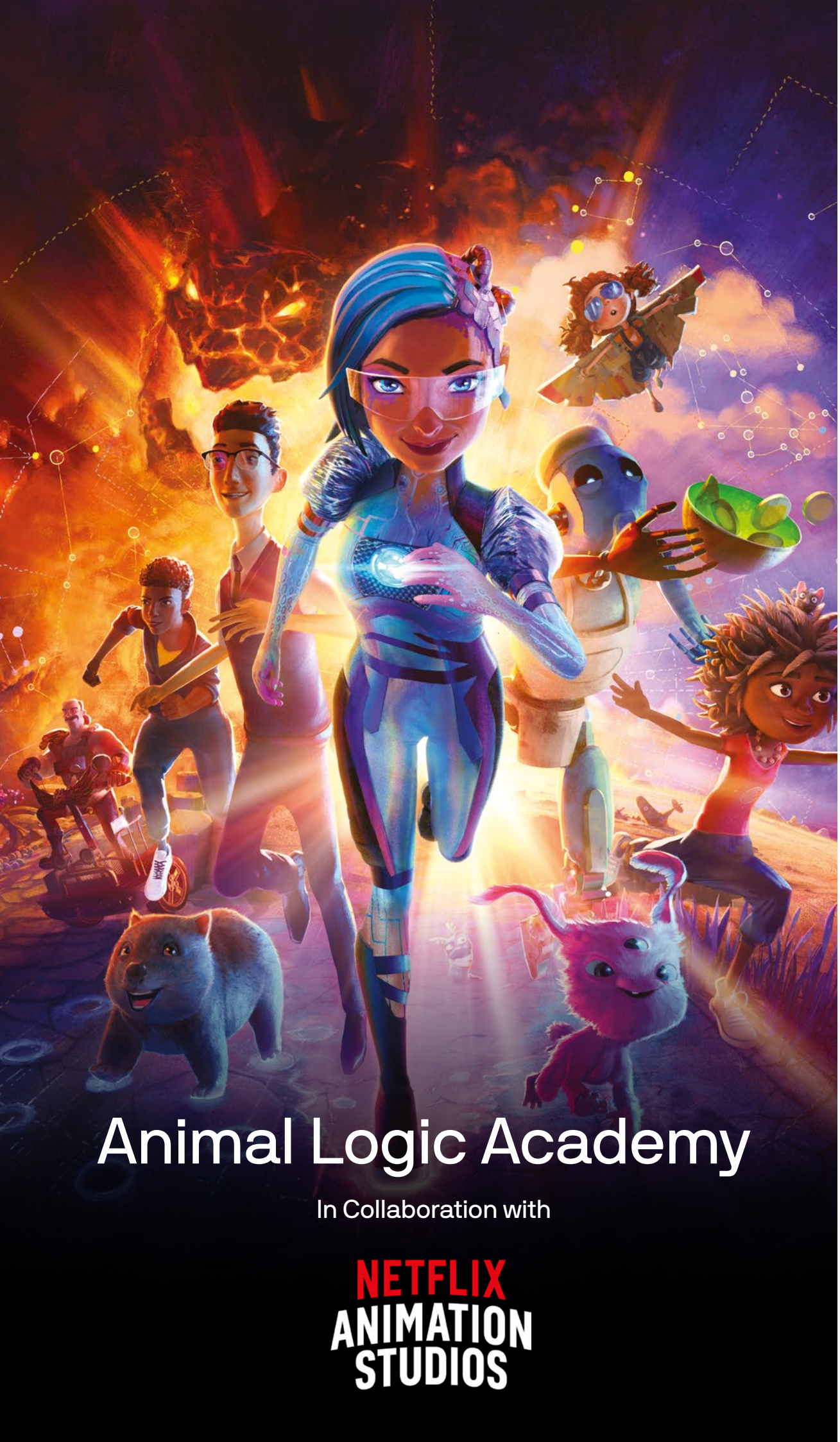


# Animal Logic Academy

In Collaboration with

NETFLIX ANIMATION STUDIOS

Postgraduate Courses 2026

UTS

Faculty of Design and Society

# Contents



## Acknowledgement of Country

UTS acknowledges the Gadigal People of the Eora Nation, the Boorooberongal people of the Dharug Nation, the Bidiagal people and the Gamaygal people upon whose ancestral lands our university stands. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.

# Welcome

Have you ever dreamt of working on an animated 3D feature film or visual effects blockbuster? Here at the Academy we can help you turn that dream into reality.

The Academy is a unique collaboration between the University of Technology Sydney and the world leading Netflix Animation Studios. We deliver industry-led education designed to prepare students for the booming animation and visual effects industries, both in Australia and abroad. We're on the lookout for talented and passionate students who want to develop their creative and technical skills in specific areas of production.

As Australia continues to build an international reputation in 3D animation and visual effects, and as these skills find new relevance in high-end visualisations for industry, research and science, there's never been a more exciting time to explore the dynamic and emerging career opportunities these industries can offer.

**Ian Thomson**
**Head of Academy**

Ian has over 30 years of international experience as an award-winning media and visual effects designer, filmmaker, author and educator. He has held leading creative positions at The Video Paintbrush Company in Sydney, Framestore in London and Barcelona, as well as Premiere TV and Design for Media and Communications in Hamburg.

# About the Academy

Established in 2017, the Academy is a first-of-its-kind collaboration between Australia's top young university*, the University of Technology Sydney (UTS), and world leading Netflix Animation Studios (formerly Animal Logic). The Academy focuses on producing the next generation of digital artists and technical professionals who are ready to shape the future of the 3D animation, visual effects and visualisation industries.

Located within the UTS city campus – right in the heart of Sydney's thriving creative precinct – the Academy is a custom-built digital production studio offering a range of practice-based postgraduate programs, including a one-year accelerated Master of Animation and Visualisation (MAV), a Graduate Certificate in Animation and Visualisation (GCAV), as well as research opportunities, short courses and undergraduate elective subjects.

At the Academy, you'll work alongside leaders in industry, education and research who'll support your professional development. By the end of your time with us, you will have developed your skills in your nominated area of specialisation to launch your career.

Areas students can specialise in include: Art Department, Pre-visualisation/Layout, Modelling, Rigging, Animation, Effects (FX), Surfacing, Lighting, Compositing, Technical Direction or Production Coordination.

You'll work collaboratively in a professional studio environment with state-of-the-art technology that reflects latest industry practice and real-world production workflows. You'll also have the opportunity to gain valuable insights from a wide range of industry experts and guest speakers, helping you to build connections and networks.

Whether you're keen to advance in a specific creative or technical role in 3D animation or visual effects, or contribute to the development of new advancements in visualisation, studying at the Academy is a unique opportunity to develop your conceptual, technical and communication knowledge and skills through project-based learning.

*The University of Technology Sydney (UTS) has been named Australia's top university under the age of 50 by the Times Higher Education (THE) Young University Rankings 2024.

# Meet the team

**Alex Weight**, Creative Lead

With an extensive international career spanning three decades as a writer, director, animator and script consultant, Alex has worked at production companies including Rising Sun Pictures, Animal Logic, Flying Bark and Script Central. He has worked on blockbuster movies such as 'Peter Rabbit', was co-director of 'Blinky Bill: The Movie' and lead animator on the Oscar winning 'Happy Feet'.

**Raphaël Gadot**, FX Lead

Raphael Gadot has over 13 years in VFX, with roles including FX Supervisor at Industrial Light & Magic and creative positions at Animal Logic, Method Studios, Luma Pictures, Double Negative, Fuel VFX, and Dr D Studios. His filmography features such projects as 'Interstellar', 'The Mandalorian', and 'The LEGO Movie'.

**Ross Anderson**, CG Lead

With over 20 years in feature film, TV, and games cinematics, Ross has held senior and leading roles at some of Australia's biggest studios, including Animal Logic, Industrial Light & Magic, and Flying Bark. His credits include 'Transformers One', 'Indiana Jones and the Dial of Destiny', Marvel's 'What If...?', 'Peter Rabbit', the LEGO movies, and the 'Gears of War' franchise.

**Anthony Pomes**, Pipeline Technical Officer

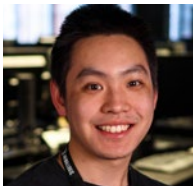
Anthony has a passion for pushing the boundaries of 3D animation, VFX and post-production. He has a strong background in tool development, Houdini simulations and cross-platform pipeline support. He is keen on leveraging emerging technologies, including AI, to drive innovation in production.

**Andrew Johnston,** Research Director

Professor Andrew Johnston's work focuses on the design of systems that support exploratory approaches to interaction, and the experiences and practices of their users. He is the co-director of the UTS Visualisation Institute and Creativity and Cognition Studios.

**Andrew Lai**, Head of Production Technology

Andrew has worked as an IT manager with many areas across UTS supporting their specialised needs, with a focus on architecting cloud solutions for data science. At the Academy Andrew oversees the technologies within the studio, based on the industry standards of large studios.



**Seng Venly Ung**, Production Technology Support Officer

Seng supports all the technology used at the Academy, including workstation computers, cinema projection, mixed and virtual reality. His background combines video, photo production and computer systems administration.

**Sarah Giddy**, Studio Coordinator

Sarah provides administrative and operational assistance for the Academy and students. Her focus is to support the delivery of the innovative project-based-learning program and to support in the professional development of students to become valued and responsible animation and visualisation professionals.

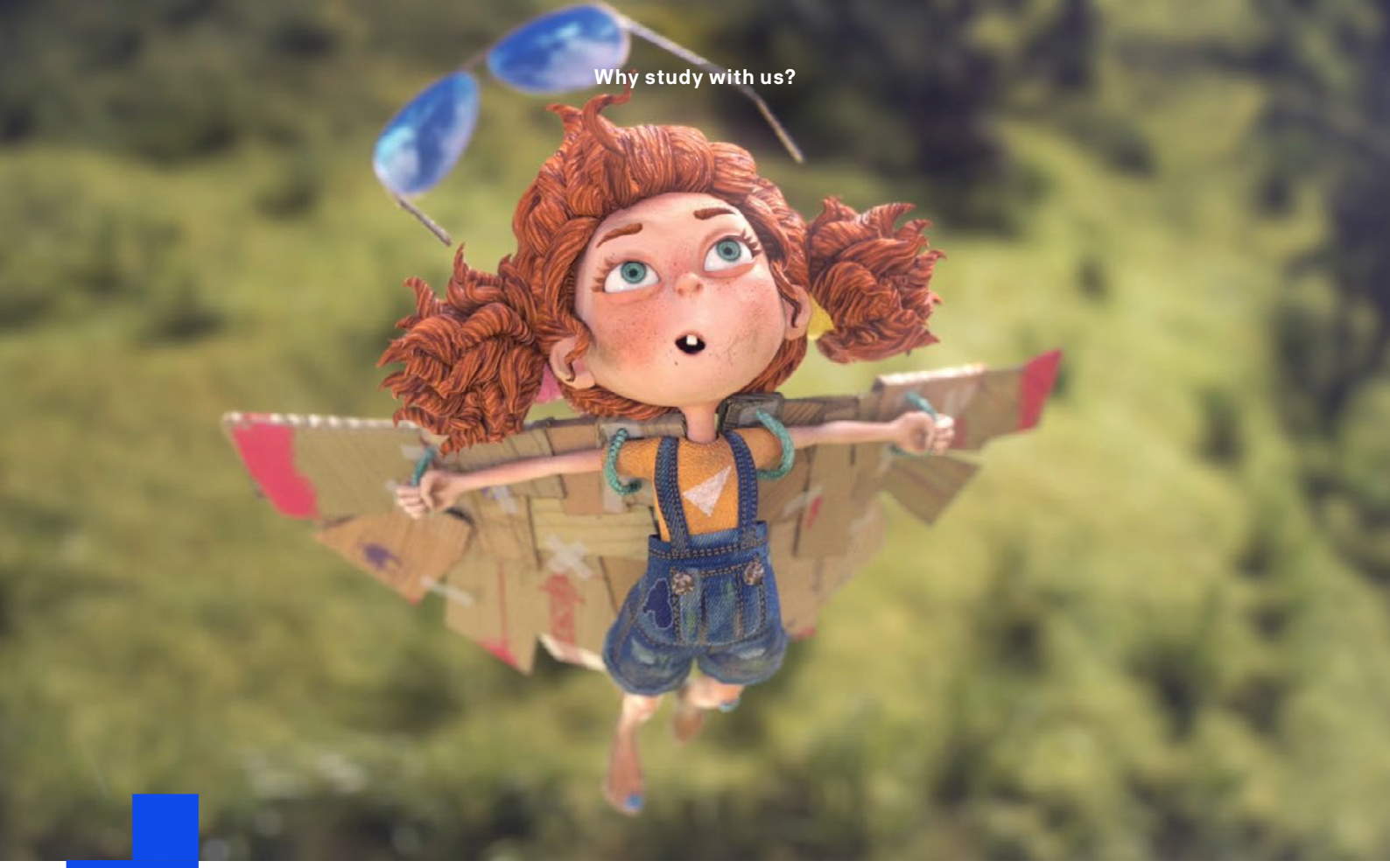
# Why study with us?

