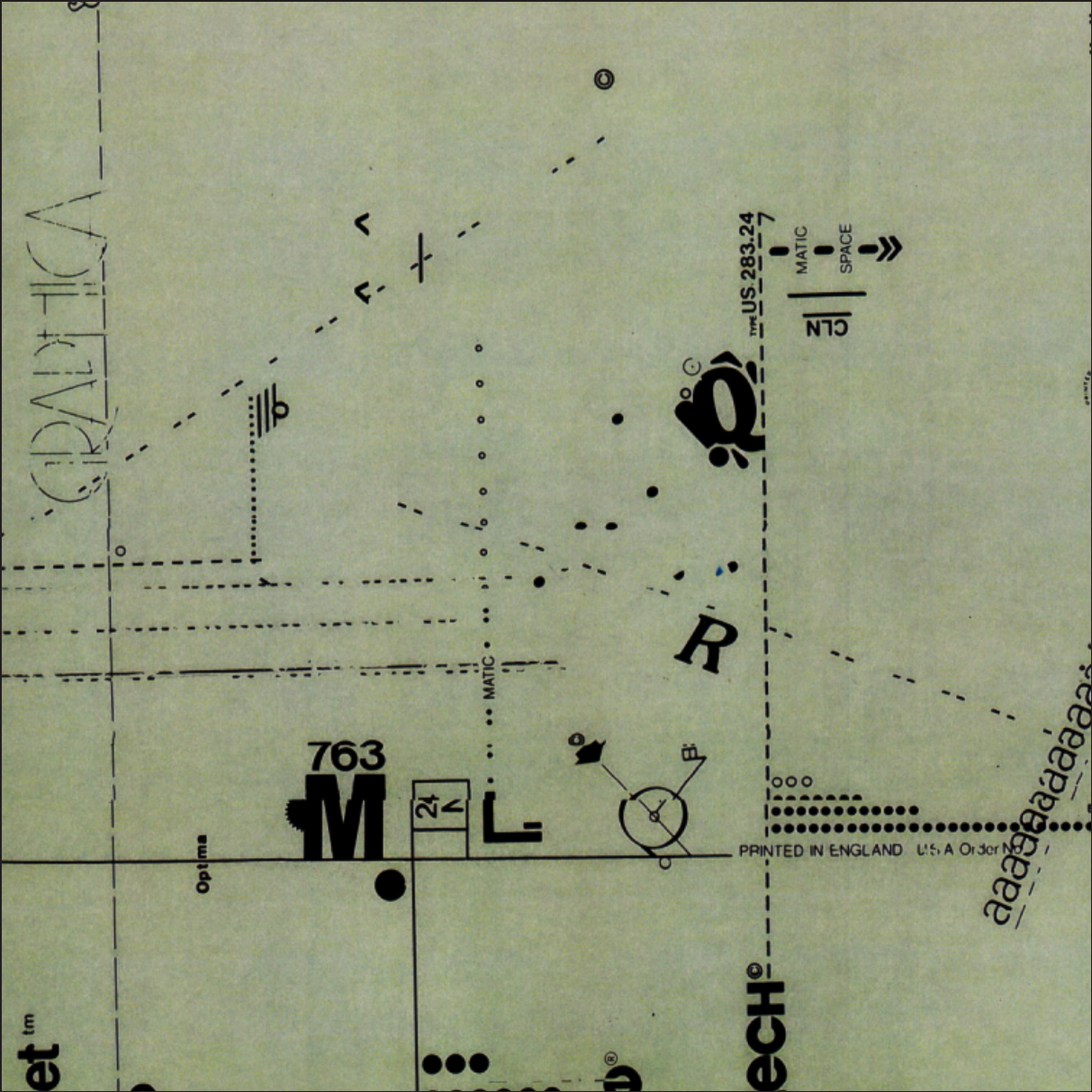
ZAC SOLOMON (Mount Waverley Secondary College)

DICK SMITH

ELECTRONICS POWERHOUSE

ZAC SOLOMON (Mount Waverley Secondary College)

