

Postgraduate degree

MA in Creative and Cultural Entrepreneurship

Goldsmiths
UNIVERSITY OF LONDON



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This booklet gives information about the new MA in Creative and Cultural Entrepreneurship taught across the Departments of Drama, Design, Media and Communications, and Music at Goldsmiths, University of London. Please read it in conjunction with the Postgraduate Prospectus to find out more about our facilities and to help you get a picture of Goldsmiths as a whole.

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact the Admissions Office or visit www.goldsmiths.ac.uk/disability/index.php for further details.

Why study a degree in Cultural and Creative Entrepreneurship?

Why study a degree in Creative and Cultural Entrepreneurship?

This Master's programme, with an exit route at Postgraduate Diploma level, will be attractive to undergraduates who have studied an area of creative study/practice, such as music, media, theatre, design and who wish to either:

- Develop a business arising from an existing creative practice. These businesses will be varied and may relate directly to a 'product' or 'process' arising from their practice or to a form of 'expertise', 'consultancy' or 'knowledge'

or

- Understand how to create the infrastructure and environment for new creative businesses in the fields of Drama, Design, Media and Communications or Music to flourish in a variety of contexts eg city, rural, regional or national.

The programme will be equally attractive to graduates from the UK and to those from countries in the Far East, who have an emergent cultural industries agenda, such as India, China, Taiwan, Korea, Singapore and who may already be working in government departments at national, regional and local level. It is possible that these graduates may be employed in roles that encompass areas of policy development in relation to cultural and creative entrepreneurship and who wish to study for formal qualifications and gain an overview of international practice in this area. In addition, the programme is designed to attract early career professionals working in the creative and cultural industries or SME who may wish to do all or part of the programme.

Students will study in the interdisciplinary environment of Goldsmiths but also in London, one of the leading cities in the world where creative and cultural industries play a major part in the economy, and where innovative practice thrives.

Studying Cultural and Creative Entrepreneurship in London

The UK is also the largest exporter of Cultural Goods and Services in the world by percentage of its GDP. Many of these organisations are based in London, although the programme will also draw on relationships with creative organisations across the UK. These organisations provide a unique research and study resource. In addition there are also further publicly accessible subject specific resources within industry support organisations, such as Creative Hubs, 'Creative Clusters', business support agencies and national and international regional development agencies.

International Perspective

Many students on the Programme come from overseas and make a valuable contribution to the learning environment by providing an international perspective on cultural, creative and entrepreneurial issues from their respective countries. In addition staff in individual departments have considerable expertise and experience of working and researching internationally in areas that are directly relevant to the programme

Goldsmiths introduction

Unique, unconventional, creative

Whoever you are, and however you've made your way here, Goldsmiths will transform the way you look at yourself and the world around you. Goldsmiths is all about the freedom to experiment, to think differently, to be an individual. That's why our list of former students includes names like Antony Gormley, Julian Clary, Damien Hirst, Mary Quant, Bridget Riley, Graham Coxon, Malcolm McLaren. We bring creative and unconventional approaches to all of our subjects, but everything we do is based on the highest academic standards of teaching and research.

Tradition and quality

Goldsmiths has been part of the University of London, a federation of institutions which make up one of the world's largest universities, for more than a century. This means that you will benefit from the broad range of University of London facilities, including the Union (ULU), the Library and The Careers Group. For more information, visit www.london.ac.uk.

Research culture

Goldsmiths successfully combines the resources and facilities of a major international institution, the University of London, with all the advantages of a small, campus-based College. Add our membership of the prestigious 1994 Group of research universities and our outstanding performances in the official Research Assessment Exercise (RAE), and you have a uniquely radical and stimulating environment for your research.

As a postgraduate student you'll have access to our newly established Graduate School, which provides facilities and training for all postgraduates. You'll be stretched academically, and encouraged to look beyond preconceptions and boundaries to gain insights from other disciplines. Ultimately, you should benefit from better career prospects and life skills as well as from a better understanding of how your subject relates to the wider intellectual world. Find out more at www.goldsmiths.ac.uk/graduate-school/.

London with a difference

Goldsmiths is in New Cross, South East London. Vibrant, urban and with great travel connections to Central London, it's an ideal low-cost base for experiencing and enjoying the Capital. Goldsmiths is in Travelcard Zone 2, and has plenty of public transport links (bus, train and Docklands Light Railway [DLR]); Central London is just 15 minutes away. New Cross has a good network of reliable night buses – especially useful if you're planning an evening out!

An International community

With students from 120 countries, Goldsmiths provides a welcoming environment for international (non-EU) students. As part of the University of London, the quality of our degrees is internationally recognised – a real advantage for your future studies or career. London is one of the most exciting cities in the world, and living here will open up lots of new experiences to you. International students apply in the same way as UK and EU applicants: please contact the Admissions Office or download an application at www.goldsmiths.ac.uk/apply.