Our courses and studio have been co-developed with our industry partner, Netflix Animation Studios, to mirror industry practices, production workflows and working environments. This means that you will be learning industry-based professional practice, while also building your creative and technical skills to accelerate your advancement into industry.

## #1

Ranked #1 in Australia for 3D Animation Production Excellence (#8 globally)*

*2024 Rookies Global School Rankings



## Become a specialist

Our courses are for creative, technical and production applicants with pre-existing skills in animation, visual effects and/or visualisation who want to focus their skills in one specific area of 3D animation and/or visual effects production. You will work as part of a specialised team, alongside other departments, on professional-style projects using an industry standard production pipeline. This is the key to gaining specialised employment in animation and visual effects studios.

## Connection to industry

The Academy is a partnership between UTS and Netflix Animation Studios, one of the world's leading 3D animation studios. When you study with us, you'll learn from highly-skilled industry professionals from a range of top studios. Our courses feature mentored workshops and masterclasses with leading artists and speakers.

## Professional and collaborative teamwork

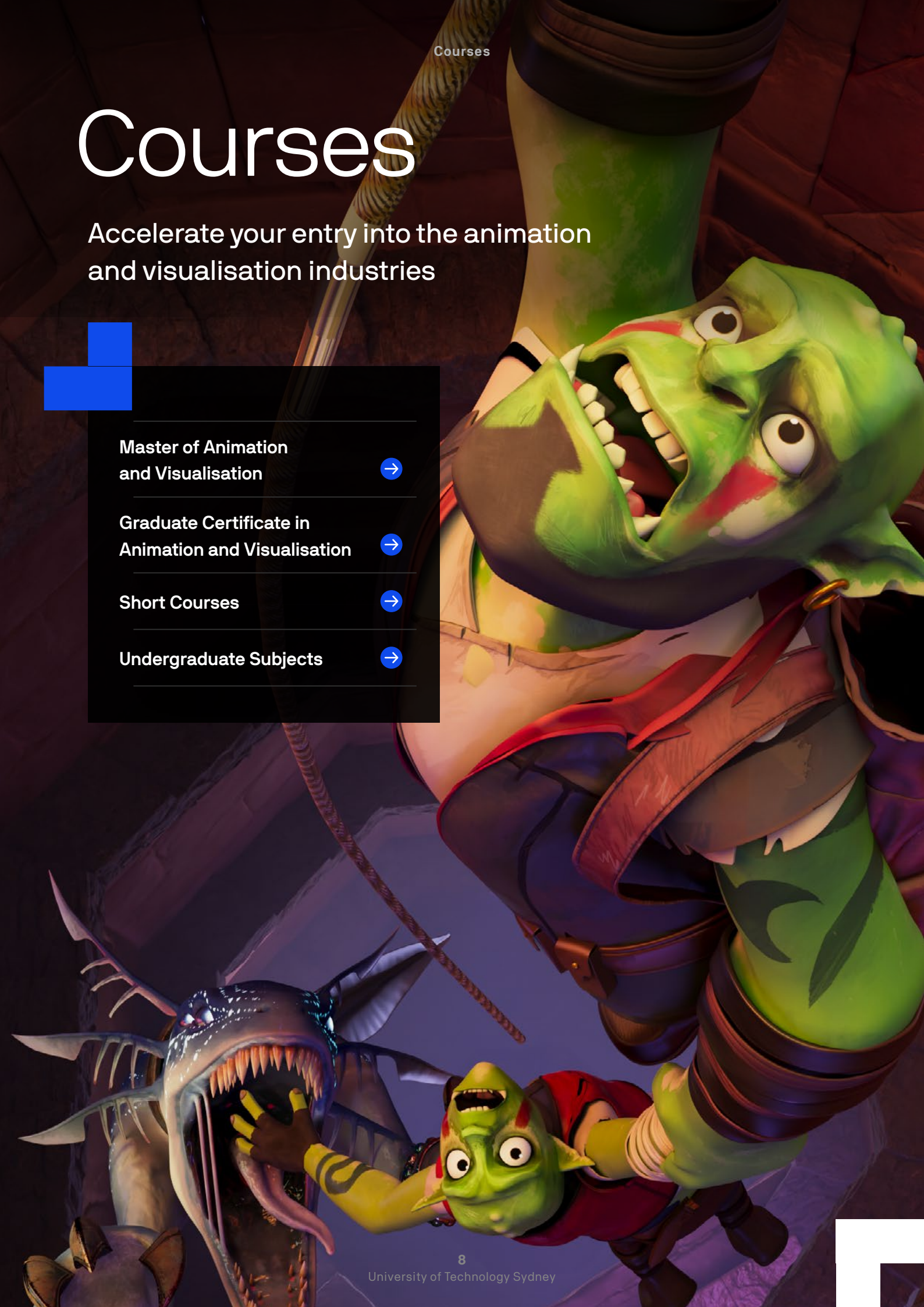
Due to the nature of our large-scale project-based learning, students learn to work together in teams on complex projects to solve production challenges. This is exactly the type of experience that industry is looking for that is difficult to gain within traditional university settings.

## Immersive studio experience

Our studio has been co-designed with Netflix Animation Studios as a professional-style, high-end production facility. This gives students exposure to the type of environments they will be working in when they enter industry. We also provide students with access to the latest in digital production software and technologies, so you'll gain hands-on experience with the same tools you'll use in your professional career.

# Courses

## Accelerate your entry into the animation and visualisation industries



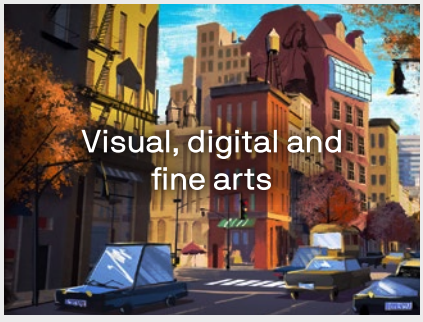
- Master of Animation and Visualisation
- Graduate Certificate in Animation and Visualisation
- Short Courses
- Undergraduate Subjects

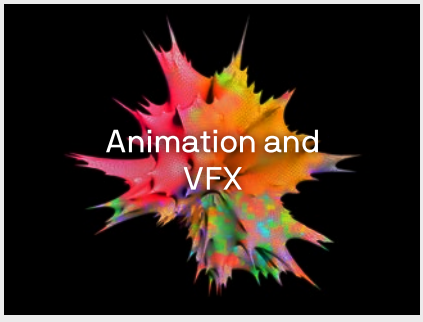
# Master of Animation and Visualisation

**Course code:** C04423

The Master of Animation and Visualisation (MAV) is an industry-led, one-year accelerated postgraduate degree designed to develop your knowledge and skills in specialised areas of 3D animation, visual effects and visualisation.

Drawing together students from a broad range of backgrounds, the course is aimed at applicants with existing experience in areas such as:







The MAV aims to focus and elevate your skill set and professional development by helping you build specific technical and creative skills in your chosen specialisation. Mentored by industry leaders, you will collaborate with students in other specialisations to produce a studio-level 3D animated short film, as well as an emerging visualisation technology project.

Upon completing the course, you'll be ready to enter the workforce with advanced knowledge and skill in your area of specialisation, in addition to gaining valuable experience working as part of a large collaborative team on professional-style projects.

| 2026 MAV COURSE DATES | | |
|---|---|---|
| **Studio 1:**<br>**The Connected Studio**<br>(42909) 24 cp | **Studio 2:**<br>**The Collaboration Studio**<br>(42910) 24 cp | **Studio 3:**<br>**The Challenge Studio**<br>(42911) 24 cp |
| February 2 – May 8<br>(14 weeks) | May 25 – July 31<br>(10 weeks) | August 17 – December 4<br>(16 weeks) |

# How is the course structured?

The Master of Animation and Visualisation (MAV) runs over three sessions (subjects) from early February to early December. Classes are held from 9am – 5pm Monday to Thursday. Friday is a self-directed learning day students can complete remotely, with a two-week break between each session.

## Studio 1

2 February – 8 May 2026
(14 weeks / March Session)

In this first session, students are allocated into departments based on their nominated specialisation. These include: Art Department, Pre-visualisation/Layout, Modelling, Rigging, Animation, Effects (FX), Surfacing, Lighting, Compositing, Technical Direction or Production Coordination. In the first weeks the entire cohort develop the story idea for a short 3D animated film that will be produced to the highest possible professional level. After that, students work in their designated departments on all areas of early-stage production, aiming to get the film to the final pre-visualisation stage by the end of the session. The teaching staff function as industry mentors, running specialisation workshops, daily reviews and desk rounds throughout the week and ensuring the project is kept on track and delivered to industry standards. High ranking guest speakers from a number of leading studios regularly run specialist talks and masterclasses.

## Studio 2

25 May - 31 July 2026
(10 weeks / June Session)

In this session, students work in multi-disciplinary teams to develop a creative project using a nominated emerging visualisation technology.

This varies each year depending on what is emerging in industry. In the past this has included areas such as: mixed reality, realtime and visual effects.

Throughout the session, a number of industry guest speakers present on emerging trends and technologies and the opportunities these offer.

## Studio 3

17 August - 4 December 2026
(16 weeks / September Session)

During this final session students complete the production on the 3D animated short film (and any other outstanding projects) to the highest possible standards. Students graduate having created professional level projects, which regularly win national and international awards. From these projects, graduates are able to showcase high quality shots and breakdowns to feature on their showreels, which improves their ability to find specialised roles in industry. At the end of the session we celebrate with our End of Year Showcase, where we invite key industry partners to view the projects and network with graduating students.

For further details about the structure and details of the MAV, including learning outcomes and credit point allocations, please visit the **UTS Handbook page**.

### How many students are in the cohort?

Numbers vary from year to year, but each year has between 30-45 enrolments.

Students are then allocated across the 11 specialisations.

# MAV course costs

As an accelerated postgraduate degree we condense 1.5 - 2 years of learning into 1 year of full-time study. We do this by running 3 sessions a year (40 weeks) of a 5-day-a-week workload, rather than 2 semesters (24 weeks) like other university courses. While the masters costs are comparable to other qualifications, with the MAV you will be able to enter the workforce 1 year earlier, and start earning a salary.

Course costs can change year by year, so information is centralised over on the UTS fees page where you will have to enter the relevant course information to get the current course fees.

## About FEE-HELP and Alumni Advantage

If you are a domestic student, you may be eligible for FEE-HELP, an Australian Government loan scheme. Using FEE-HELP means you don't have to pay for your tuition fees up front.
**Learn more about FEE-HELP**

You can choose to repay your FEE-HELP loan simply by notifying your employer who will then withhold your payments through the PAYG tax system. You can also make payments directly to the Australian Taxation Office (ATO).

If you've already completed a degree at UTS then you're eligible for the Alumni Advantage program, which offers a 10% savings on full fee paying degree programs. Find out if you're eligible for the **Alumni Advantage**

To search course fees, use the **Tuition Fees Search** and enter the following information:

1. **Choose** 'Search for fees by course'
2. If you are a domestic student:
   **Select Fee Type** 'Postgraduate Domestic Coursework'

   If you are an international student:
   **Select Fee Type** 'Postgraduate International Coursework'

   Additional information on
   **costs for international students**
3. **Fee year:** 2026
4. **Cohort year:** 2026
5. **Course area:** 'Information Technology'
6. **Course code:** 'C04423'
7. To find the search results please scroll down the page and you will be able to view both the 'Fee per credit point (CP)' and 'Fee per session'.

   The calculator shows both the 'Fee per credit point (CP)' and 'Fee per session' for the MAV, but does not display a total course cost.

   There are 3 sessions for this course, each comprising 24 credit points.

   The course is 72 credit points in total.

   **TIP:** a quick way to calculate the total course fee by multiplying the 'Fee per session' by 3.

# Scholarships

## UTS Scholarships

UTS offers a variety of **scholarships**, including those which recognise achievement and motivation to succeed, as well as support for students experiencing financial hardship and/or other educational disadvantages.

You can explore scholarships offered by UTS using the **scholarships search tool**. This tool provides specific details on each scholarship, including closing dates and how to apply.

## International Scholarships

The university also offers a range of scholarships for international students. For scholarships relevant to the MAV course check out the **postgraduate coursework scholarships and grants**.

## Netflix Animation Studios Scholarship

Domestic applicants who have already been accepted into the masters course can also apply for the Netflix Animation Studios Scholarship. This provides financial assistance of $18,000 to help with relocation, living and/or tuition expenses.

The scholarship aims to support underrepresented groups in the animation and visual effects industry, such as (but not limited to): Women in STEM, First Nations, Neurodiverse, Gender or Sexual Orientation diverse and/or those experiencing Financial Hardship.