COLOUR | PATTERN | TEXTURE
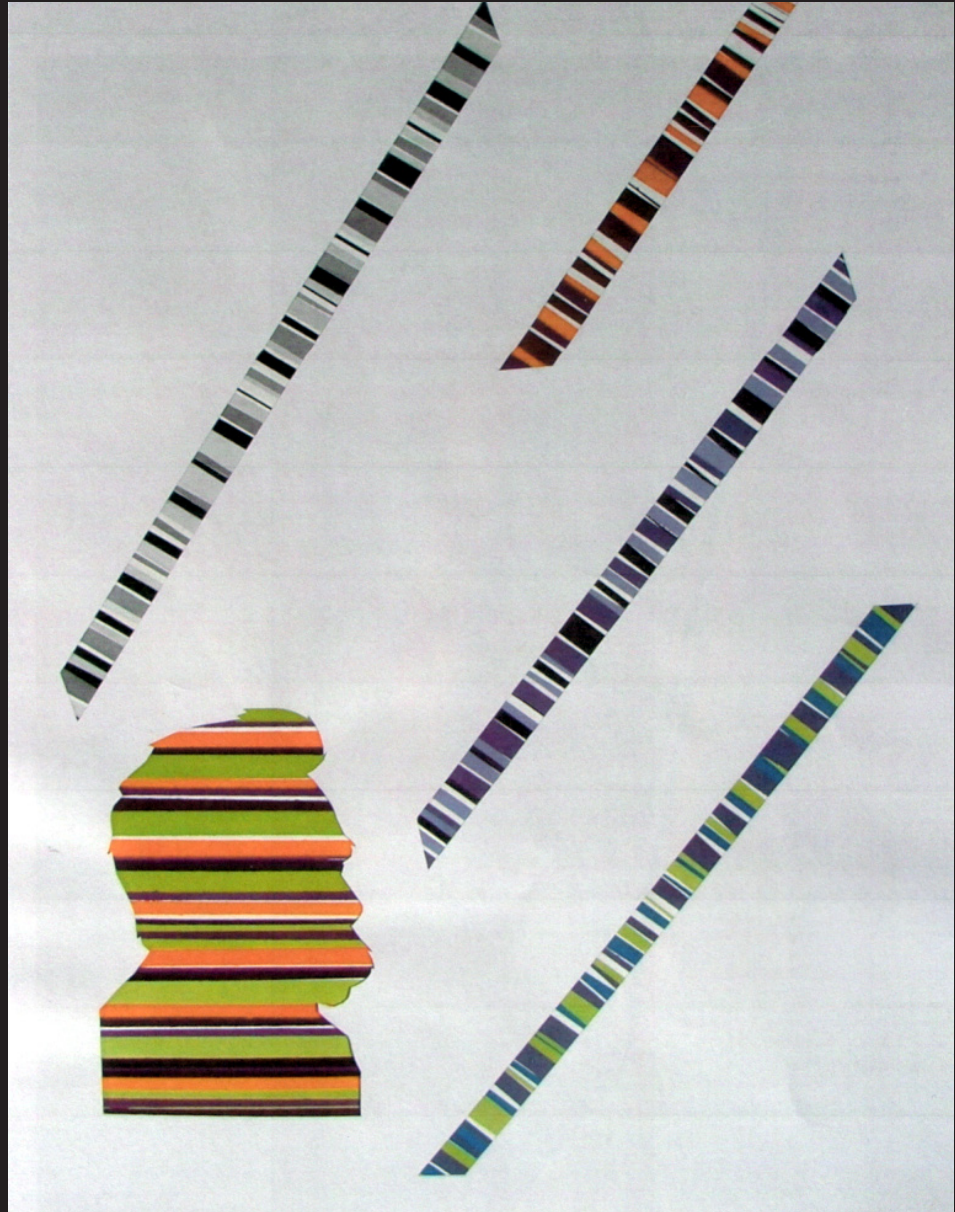
KATJA BAK (Brighton Bay)

ELIZA HEARSUM (VCA/RMIT Fine Art)

CAROLINE COGLEY (Brighton Bay)

ZAC SOLOMON (Mount Waverley Secondary College)

WHAT TO INCLUDE IN APPLICATION KITS AND FOLIOS:

COMPOSITION | IMAGE | NARRATIVE

CHRISTIAN SEXTY (Somerset College, Qld)