Introducing the Departments of Drama, Design, Media and Communications, and Music

Beyond the lecture theatre

The Goldsmiths Students' Union is a vibrant and award-winning organisation, providing a range of services including representation, clubs, societies, volunteering opportunities, student media, advice, meeting rooms, sports facilities, and entertainment. The Students' Union at Goldsmiths plays a big part in life here, providing opportunities for exciting extra-curricular experiences whatever your interests.

State of the art

If you come to Goldsmiths, you'll probably spend a lot of your time in the Rutherford Building (RB), with its striking glazed facade and aluminium fins. The RB gives you access on one site to library books, journals, computer workstations, language-learning resources, extensive multimedia and audio-visual materials, and computer-based teaching rooms. Goldsmiths' stunning new Ben Pimlott Building – with its signature 'scribble in the sky' – houses our art, computing, media and cultural theory facilities.

Living space

With almost 1,000 places in Goldsmiths accommodation within walking distance of the campus (most less than five minutes away), you won't have to travel long distances and pay extra transport costs. Goldsmiths offers a choice of good quality, reasonably priced accommodation, with rents comparable to similar universities in London.

Awards and scholarships

You may be able to fund your postgraduate studies through public organisations or via Goldsmiths-run schemes. Research Councils provide public funding in the form of studentships, and you may also be able to apply for funding from one of the many charities, foundations and trusts that offer postgraduate scholarships and bursaries.

We're here to help

At Goldsmiths we have an integrated support system for our students, whose personal well-being and happiness is extremely important to us. This is made up of a number of service providers including the Student Funding and Information Office, the Chaplaincy, Medical Centre, Counselling Service, Nursery and Careers Facilities.

See for yourself

If you're thinking of studying at Goldsmiths, we recommend you come and visit us to have a look around. Our Open Days are ideal opportunities to meet tutors and current students, explore the campus, and find out more about what Goldsmiths can offer you. If you'd like further information please call 020 7717 2997, e-mail open-day@gold.ac.uk, or visit www.goldsmiths.ac.uk/opendays.

Further information

Find out more about Goldsmiths in the Postgraduate Prospectus, available from the contact details at the end of this booklet.

Introducing the Department of Drama

Drama at Goldsmiths focuses on theorised practice. We carry out our research as much through practice-based projects as through theorisations of performance and explorations of textual practice. We aim to create work in a variety of media that reflects on and contributes to innovation in contemporary production and performance practice. Our written work encompasses theatre history, dramaturgy and play writing, performance theory, criticism and interpretation, cultural policy and applied drama.

We maintain links to support teaching and research with arts organisations and practitioners worldwide including Europe, Russia, North America, Africa, Japan, Korea, Singapore, Vietnam and Australia. In the UK we also have over 100 partners in learning which provides a resource network, which supports our research activity, but also enables us to offer placement opportunities for postgraduates on programmes such as the MA in Arts Administration and Cultural Policy, MA in Applied Drama and the MA in Creative and Cultural Entrepreneurship.

In the 2001 Research Assessment Exercise, we received a rating of 4 for our research, indicating national excellence in virtually all areas of activity and international excellence in some others; we also received an excellent rating in the official Teaching Quality Assessment.

Facilities

Located within easy traveling distance of London's vast selection of theatres, museums and galleries, Goldsmiths offers obvious

advantages to students of culture and performance. The Department of Drama itself has a 200-seat theatre, which is used for both teaching and public performances. We also have three performance studios; scenic, sound and costume workshops; and design studio facilities.

Many of our programmes make extensive use of intranet systems to provide extensive learning resources and student forums.

The Department has an archive of performance videos, while Goldsmiths' Library houses the LIFT (London International Festival of Theatre) Video Collection, as well as a wide range of material on all aspects of performance and culture.

Research Culture

The Department has a national and international reputation for excellence in a range of areas of research within drama and allied creative disciplines. Our excellence has been determined, in no small part, by our particular understanding of creative practices and on our investigation of the relationship of theory to practice in the areas of culture and performance. The overall research culture of the department is further strengthened by a range of Seminar and Forum initiatives listed below. Staff and students are also engaged with practice-based research producing new work nationally and internationally on stage, in site specific spaces and in cyberspace. They are also engaged with other areas of creative and cultural industries undertaking research reports for the Society of London Theatre [SOLT] and the National Endowment for Science, Technology and the Arts [NESTA] and for



research organizations such as ippr. Staff are also working on developing new musicals in China and developing new ways to evaluate the impact of theatre-based work in a range of communities and contexts. See staff profiles and current research on the web www.goldsmiths.ac.uk/drama/staff/.