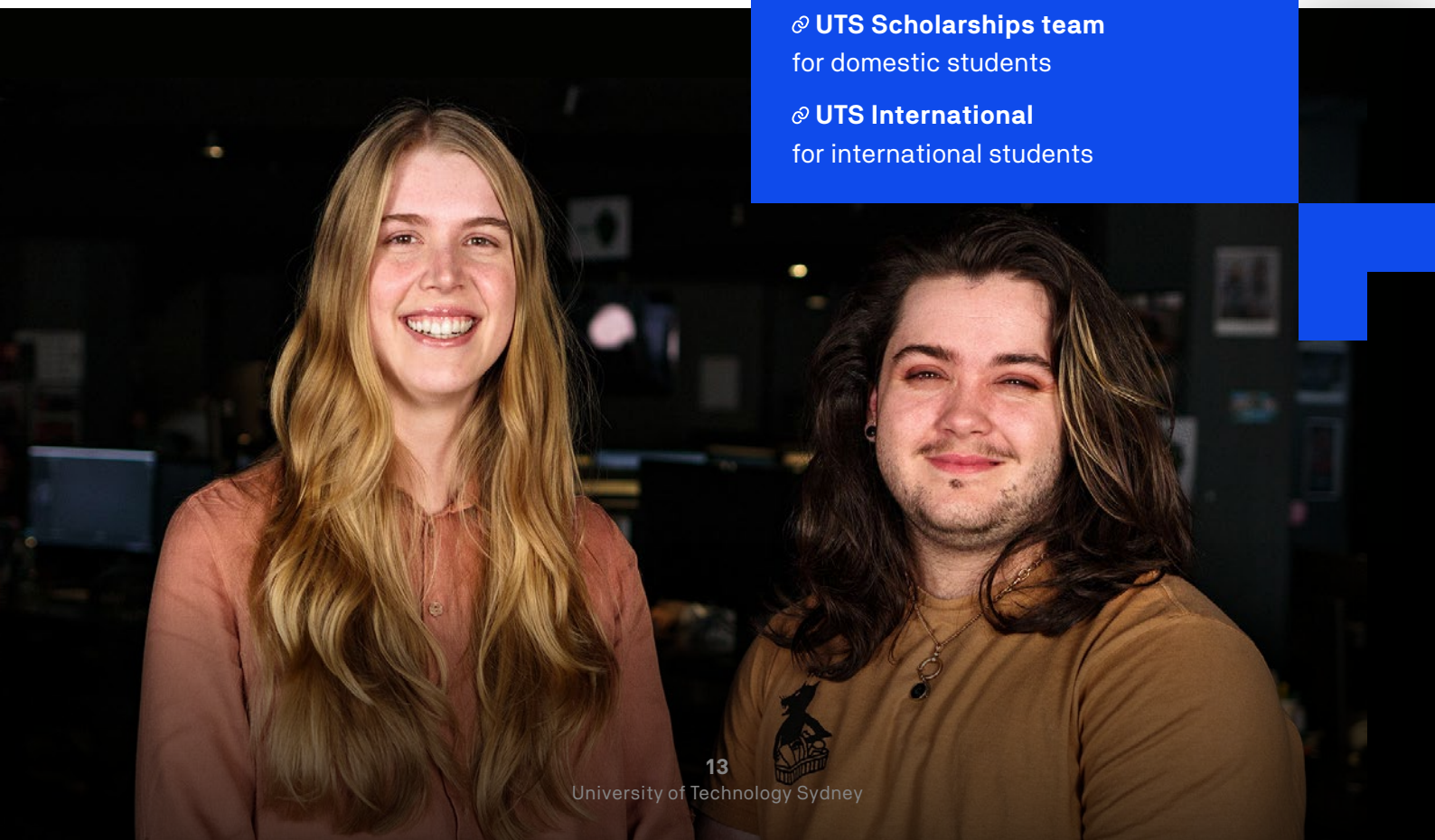
Applications for the scholarship open in late 2025. Keep an eye on our social media for updates **Find out more about the scholarship**.

### Scholarships questions?

If you have any questions regarding scholarships we suggest contacting:

**UTS Scholarships team**
for domestic students

**UTS International**
for international students



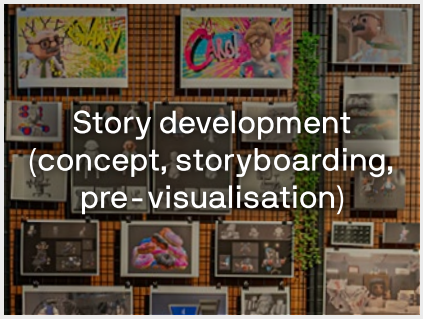
# Graduate Certificate in Animation and Visualisation

**Course code:** C11326

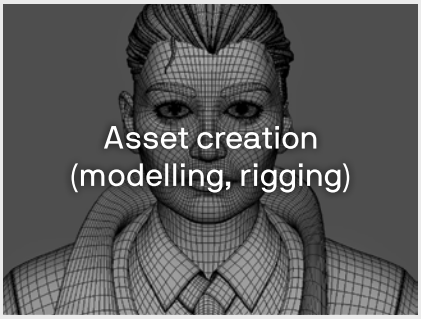
The Graduate Certificate in Animation and Visualisation (GCAV) is ideal for students wanting to get some experience in early-stage professional 3D animation production, without having to commit to a year of full-time study.

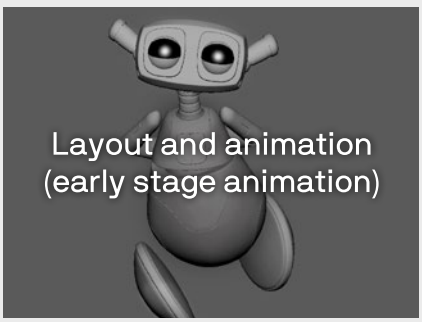
The GCAV introduces students to the creative and working practices, procedures and standards of a professional animation and/or visual effects studio.

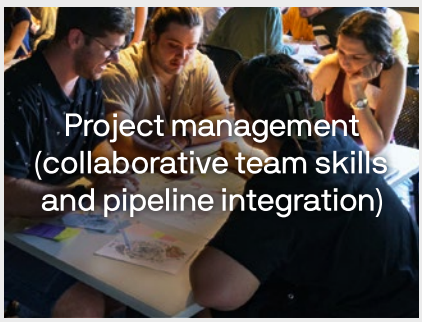
Structured in specialised departments, students work in collaborative teams to develop the pre-production stages of a professional-style 3D animated short film, covering the following areas:








Teaching is supported by masterclasses and mentoring by industry and academic experts. Students engage in collaborative problem-solving and knowledge-sharing as a dynamic process in a professional-like production environment.

Successful completion prepares graduates for entry level employment or articulation into the Master of Animation and Visualisation program (with 24 units of credit).

| 2026 GCAV COURSE DATES |
| --- |
| **Studio 1:**<br>**The Connected Studio**<br>(42909) 24 cp |
| February 2 - May 8<br>(14 weeks) |
| Monday to Thursday 9am – 5pm.<br>Friday is a self-directed learning day students can complete remotely. |
| The Graduate Certificate in Animation and Visualisation runs simultaneously with the masters course over the first session. |

## How is the course structured?

In this course, students are allocated into departments based on their nominated specialisation. These include: Art Department, Pre-visualisation/Layout, Modelling, Rigging, Animation, Effects (FX), Technical Direction or Production Coordination.

In addition to a series of specialisation workshops, the entire cohort develops a story idea for a short 3D animated film. Following this, all departments work to develop the assets required in pre-production for the pre-visualisation of the story idea. Dailies and desk rounds are run to ensure the work is constantly improved and refined. The Leads function as mentors, running masterclasses throughout the week and ensuring the project is kept on track and delivered to industry standards.

# GCAV course costs

To ensure that fee information is as current as possible, information is centralised over on the UTS fees page where you will have to enter the relevant course information to get the current course fees.

To search course fees, use the **Tuition Fees Search** and enter the following information:

1. **Choose** 'Search for fees by course'
2. If you are a domestic student: **Select Fee Type** 'Postgraduate Domestic Coursework'

   If you are an international student: **Select Fee Type** 'Postgraduate International Coursework'

   Additional information on **costs for international students**
3. **Fee year:** 2026
4. **Cohort year:** 2026
5. **Course area:** 'Information Technology'
6. **Course code:** 'C11326'
7. To find the search results please scroll down the page and you will be able to view both the 'Fee per credit point (CP)' and 'Fee per session'.

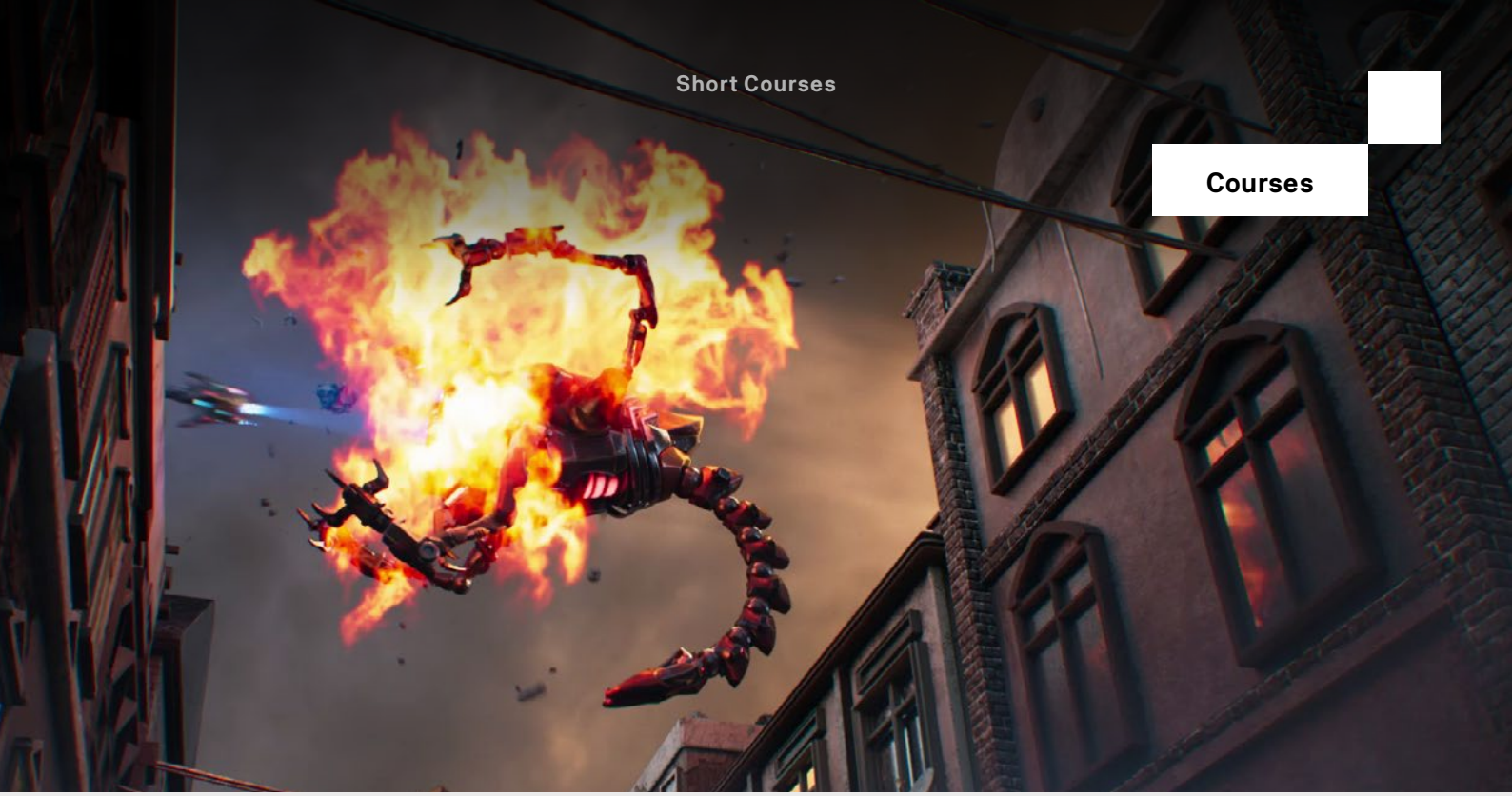
   There is 1 session for this course, comprising 24 credit points.

## About FEE-HELP and Alumni Advantage

If you are a domestic student, you may be eligible for FEE-HELP, an Australian Government loan scheme. Using FEE-HELP means you don't have to pay for your tuition fees up front.
**Learn more about FEE-HELP**

You can choose to repay your FEE-HELP loan simply by notifying your employer who will then withhold your payments through the PAYG tax system. You can also make payments directly to the Australian Taxation Office (ATO).

If you've already completed a degree at UTS then you're eligible for the Alumni Advantage program, which offers a 10% savings on full fee paying degree programs. Find out if you're eligible for the **Alumni Advantage**



# Short Courses

Gain in-depth knowledge and hands-on skills for your professional development with our industry-focused short courses.

Based on demand, the Academy runs a range of short courses focused on refining specific skills in order to further your industry expertise.