JO LUMSDEN (Swinburne)

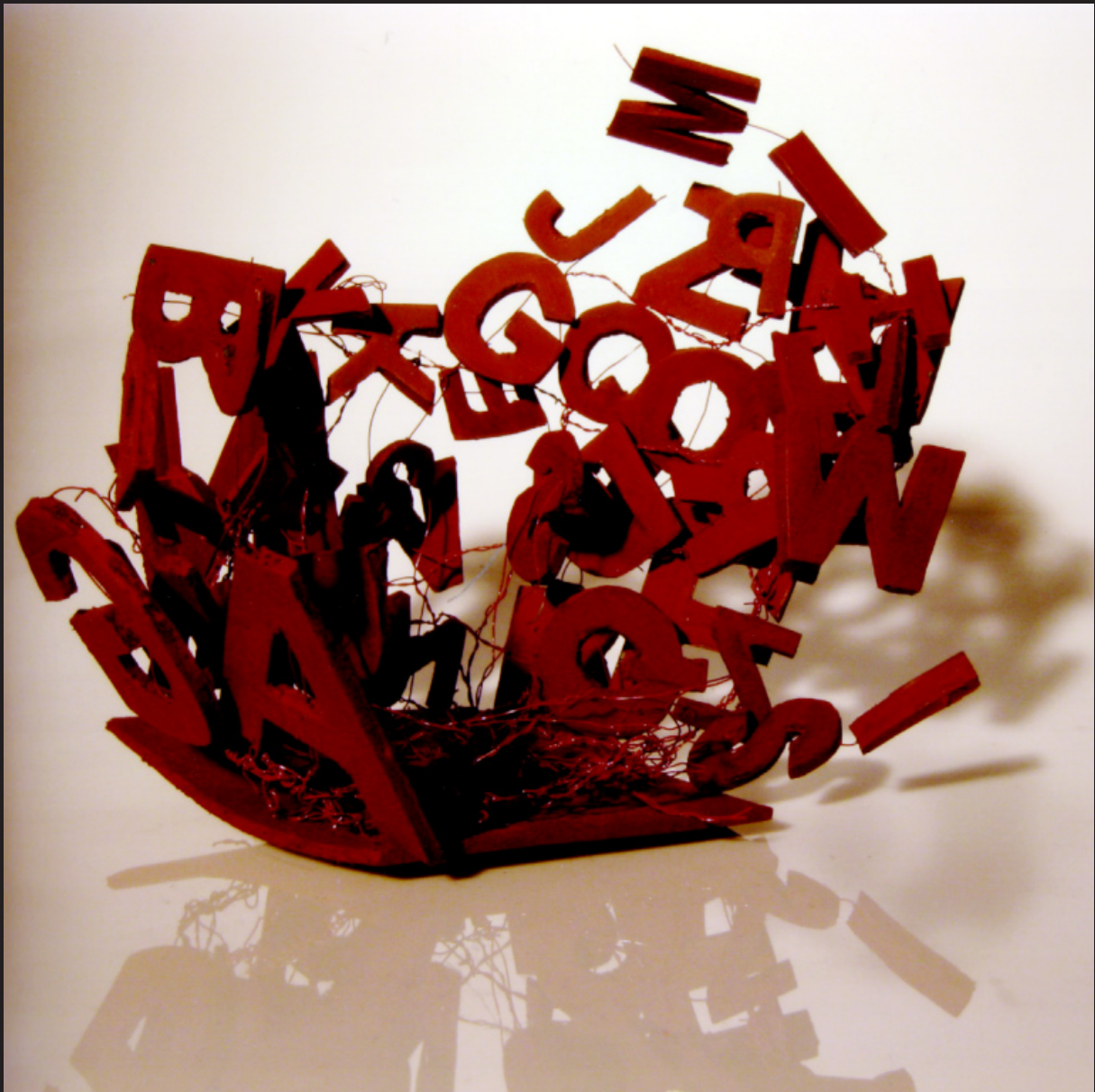KARA PATRICK (Brighton Bay)