## Upcoming short courses

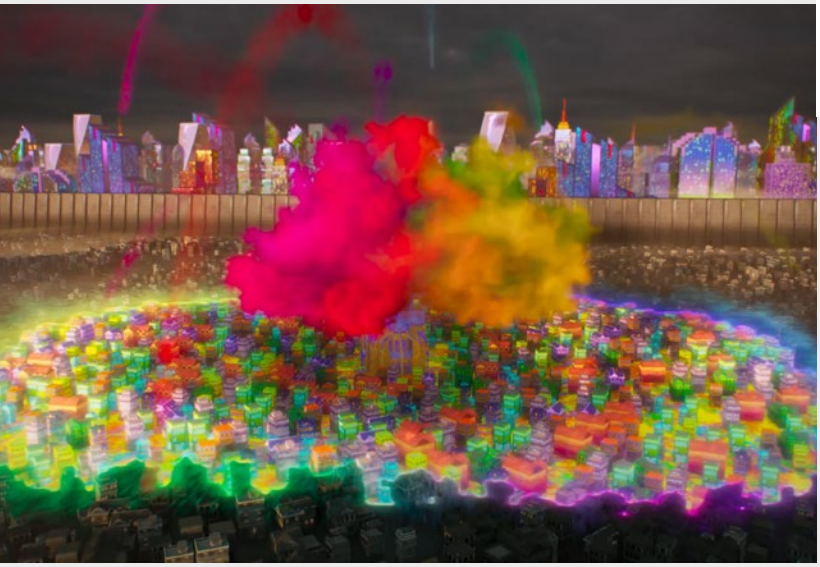
Our currently available courses are linked below on UTS Open:

**An Introduction to Houdini**

**Houdini Bootcamp**

Follow our social media for more information or contact the Academy at:

**animallogicacademy@uts.edu.au**



# Undergraduate Subjects

## Technical Direction for 3D Animation and Graphics Projects

In this subject students learn what is required to effectively perform as a Technical Director for computer graphics projects such as, but not limited to: 3D animated feature film, digital animation, visualisation, visual effects (VFX), and games production. Technical Directors are responsible for creating tools and maintaining the software and production pipeline of shots for computer graphics productions, such as animated and VFX focused feature films.

The subject requires students to have strong coding skills and pre-existing Python knowledge. It prepares graduates to enter the creative industries in junior technical assistant and/or direction roles.

This subject is taught within the Bachelor of Games Development, but is also available as a cross faculty elective and as a non-accredited industry short course.

For further details about this subject, please visit the **UTS Handbook page**.

*Based on demand, the subject runs annually in Spring session.

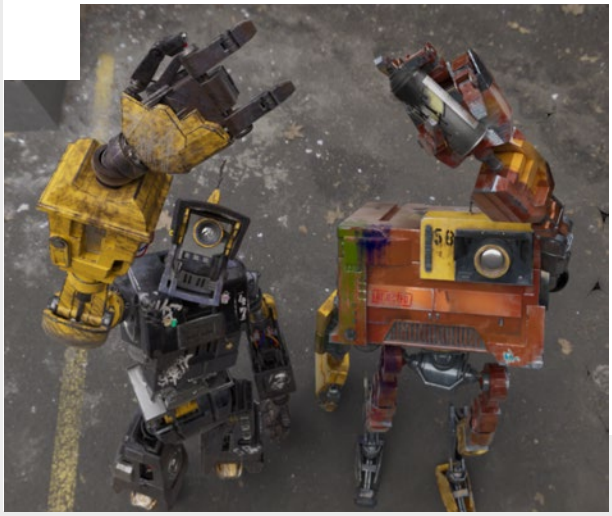
## Computer Simulations for Visual Effects

In this subject students develop computer simulations for visual effects using the industry standard software, Houdini.

Houdini is a 3D animation software which uses procedural workflow for creating sophisticated physical-based particle and dynamic simulations such as destruction, smoke, fire and fluid simulations. It is most commonly used for the creation of visual effects in feature film and television, but is being used increasingly in games and data visualisation. It is used by major studios such as Walt Disney Animation Studios, Pixar, DreamWorks Animation, Industrial Light & Magic, Sony Pictures Imageworks to name just a few.

You will learn by analysing case studies, instruction on how to use the software, and then applying this knowledge and these skills to project-based tasks.

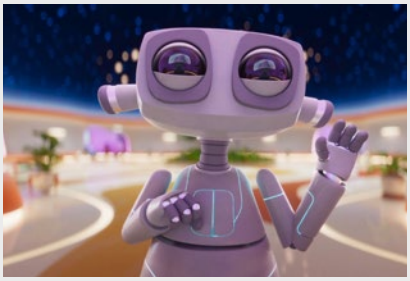
*Based on demand, the subject runs annually in Autumn session.



# Projects and awards

At the Academy, students are given the opportunity to work collaboratively in teams to produce high-end professional-style projects. These include internationally recognised, award-winning 3D animated films, visual effects projects, interactive games and mixed reality experiences.

## Alone
3D Animated Short Film



SYDNEY FILM FESTIVAL — **Yoram Gross Award for Best Animation Finalist**

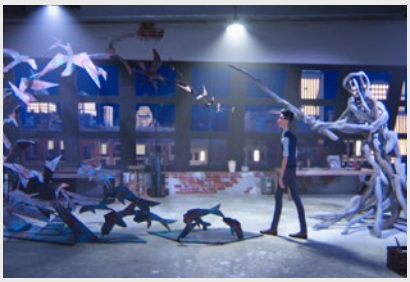
## Coffee Brake
Emerging Technology Project

OASIS FILM FESTIVAL — **Best VFX**

## Corrupted
3D Animated Short Film

SIGGRAPH ASIA — **Official Selection**

## Apart
3D Animated Short Film

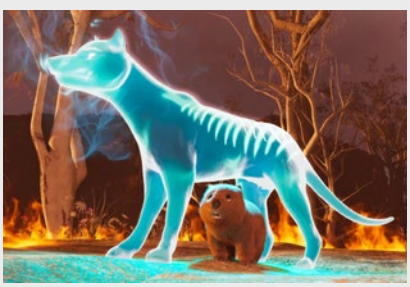


SYDNEY FILM FESTIVAL — **Official Selection**

## Sea of Freedom
Emerging Technology Project

CILECT ASIA PACIFIC ASSOCIATION SYMPOSIUM — **Official Selection**

## Spirit
3D Animated Short Film



SYDNEY FILM FESTIVAL — **Official Selection**

## Robo Ramen
Realtime Animation Project


UNREAL ENGINE GLOBAL SHORT FILM CHALLENGE — **Featured Project**

## The World of Hiroshige

Virtual Reality Project

SIGGRAPH ASIA — Official Selection

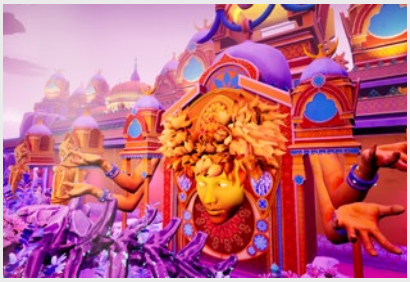
## Bounty Hunter

3D Animated Short Film

AEAF AWARDS — Short Film, Gold

## Subaqua

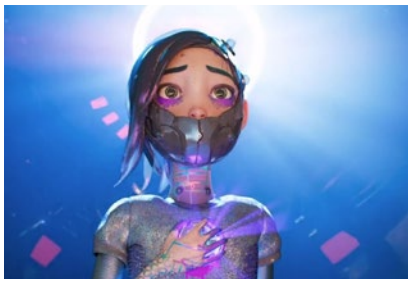
360° Immersive Interactive Game



VIVID — Official Selection

## The Colour Thief

3D Animated Short Film



AEAF AWARDS — Student Award, Gold

## Xploro

Interactive AR Game

THE ROOKIE AWARDS — Mobile Game of the Year

## Turret

Software Project

SIGGRAPH — Shotgun Pipeline Award

## TerraChi

Virtual Reality Project

THE ROOKIE AWARDS — VR Game of the Year

## Jasper

Mixed-Media Short Film

AACTA AWARDS — Web/Viral, Gold

## Jarli

Mixed-Media Short Film

SYDNEY FILM FESTIVAL — Official Selection

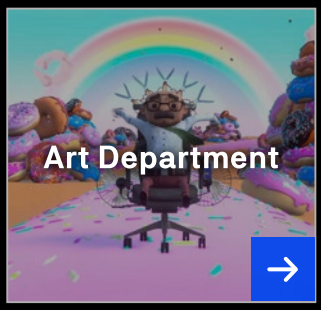
# Choosing your specialisation

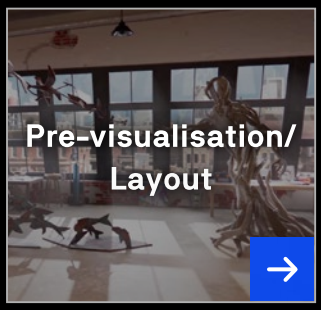
At the Academy, we accelerate your entry into industry by developing your existing skills in specific areas of 3D animation and/or visual effects production.

Rather than teaching specialisations from scratch, our postgraduate courses intend to build on the foundational knowledge and skills you have from undergraduate studies and/or professional experience.

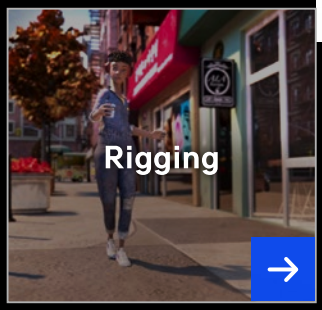
Explore and select from one of the following specialisations:

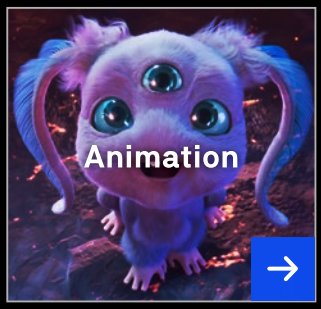
Digital artist specialisations | Technical specialisation | Production specialisation

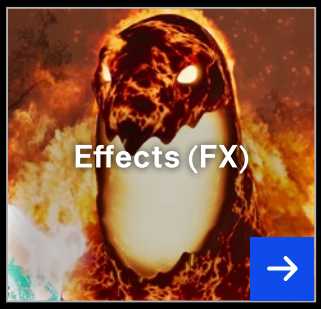


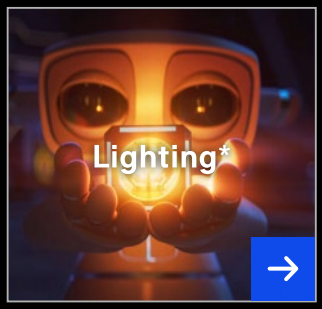


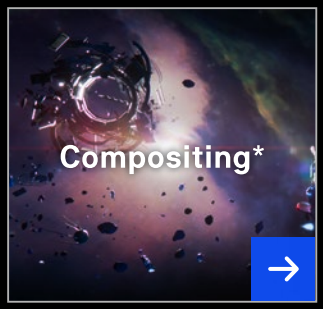


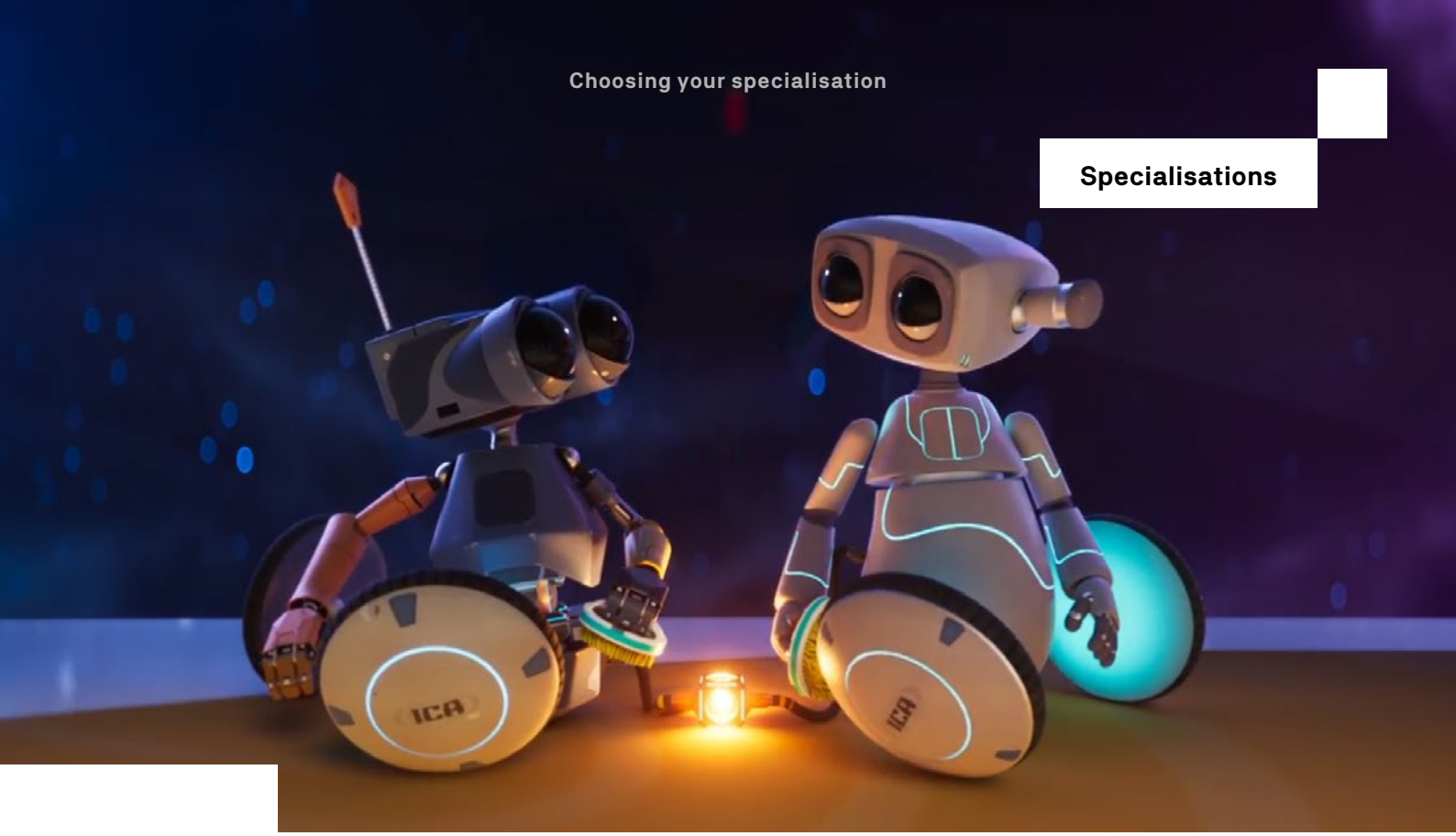







*Surfacing, Lighting and Compositing are only available for the Master of Animation and Visualisation.



If you're unsure of how to select a specialisation, here are some steps to get you started:

- [ ] **1.** Review your current skill set and portfolio
- [ ] **2.** Think about what sort of job you would like in an animation or visual effects studio
- [ ] **3.** Decide on the area you would like to specialise in
- [ ] **4.** Consider the strengths in your current work
- [ ] **5.** Identify any gaps in your portfolio relevant to your chosen specialisation (use the portfolio advice listed for each specialisation as a guide)
- [ ] **6.** Complete the specific recommended tasks to refine your skills and add to your portfolio
- [ ] **7.** **Book a one-on-one consultation** with our Academy staff to receive feedback and advice on your specialised portfolio before you apply

Specialisations

# The 3D Animation Pipeline

Follow the pipeline to see how a production flows from each specialised department to produce a final 3D animated film.

**Story Idea**

Students work together to develop the idea for a short animated film

## Art Department

**Concept Art**
The story is visualised in key images

**Storyboard**
Each shot is sketched up in sequence

**Animatic**
Storyboard frames are edited together to get a sense of the film

**Design**
The characters, props and environments are designed

## Production Coordination

Oversees all departments, coordinating tasks, artists, schedules and deliverables

## Editorial

**Previs / Layout**
Elements are composited together to get a sense of each shot

## Asset Creation

**Modelling**
The characters and the world are built as 3D models

**Rigging**
Models are given interactive skeletons and controls

## Animation

**Animation**
Characters are brought to life through movement, gesture and performance

## Post-Production

**Surfacing**
Textures and patterns are added to the 3D models

**Effects**
Effects such as water, explosions, crowds, etc. are added

**Lighting**
The visual mood is created by lighting each shot

**Rendering**
The final elements are rendered

## Technical Direction

Management and maintenance of the technical aspects of the pipeline

**Compositing**
All the elements are combined into final shots

**Editing**
The shots are edited together in a sequence

**Colour Grading**
Final Colour adjustments are made

**Final Output**

The film is ready for its premiere



# Art Department

## Creating the visual look for the project

The Art Department takes the story idea and creates the visual look of the project. This includes developing concept art, characters, props, environments, storyboards, colour keys and scripts. This can also include 2D storyboard animatics to visualise the flow of the film.

Applicants to the Art Department should have an understanding of the art fundamentals of anatomy, perspective, form and structure, light and shadow, colour theory and composition.

This specialisation would be a good fit for people with a strong sense of visual design, storytelling and creativity. They should enjoy drawing, painting, and creating detailed concept art and designs.

Please note, although not compulsory, we encourage our Art Department students to transition into the Lighting Department towards the end of the production. This not only helps with completing the student projects, but also allows Art students to learn additional skills to take into industry (with many Art students choosing to continue to pursue Lighting when they start their careers).

### What to include in your portfolio

- Traditional art
- Character art
- Environment art
- Prop and vehicle concepts
- Life drawing
- Storyboards

### Portfolio Tips

We are looking for variety, so we want to see it all: your scribbles, your paintings, your designs, etc.

You should also make sure to feature a variety of subject matter in your work. If you love drawing dragons, that's great! But also show us what else you can do.

Make sure that you show us a range of artistic styles (for example, beyond just Manga).

You can also include any 'work in progress' for final pieces if you have it, as it's great to see the thought process behind your work.

# Pre-visualisation/Layout

## Bringing the elements together to visualise the story

Pre-visualisation (or Previs) is the process of visualising the movie before creating it. Previs artists start with a 2D storyboard from the Art Department and then work out how to visualise it in 3D (taking the form of an early-stage 3D animatic of a scene and/or scenes). This includes decisions about framing, lensing and camera movement, providing the whole production with an initial idea of what each shot will look like.

Layout is the second part of the lensing process, which focuses solely on digital cinematography – how the camera will work with the animation performance for each shot.

It's a fast moving department, focused on testing and getting an idea on screen as quickly as possible to see if it will work. Previs and Layout artists need to have a decent working knowledge of Maya, including basic modelling and animation skills.

This specialisation will suit people who are storytellers, and who may enjoy directing, cinematography or photography.

### What to include in your portfolio

- ☐ Examples of both basic animation and modelling skills

Refer to the 🔗 **Animation** and 🔗 **Modelling** sections for advice on what work you can include for these specialisations.

### Portfolio Tips

If you want to push it further, try copying a storyboard to 3D or copying a scene from a movie in 3D. We recommend keeping this to 10-20 seconds maximum.

With this task, we're looking to see if you can copy a camera move from something and translate it into a 3D environment.

# Modelling

## Creating detailed and high-functioning 3D computer graphics models

The Modelling Department is responsible for taking the designs created by the Art Department and turning them into 3D greyscale models (assets). This includes characters, environments and props, and can cover both organic (e.g. rocks, trees, etc.) and hard surface (e.g. chairs, robots, cars, etc.) modelling.

The most important thing to know when applying for the Modelling Department is that it is all about topology (the distribution and structure of vertices, edges and faces of a 3D model). The topology shows how well your 3D model is organised. The better everything is done, the easier and faster it will be for other departments to work with.

Modelling is a great choice for people who enjoy both the creative and technical side of 3D production. It combines artistic skills, such as form and anatomy, with knowledge of 3D modelling tools and processes.

### What to include in your portfolio

- ☐ Hard surface models
- ☐ Organic models
- ☐ Environment models
- ☐ Asset/Prop models

### Portfolio Tips

- Most importantly, we want to see greyscale topology images.
- Preferably you will be proficient in Maya, as this is the industry standard. However, we are happy to see work done in other software packages (e.g. Blender, 3ds Max).
- We expect models to be able to be subdivided correctly. Add subdivisions in your modeling software package to make sure it still holds its shape.
- Think about the flow of your edge loops. Topology is very important. Consider things like density for detailing and if it will be used for animation.
- Make sure you have “wireframe on shaded” turned on so we can see the topology clearly.
- You can present your work as either static images and/or turntables.
- If you like, you can also send us your Maya (.ma) files so we can take a look at them.
- Please note, ZBrush sculpts should be presented retopologised with quads in Maya, not just the raw sculpt.

# Rigging

## Building the digital skeleton and controls of the models

Once the models are constructed, they need to be rigged to prepare them to be animated. Rigging is responsible for creating the rig, which is essentially an interactive skeleton inside the 3D modelled asset. This involves setting up a system of joints, bones, and controllers that animators can manipulate to pose and animate the model.

Rigging is crucial for achieving believable movement and expressions, as it defines how a character or object deforms and reacts to various actions, such as walking, jumping, or talking. This process requires a deep understanding of anatomy, mechanics, and the specific requirements of the animation project.

This specialisation suits individuals who have a strong technical aptitude and an interest in both art and engineering. They should enjoy problem-solving, as rigging is a good blend of creative and technical skills.

### What to include in your portfolio

- [ ] Body rig
- [ ] Facial rig
- [ ] Hand or a foot / leg rig
- [ ] Prop rig

### Portfolio Tips

- Include examples of anything you've rigged, as well as the control rig/system. We ultimately want to see how you've done it and how it's controlled.
- Note - we only work on and want to see 3D rigs, not 2D rigs.
- Something as simple as a well-executed leg rig with a foot that works perfectly (roll and twist) is more than enough to show us.
- There's no need to create a complex muscle system or face rig as well (although we'd love to see it if you did!), something simple that is clean and works well is often more important.
- You can either send us a video of your working rig, or you can send us the Maya (.ma) file. Note - the industry standard software is Maya.



# Animation

## Creating the performance

Animation is the creation of performance from rigged models. More than just a walk cycle, great animation also includes the expression of emotion through facial animation and physical gestures.

A strong understanding of animation principles is necessary, such as timing, weight, physics, secondary, overlap and appeal. An eye for detail and a solid grasp of movement and anatomy are also crucial for creating realistic animations.

Specialising in Animation would suit those who have a keen eye for movement and timing. They should enjoy bringing characters to life through motion, performance and acting.

### What to include in your portfolio

- [ ] Biped walk cycle
- [ ] Quadruped walk cycle
- [ ] Bouncing ball
- [ ] Performance animation

### Portfolio Tips

- Focus on showcasing a variety of animations that demonstrate your range, including character animations, walk cycles, facial expressions, and any dynamic or complex movements.
- Highlight your strongest work first, ensure smooth transitions between clips, and include only your best and most polished projects.
- For any examples of performance animation, we recommend using a 3-4 second piece of dialogue from a film or something else you enjoy, animated to camera and generally as a mid-shot to show your performance or acting ability with characters.
- We'd really just like to see a few simple pieces (these do not need to be rendered, lit or in an environment). A playblast from Maya is fine.
- There are a lot of great free characters available online that you can use to create your portfolio work.
- Ideally all work should be completed in Maya, as this is the industry standard. While you can submit work created with other software, please note that we solely use Maya when animating at the Academy. We suggest having at least a basic skill set in Maya before entering the course.

# Effects (FX)

## Adding the visual effects simulations

Effects (FX) is responsible for enhancing the visual impact of animated and live action projects, making scenes more immersive and captivating.

This requires creating realistic and visually engaging 3D elements such as magical particles, elemental simulations (e.g. smoke, sparks, liquids, fire, explosions, snow, rain, oceans, dust, etc.), destruction simulations, procedural environments, character effects (e.g. cloth, fur, skin and muscle simulations), holograms and much more.

This specialisation combines technical skills like scripting, problem-solving, procedural modelling and animation, with artistic flair and strong observation skills to achieve photoreal or stylised results.

With a strong focus on FX simulations, FX artists are also proficient in shading, rendering, and compositing.

Houdini is the Academy's preferred software for the FX discipline and the current industry standard. Students joining the FX team will be trained on this software.

The Academy is a Certified Houdini Training Centre.

### What to include in your portfolio

- ☐ Procedural modelling/animation
- ☐ Particle simulations
- ☐ Rigid Body simulations
- ☐ Fluid simulations (e.g. pyro and/or liquid)
- ☐ Character FX (e.g. fur, clothes, etc.)

### Portfolio Tips

- Show a variety of effects. These can be fully rendered shots or playblasts.
- If replicating a tutorial, you need to make it your own – use the knowledge creatively, and demonstrate that you can adapt what you have learned for your own practice.
- Make sure to add references as a picture-in-picture insert when relevant.
- If you are new to Houdini: a free version is available on **sidefx.com**, along with free tutorials to get you up to speed.

# Surfacing

## Creating the surfaces and textures for the models

Surfacing is the process of taking the grey-shaded 3D models from Modelling and working out how those objects will look when we see them with lighting.

Here, detailed textures and patterns are produced that wrap onto the surface of the 3D models to create the right look for each asset, whether photo-realistic or stylised.

There's a lot of storytelling that happens in Surfacing (referred to as 'Environmental Storytelling'), whereby you help show how an asset has been used and, in doing so, help tell the audience the life story of the model – often taking a simple asset and transforming it into something that can help elevate the story.

This is a great role for anyone who is a 2D artist with an interest in 3D, as it's about bringing life to the 3D modelled assets.

### What to include in your portfolio

- ☐ Hard surface and organic objects
- ☐ Realistic and stylised shading styles
- ☐ A mix of object types: characters, environments and props

### Portfolio Tips

- We suggest presenting your assets in a turntable format with lighting that shows off the qualities of the shaders.
- While we currently use Mari to do our Surfacing, we are happy to look at work created in other software packages (e.g. Blender, Adobe Substance).
- We primarily want to see your skill set – we can teach you the software, it's more about showing us what you can do.
- Surfacing breakdowns showing the different maps used is also useful to show, but not necessary.