MICAH SCOTT (Melbourne High)
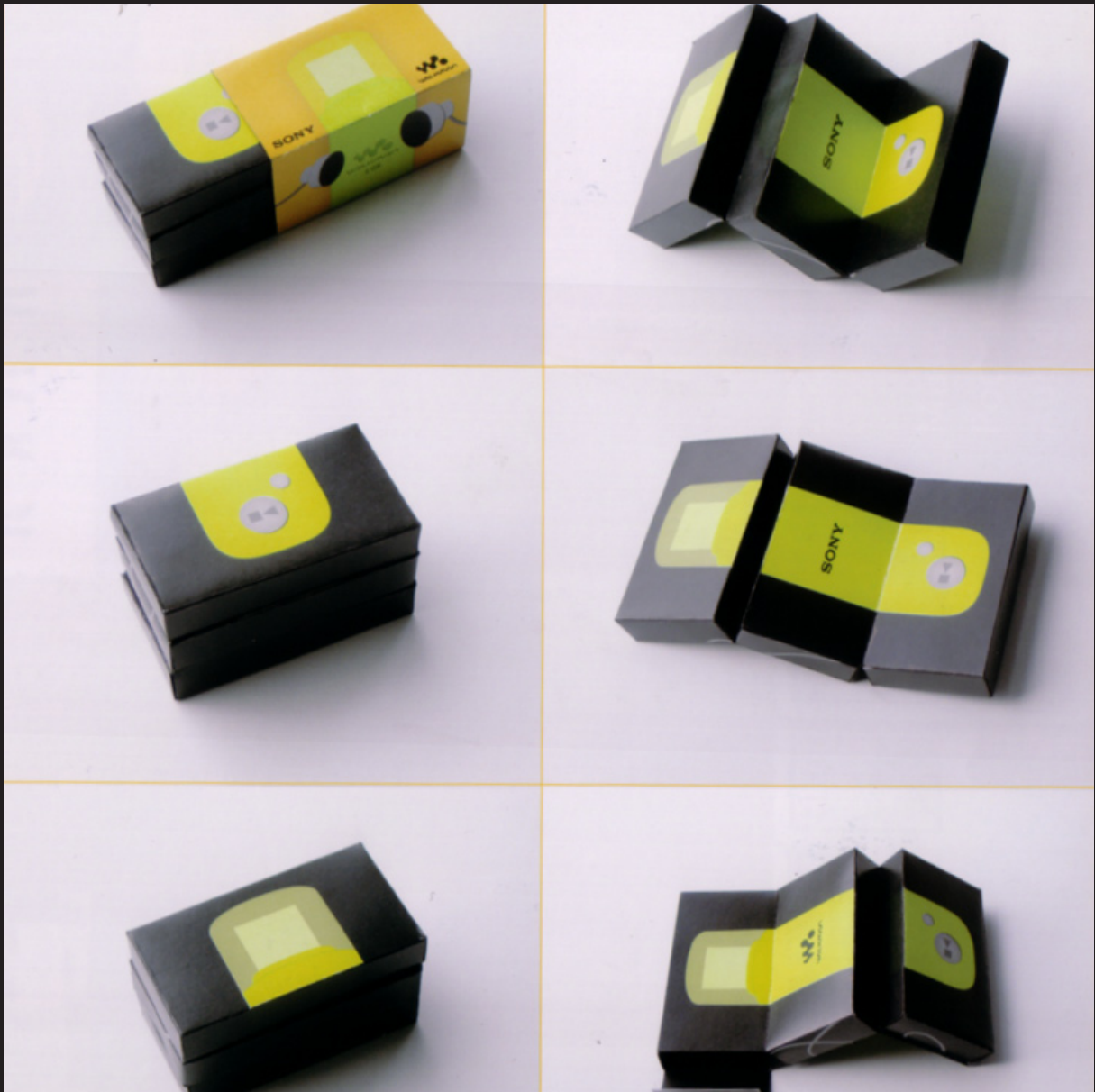
WHAT TO INCLUDE IN APPLICATION KITS AND FOLIOS:

THREE DIMENSIONS

CHRISTIAN SEXTY (Somerset College, Qld)

ZAC SOLOMON (Mount Waverley Secondart College)

ELIZA HEARSUM (VCA/RMIT Fine Art)