# Lighting

## Designing the lighting within 3D shots and scenes

Lighting artists define the look of each shot, highlighting the action, characters and emotion through the use of light and shadows. This is an exciting stage in any production, as it is typically the first time you start to see all the work completed by the different specialisations come together.

Lighting is both creative and technical, as it encompasses areas including cinematography and colour theory, as well as a knowledge of efficient workflows and data management.

This is a great role for a variety of artists including:

- Individuals with photography and film experience, as cinematography knowledge can contribute to being a successful lighter.
- Technical people who like a creative outlet - there can be a lot of tool building and optimisation work in addition to the creative process.
- Anyone who is a 2D artist who also has an interest in 3D, as it's about bringing storytelling to scenes through light and colour.

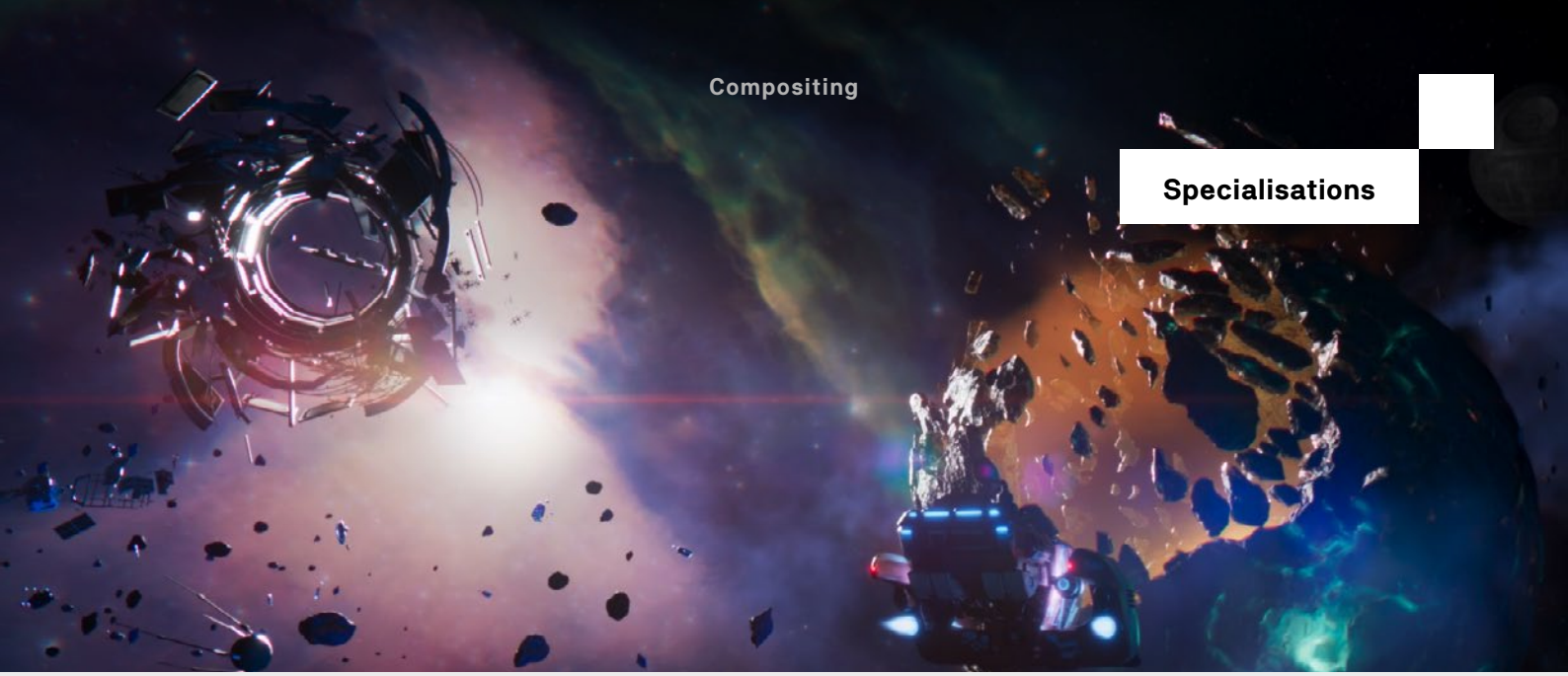
### What to include in your portfolio

- [ ] A variety of lighting scenarios:
  - Day
  - Night
  - Natural
  - Practical
  - Characters
  - Environments

### Portfolio Tips

- Your work can be presented as full CG shots and/or as shots showing CG elements you've lit and integrated into live action comps.
- Your work can be in the form of still images. Just make sure it demonstrates that you have an understanding of how light moves in the natural world, and that you can translate it into CG (preferably showing multiple angles of a scene).
- Lighting can be from realtime or pre-rendered software. However, we understand that Katana and Renderman aren't usually taught in undergraduate degree programs.

  While we recommend having some experience using a node based lighting software, it is not a necessity. Instead, your portfolio should focus on demonstrating the principles of lighting, rather than an understanding of the technology.



# Compositing

## Bringing everything together to create final shots

Compositing is the process of combining the rendered frames from all other departments into one final composited scene. This department has the job of ensuring that everything fits together well, including the form, colour and depth of the final image.

Compositing is also the end of the road for any production, being the last department when things are added or changed.

Compositors need to have a great eye for detail and a drive for visual perfection, which makes this a great role for a variety of artists, who may come from filmmaking and traditional 2D art backgrounds.

### What to include in your portfolio

- [ ] Full CG composited shots
- [ ] Any live action composited shots, demonstrating CG element integration
- [ ] Matte painting setups (e.g. digital matte replacement, digital background replacement, sky replacement, etc.)
- [ ] Motion graphics and design

### Portfolio Tips

- Provide breakdowns of the layering of your shots. This allows us to get an insight into how you work.
- For live action composited shots, demonstrating CG element integration, it's always good to show the breakdown of the before and after as well.
- For any motion graphics and design, make sure to demonstrate that you have an understanding of 'layering' elements together.
- Although we use Nuke as our compositing software at the Academy, we are happy to see work done in other software packages (e.g. After Effects, Fusion, Natron, Blender).

# Technical Direction

## Ensuring all technical aspects of pipeline production work together

Technical Directors (TD's) are programmers, responsible for developing tools for artists and maintaining the pipeline for the production of the animation and/or visual effects projects.

As TD's work closely with every department, it is important to have strong technical capabilities and interpersonal skills, including good communication, and an interest in collaboration and helping others. TD's also need to iterate quickly, so good problem-solving, time management and note-taking skills are a must.

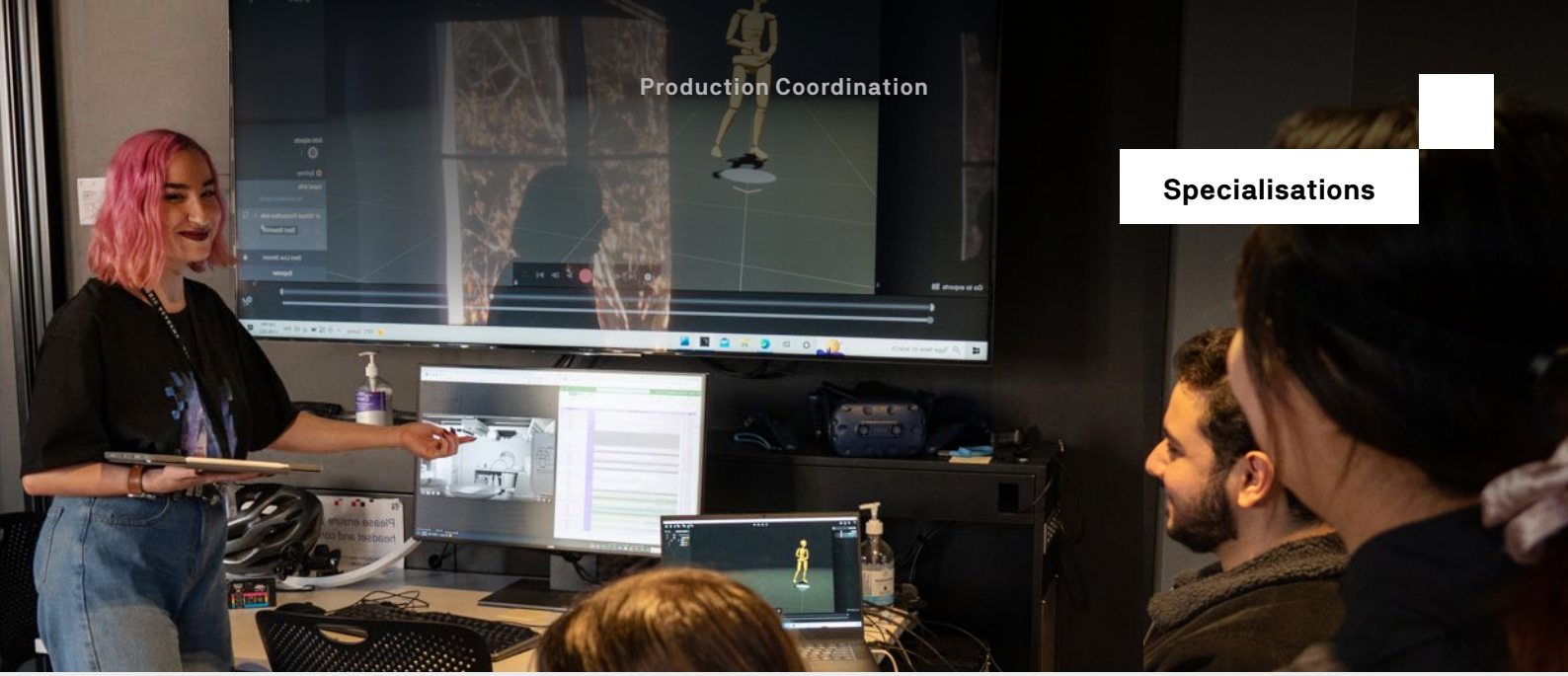
This role is great for programmers looking for a career in the animation and visual effects industries.

### What to include in your portfolio

- [ ] Documented experience in coding/ programming, linking a Git repository along with visual examples. At least one example showing knowledge of Python is mandatory.
- [ ] Information or examples of group work that showcase your aptitude in writing software alongside artists (e.g. implementing assets provided to you by an artist for a game, or developing tools to help an artist complete their work).
- [ ] If you have developed plugins for any creative applications (e.g. Maya, Blender, Houdini, etc.), include examples of these tools.
- [ ] Information or examples of work history that demonstrate your skills in problem-solving.

### Portfolio Tips

- Where available, include any examples of your work that are within a digital production or visualisation context. Note - at the Academy our artists use Maya, Mari, Katana, Houdini, Blender, and Nuke, but your examples do not need to be for these applications specifically.
- This role requires strong programming skills, specifically in Python, and optionally, C++. The more examples in these languages the better, but examples in other languages that you think are relevant are also fine. 3-4 examples are preferred.
- Where possible, we encourage including examples of group projects in which you were a programmer, with a breakdown of the work you were responsible for. Examples of problems you faced as a group and how you overcame them are great to include as well.



# Production Coordination

## Keeping projects and people working together and on schedule

The Production Department ensures that the project runs to schedule.

Their responsibilities include tracking the status of each department's assets (e.g. 3D models, animation of a shot, lighting in a scene, etc.), working closely with a supervisor to assign tasks to the artists, scheduling delivery time for each task, and taking notes for the artists during reviews.

This is a great role for those who want to get into the animation, VFX and games industries but envision themselves in a Project Management or Producer role.

### What to include in your portfolio

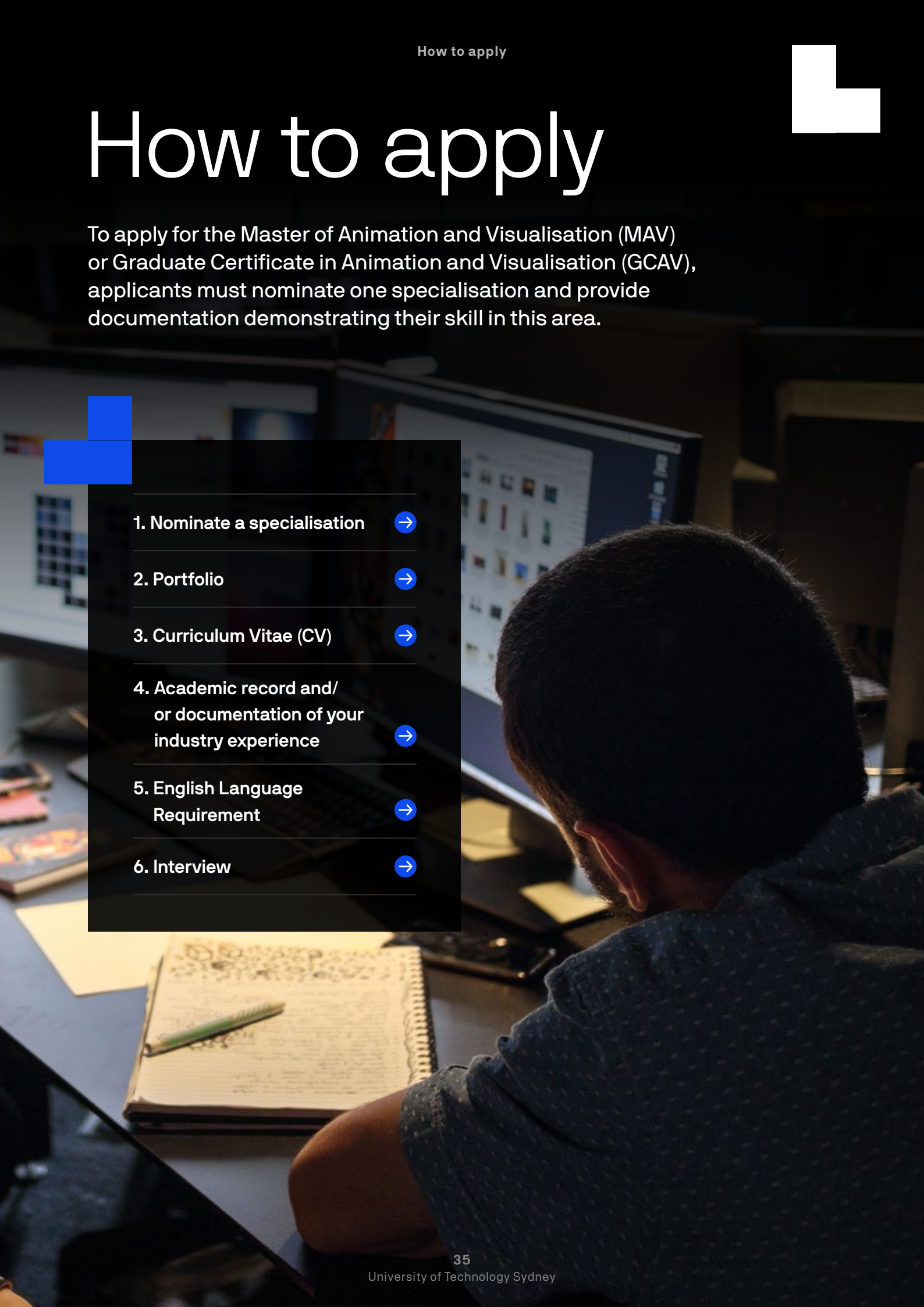
- [ ] Project Management case studies (also make sure to include any experience in Trello, Excel and Autodesk Flow Production Tracking)
- [ ] Time management case studies
- [ ] Creative team management case studies
- [ ] Demonstrated interest and/or experience working with animation or visual effects
- [ ] Interest in helping others

### Portfolio Tips

- Production is about helping artists deliver the best work they can on time, so make sure to demonstrate any examples of your experience with teamwork and collaboration (as these are most important!)
- Production is not about being the boss or telling people what to do, so always highlight examples of having a great attitude, an interest in helping others and generally being a 'people person'.
- If you have any digital artist work or technical skill sets you'd like to highlight, we would love to see these too.

# How to apply

To apply for the Master of Animation and Visualisation (MAV) or Graduate Certificate in Animation and Visualisation (GCAV), applicants must nominate one specialisation and provide documentation demonstrating their skill in this area.



1. Nominate a specialisation
2. Portfolio
3. Curriculum Vitae (CV)
4. Academic record and/ or documentation of your industry experience
5. English Language Requirement
6. Interview

# Application process

### Review Course Guide

### Nominate your specialisation

### Prepare your application documentation

- Portfolio
- Curriculum Vitae (CV) - include reference letters, if available
- Academic and/or industry documentation
- English Language Requirement

### Watch your emails

The Academy will contact you directly to confirm if you have progressed to the interview stage or if we require further information to assist with assessing your application.

### Complete your online application

Please note, if any documentation / information is missing, UTS Admissions will contact you.

### Get feedback

Request a consultation session with an Academy Lead to get advice on your application before officially applying.

**Book a free consultation**

### Attend an interview

If successful in progressing to the interview stage, attend a Zoom interview with our Academy Leads.

### Wait to hear from UTS Admissions to confirm if your application has been successful

### Accept offer and enrol

If your application has been unsuccessful you can request feedback on how to improve your work for the next round of applications.

# Nominate a specialisation

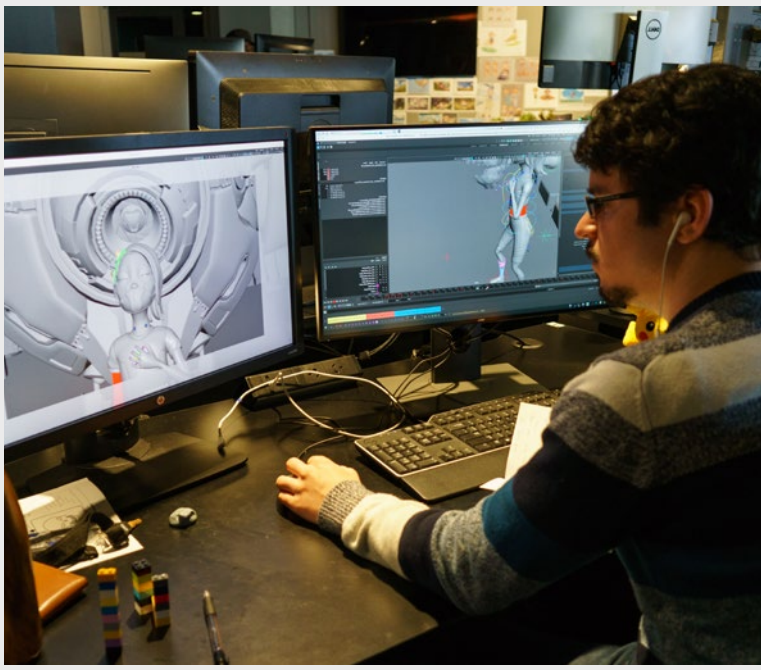
As part of your application, you will need to nominate which specialisation you would like to focus your studies on. Please use your Portfolio to highlight your skill set and existing proficiency through examples of your work in this area. Remember to only select work for your portfolio that is relevant to your chosen specialisation.

## Explore and select a specialisation

Go to specialisations page

## Enhancing your skills

Our postgraduate courses are about raising the strongest skill our students have to industry level. There is an expected level of existing skill and knowledge upon applying, which you should aim to demonstrate through your application, including your Portfolio and Curriculum Vitae (CV).



# Portfolio

To give you the best opportunity to be accepted into either the MAV or GCAV, your portfolio of work should demonstrate your ability and experience in your nominated specialisation.

Please refer to the Specialisation sections for recommendations of what examples of work to include in your portfolio. Here are also some general tips to keep in mind:

- **Focus on quality over presentation:** Your work is the most important aspect of your application. Don't worry too much about creating a visually stunning PDF; the content matters more than the presentation.
- **Keep file sizes reasonable:** Ensure that your PDFs and video files (MOV) are not excessively large. Large files can be difficult to upload and download, and may cause delays in reviewing your application. Even better, provide us with an online link to your work.
- **Prioritise clarity:** Make sure your work is clearly presented and easy to find. Start with the most relevant pieces that align with the specialisation you are applying for.
- **Organise your online portfolio:** If you have work hosted online, provide a separate document titled "Online Portfolio" with links to your work. Make sure these links are accessible and lead directly to your portfolio pieces.
- **Highlight your best work first:** Always lead with your strongest, most relevant work. This is your chance to make a strong first impression.
- **Provide context and explanations:** Briefly describe each piece of work, including your role, the tools and techniques you used, and any challenges you overcame. This helps reviewers understand your skills and experience.
- **Proofread your submission:** Ensure all documents are free from spelling and grammatical errors. This reflects your attention to detail and professionalism.
- **Follow submission guidelines:** Adhere to any specific instructions provided by the Academy regarding file format, file types, and naming conventions. This shows your ability to follow directions and respect the application process.

## Digital artist specialisations

### Art Department, Pre-visualisation/Layout, Modelling, Rigging, Animation, Effects (FX), Surfacing, Lighting, Compositing

Please provide a digital portfolio of work demonstrating aptitude in your nominated specialisation as a PDF file (maximum 10 pages) AND/OR a link to your showreel (maximum video duration 2 mins) on Vimeo, YouTube or a QuickTime file, with clear captions of what your role was in each sequence presented.

## Technical specialisation

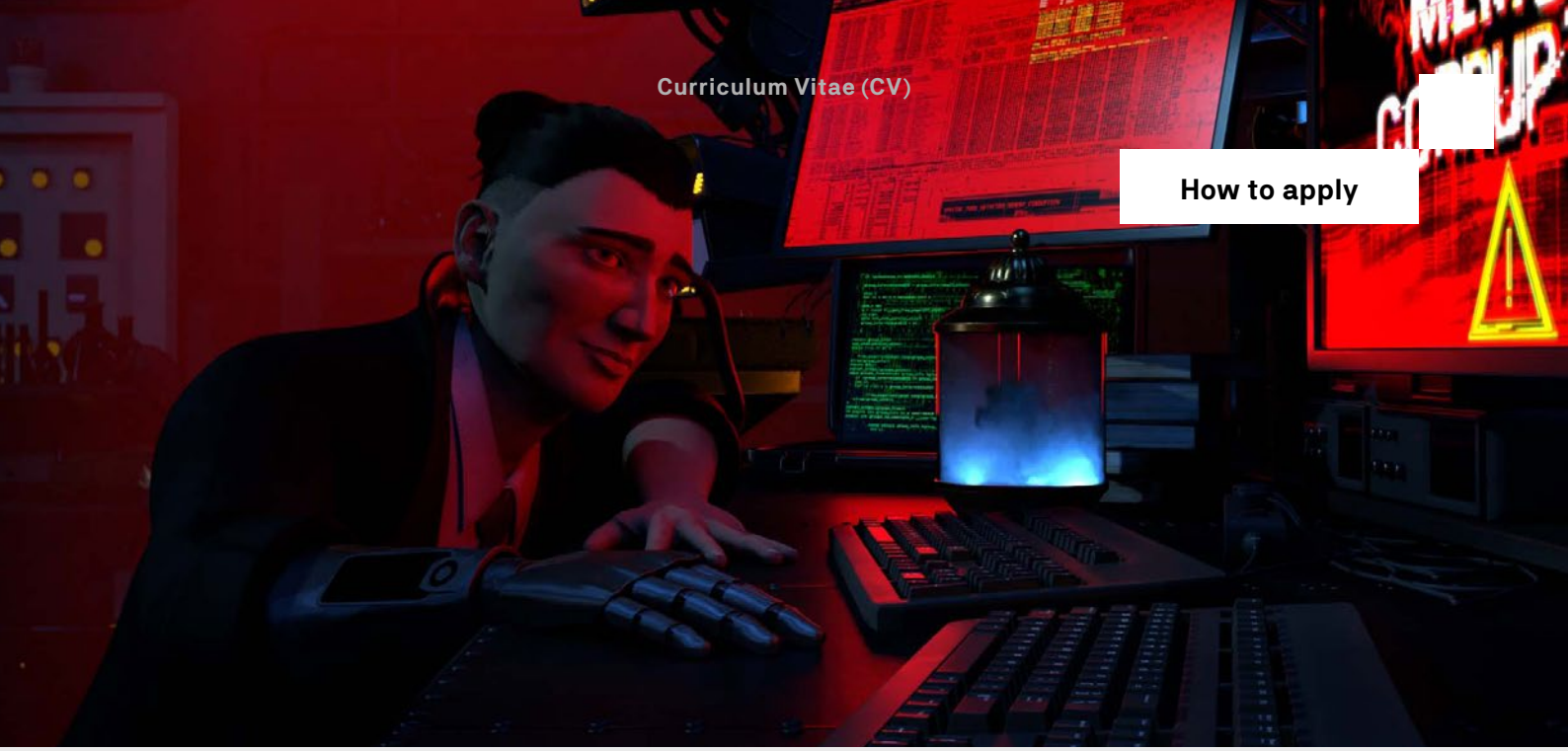
### Technical Direction

For Technical Direction applicants, please provide documented project experience in coding and/or programming for digital production such as computer graphics, games, interactive media, etc. Include links to coding projects if relevant on sites such as GitHub (PDF file, maximum 10 pages).

## Production specialisation

### Production Coordination

For Production Coordination applicants, please provide documented project coordination and/or event management experience for at least 3 projects (PDF file, maximum 10 pages).



# Curriculum Vitae (CV)

Your CV (1-3 pages) should clearly describe your education, training and experience. Make particular reference to these in your nominated specialisation.

Please make sure to include (where relevant):

- Any previous qualifications you have attained (e.g. Bachelor's degree, Advanced Diploma, Diploma, evidence of short courses and/or online learning, etc.).
- A list of any self-directed learning outcomes you have completed (e.g. completed software training, online courses, etc.).
- Any relevant industry experience you have in the animation and visualisation industries (dates employed and names of employers, with reference letters if available).
- Any work and/or project experience that you have (with reference letters if possible).
- A concise account of the individual role played in the creation of any work submitted.
- Contact details for two referees who can validate your level of skills (these referees can be previous employers/managers or lecturers/teachers).

If you are submitting a reference letter/s, we recommend including the following information:

- Relevant work and/or project experience, including project descriptions and dates of engagement.
- Appropriate attitude, aptitude and enthusiasm for animation and visualisation projects.
- Collaborative project experience and ability to work with and/or lead a team.
- Personal and professional qualities, skills and attributes.

# Academic record and/or industry experience

Applicants for the MAV must have completed UTS recognised bachelor's degree or equivalent or higher.

However, if you do not hold these formal academic qualifications, you may first apply for the Graduate Certificate. Upon successful completion, you can then apply to articulate into the second session of the master's course.

## Applicants will also be considered if they meet one of the following criteria:

### MAV criteria

- Completed Australian bachelor's degree or higher qualification, or overseas equivalent, in any field of study, AND advanced skills and aptitude in the nominated specialisation in 3D animation or visual effects production as demonstrated by their portfolio and work experience covered in their Curriculum Vitae (CV).
- Applicants who do not meet the criteria above should consider applying for C11326 Graduate Certificate in Animation and Visualisation.

### GCAV criteria

- Completed Australian bachelor's degree or higher qualification, or overseas equivalent, in any field of study AND advanced skills and aptitude in the nominated speciation in 3D animation or visual effects production as demonstrated by their portfolio and work experience covered in their Curriculum Vitae (CV).
- Applicants without a bachelor's degree or higher qualification, or overseas equivalent tertiary qualification must have:
  - Advanced levels of knowledge and skill through self-directed learning evidenced through a portfolio of work AND one of the following:
    - Completed Australian diploma (AQF level 5) or advanced diploma (AQF level 6), or overseas equivalent, in a related field of study
    - A minimum of 1 year full-time, or equivalent part-time, relevant post-secondary professional work experience
    - Completion of at least one industry short course (e.g. UTS microcredential or equivalent) in a related field of study.
- After successfully completing the Graduate Certificate, applicants can apply to continue directly into Studio 2 of the master's course.

# English Language Requirement

Project work in the animation and visualisation industries relies heavily on verbal briefings and dailies, as well as being able to insightfully understand directions, and provide immediate spoken feedback.

The MAV and GCAV are both immersive studio experiences, designed to reflect this real-world production environment. As such, there is an emphasis in the learning and collaboration on a high level of verbal communication in English language.

For application to the MAV and GCAV it is recommended that you have a high level of English comprehension and verbal expression before applying for the course.

Please note, UTS has **English language proficiency requirements** for every course. English language requirements apply to both international and domestic students. Please make sure to check the requirements that apply to you.

If you need to complete an English language test or program recognised by UTS, the required language results for both courses are:

- **IELTS (Academic) / IELTS online:** 6.5 overall, speaking 6.5, listening 6.5, reading 6.5, writing 6.0
- **TOEFL (Internet-based/Home Edition):** 79–93 overall, speaking 20–22, listening 20–23, reading 19–23, and a score of 21 in writing
- **PTE (Academic):** 58-64 overall with a score of 58 in listening, speaking and reading, and a score of 50 in writing
- **C1A/C2P:** 176-184 overall with a score of 176 in listening, speaking and reading, and a score of 169 in writing
- **UTS College Academic English Level 6 (AE6):** Pass grade

# Interview

Your application will be referred to the Academy so that we can assess your portfolio, CV, and academic and/or professional achievement.

We may also request additional information or decide to issue you with an additional skill and/or aptitude test.

If your application is considered to be suitable standard for advanced study, we will organise an interview (via Zoom). The interview will provide us with an opportunity to find out more about your previous experience, and we can provide you with more detail about what to expect when studying at the Academy. This is also your chance to express your aptitude and enthusiasm for your specialisation and why you want to pursue a career in the animation and/or visual effects industries.

## Tips for the interview process:

- Be clear about what you want to specialise in
- Demonstrate your aptitude and enthusiasm
- Be positive and engaged
- Be clear and communicative

## Post interview

If you are successful with the interview and presentation of your portfolio, your complete application is processed by the UTS admissions department and, pending the assessment of the provided documentation and attainment of all application requirements, they will inform you of the full outcome of the admissions process.

If you are not offered a place at the Academy, you can request feedback on how you can develop your knowledge and skills and apply again in the future.

# Application advice

## When do applications close?

**Domestic students**

- 1st round offers: 30 October 2025
- 2nd round offers: 30 November 2025
- Late offers: 23 January 2026

**International students**

- Offshore applicants: 30 October 2025
- Onshore applicants: 15 January 2026

Please note, any applications received after 30 October 2025 will be assessed based on availability of places. Each specialisation has limited spaces so we encourage you to submit your application as early as possible to increase your chance of being accepted.

## How do you submit an application?

**International students** - online applications are lodged through **UTS International**

**Domestic students** - online applications for 2026 open mid-year. In the interim, you are welcome to send your application documentation directly to the Academy at **animallogicacademy@uts.edu.au** and we can pre-assess your application and provide feedback

**OR**, online applications are lodged through **UTS Student Portal**

## When should you apply?

We recommend applicants arrange a consultation call where our team can provide valuable feedback on your application to give yourself the best chance of success. When your portfolio includes all the recommended elements for your specialisation, it is ready for formal submission to the university.

## Can I apply for the 2026 intake if I won't complete my undergraduate degree until the end of 2025?

Yes! You can apply now by including a copy of your current academic transcript and/or proof of enrolment for your undergraduate degree, along with the other required admission documentation.

If you then pass the portfolio assessment and interview, you can be issued a conditional offer. This will be converted to a full offer when you complete your studies and provide the required documentation.

# Research Opportunities

The Academy includes an active research unit that examines the intersection of the virtual and physical world from a number of different perspectives to extend, augment or subvert existing film and art making practices.

## Research opportunities

The Academy is home to a thriving research culture. Our research portfolio spans a growing body of knowledge in the future of CGI, animation, interaction and visualisation. As a student in our practice-based PhD and masters degree research programs, you'll make a meaningful contribution to this emerging field of enquiry.

We're always seeking new research collaborations with artists, performers, creative coders and organisations. To discuss your research ideas or to find out more about research degrees, please contact the Academy.

## How do you apply for the PhD program?

We are looking for expressions of interest from suitably qualified and experienced candidates to work on practice-based PhD research projects which explore innovative technologies and/or creative approaches to a range or combination of areas including (but not limited to):

- User/Audience experiences, engagement and narrative (particularly in relation to technologies such as augmented and virtual reality)
- Animation and interaction
- Novel uses of machine learning in the broad context of animation, visual effects, games and interaction
- Interaction design for professional CGI work
- New aesthetic and technical approaches to data visualisation
- Creative collaboration in the context of professional CGI work
- Realtime computer-generated visuals and sounds
- Creative coding & software development

The Academy Research team is a highly interdisciplinary team and welcomes applications from outstanding individuals with backgrounds in any academic discipline. We particularly encourage those with demonstrable experience innovating across disciplines to apply.

**You will need to have completed:**

- A UTS recognised masters by research; or
- Bachelor's degree with first or second class Honours (Division 1); or
- An equivalent higher qualification; or
- Provide other evidence of professional experience that demonstrates your potential to pursue graduate research studies.

Applicants will need to develop a research proposal outlining their intended project and the methods they intend to use to realise it. You are strongly encouraged to discuss your project with the Research & Course Director, Andrew Johnston, prior to submitting an application.

To apply, please email your CV and a brief overview of your proposed project to the Academy Research Director, Prof. Andrew Johnston at: **Andrew.Johnston@uts.edu.au**

If you are interested in applying for a Masters by Research or a Doctor of Philosophy with the Academy you will need to either pay a fee or, if you're eligible for the Research Training Program, the Australian Government will cover the cost for you. **Learn more about domestic HDR fees**

# Graduate success stories

We're proud of all our graduates and their achievements, who often work in a range of large and small studios in Australia and overseas. Here are just a few.

**Jacinta Choryniak**
Production & Design at Cheeky Little

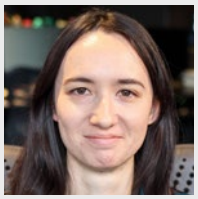
"At the Academy, your day-to-day is aligned with how it is in industry. It's a great way of getting a year of experience in a safe environment. And it was a confidence boost to know that I was trained specifically for the department I was starting in. The Leads were amazing and the facilities were second-to-none."

**Naomi Que**
Pipeline TD at Industrial Light & Magic (ILM)

"As an undergraduate, I didn't have the most comprehensive knowledge of the VFX industry. Being at the Academy has been very good for getting practical, hands-on experience. It's been particularly helpful for me working on the pipeline so I know what sort of challenges artists might be facing."

**Kaveh Abdollahi**
Junior FX TD at DNEG

"After the course, I felt a lot better equipped to handle a career in the industry. The guest speakers opened my eyes to a lot of different practices, and using the tools and working with the pipeline prepared me to hit the ground running "



**Catherine Williams**
CFX Artist at Netflix Animation Studios

"I had no formal training in the industry as my undergrad was in Applied Physics. It was fun to learn how a pipeline works and see how all of our shots move through the different teams. Because it is a simulated studio environment it is very easy to transition into work."

**Matt Castley**
Lighting TD at Industrial Light & Magic (ILM)

"The focus on the practical aspect was probably the most beneficial for me. It's really rewarding to come from a self-taught background and be able to have such engaging conversations with people who are interested in the exact same things as you are."

**Samantha Ma**
Surfacing Artist at Flying Bark Productions

"The masters course prepared me by putting me into team dynamics I'd never been in before. People don't realise that even though this industry is so introverted, how social you need to be sometimes. It's great being around people who are so like-minded."

## Want to hear from more past students?

Visit the Academy's YouTube channel, where you'll find more success stories from our past students.

Go to our YouTube channel

# Contact

## Book a one-on-one consultation call

If you have any questions about the Academy or any of our courses, feel free to book a 15 minute video chat with one of our staff to get your questions answered.

When booking a call please let us know which specialisation you would like to focus your studies on: Art Department, Pre-visualisation/ Layout, Modelling, Rigging, Animation, Effects (FX), Surfacing, Lighting, Compositing, Technical Direction or Production Coordination.

Email to request a consultation call:
**animallogicacademy@uts.edu.au**

## Connect with us

If you have questions about studying at the Academy, reach out to us at:
**animallogicacademy@uts.edu.au**

Follow us to stay up to date:

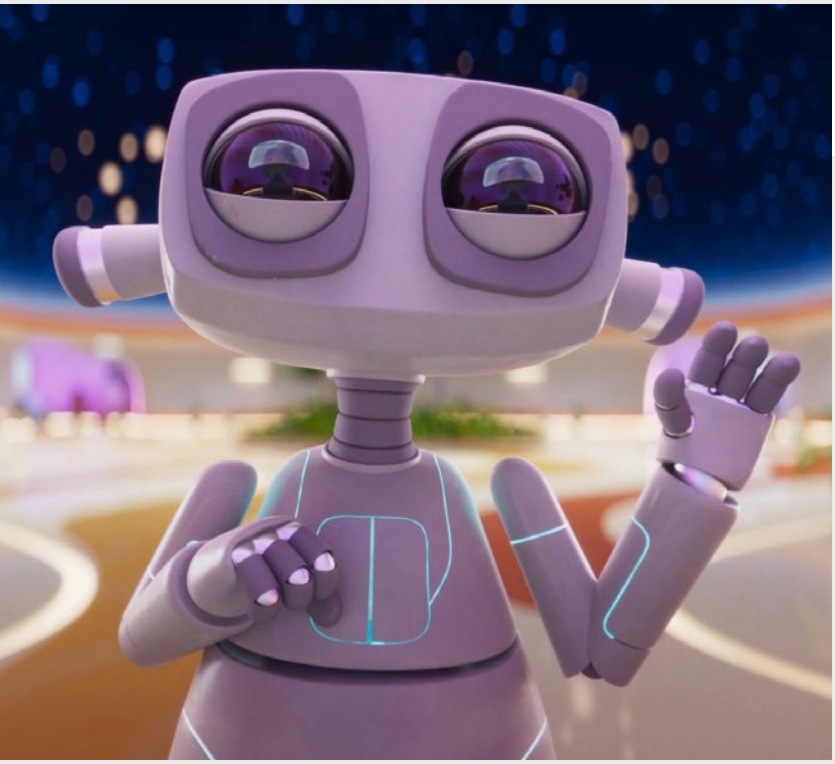
**UTS Animal Logic Academy**

**UTS Animal Logic Academy**

**UTS Animal Logic Academy**

## ASK UTS

For Ask UTS advice or information
go to: **ask.uts.edu.au**
call: **1300 ASK UTS**
visit: **animallogicacademy.uts.edu.au**



animallogicacademy.uts.edu.au

# Connect with us

If you have questions about studying at the Academy, reach out to us at:
**animallogicacademy@uts.edu.au**

UTS CRICOS 00099F
UTS TEQSA PRV12060



42201 July 2025