The Department also has five key research initiatives:

- The Pinter Centre for Performance and Creative Writing www.goldsmiths.ac.uk/pinter-centre/
- African Theatre Association www.goldsmiths.ac.uk/AfTA/
- Performance Research Forum Dis-Play www.goldsmiths.ac.uk/drama/dis-play.php
- Research Seminar in the Theory, Practice and History of Performance www.goldsmiths.ac.uk/drama/research-seminars.php
- UK Cultural Policy and Management Network www.ukcpmn.ac.uk/

Introducing the Department of Design

The Department of Design is dynamic, contemporarily engaged and at the same time forward-thinking. The design work produced here is firmly engaged with contemporary practices in design; which is made straightforward by Goldsmiths' location within London, with its creative and cultural networks.

The Department has a rich research culture, with a diverse portfolio of research activity in both theory and practice. The high quality of the research in the Department was recognised

in the last Research Assessment Exercise when it received the top mark awarded to a design department nationally. We are renowned for important work in sustainability; design education (learning and assessment); interaction design; critical practice; 'user experience' research; materials research; and research into and application of 'design thinking' (including 'futures').

The reputation of the Department is further established through the exemplary work of its design practitioners. In turn, our teaching is influenced and shaped by these research activities. The educational programmes are all held in very high regard and have received high marks in national teaching quality assessment (OFSTED, QAA).

The National Student Survey has also shown that students in the Department consider the teaching to be of a very high standard and that there is high satisfaction amongst our students for what is being offered generally. There have also been many plaudits for the work of our students, who have won numerous awards (including Young Designer of the Year and Eco-Designer of the Year) and their shows have attracted a considerable amount of favourable attention in the media, whilst also receiving much approbation in the sector.

What makes us special?

Design is stimulated, supported by, and knowingly shaped in the unique intellectual life of Goldsmiths. The Department functions in the midst of distinctive social science, humanities and arts programmes. This means that Design

at Goldsmiths draws on a wide and rich range of critical, theoretical and creative perspectives, which influence the kind of design, research and educational practices we promote and offer.

- We offer contemporary and challenging programmes in design and design education, that question ‘orthodoxies’ (looking at and testing what is accepted and expected in practice) and which encourage a ‘critically’ engaged creativity, addressed knowingly to different contexts of use.

- We produce graduates and postgraduates of a consistently high calibre many of whom have become leaders in the creative industries. A number of graduates are working in top London Design consultancies (eg Fitch, Thomas Heatherwick Studios, Imagination and Pentagram) and major UK companies (eg John Lewis Partnership, Eden Project, Harvey Nichols).

- Graduates from the Department are versatile; able to think within and beyond the disciplinary brackets in design (graphics, product etc) and indeed are able to appreciate how design thinking may be deployed in sectors of practice beyond design (businesses of various kinds and even other academic disciplines).

- The work of the Department (teaching, research, and design practice) is considerate to imperatives of local and international cultures and markets.

- All members of academic staff are research active, which enables the Department to remain at the cutting edge of both theory and practice, and consequently keep its educational programmes current.

- In line with College policies, we actively pursue principles of equality of opportunity in all our activities.

Introducing the Department of Media and Communications

The Department of Media and Communications at Goldsmiths is one of the UK’s leaders in the field of media theory and media practice. This reputation, teamed with a thriving research and postgraduate community, makes Goldsmiths a lively and challenging place to study Media and Communications. It offers a range of undergraduate and postgraduate degrees in Media and Communications and has over 720 students.

Key facts

- A nationally and internationally recognised Department that was awarded a 5* rating in the most recent RAE (Research Assessment Exercise) in December 2001.

- Commitment to teaching of the highest standard which resulted in a score of 22/24 in the Teaching Quality Assessment Exercise.

- Teaching is led by research active staff including some of the leading names in media, cultural and communications studies.

- We concentrate on high quality lectures and small group work.

- All our teaching takes place on one site where there is also the Rutherford Building, which houses an excellent collection of videos as well as books and brings together traditional and electronic resources in a ‘state-of-the-art’ setting.

- Undergraduate degrees: Media and Communications, Media and Sociology, Anthropology and Media, International Media, Media and Modern Literature.

- Postgraduate degrees: MPhil/PhD; MRes; MA programmes in Adaptation; Culture Industry; Digital Media; Radio; Feature Film; Filmmaking; Gender and Culture; Image and Communications; Journalism; Media and Communications; Political Communications; Screen Documentary; Screen Studies; Script Writing; Television Journalism; Transnational Communications and the Global Media.

- We attract students from a wide range of backgrounds - mature students, international students, students from the south east of London and from all over Britain. We welcome every student’s contribution to the Department.

- Research strengths include: the political economy of the mass media, transnational media, political communications, popular music, new technologies, film, feminism, critical psychology, contemporary British art and the fashion industry.

Our research culture

The Department of Media and Communications was awarded a 5* rating in the 2001 RAE. This reflects its dynamic research culture, which encompasses a wide range of acclaimed work across a range of subject and disciplining areas. Many of our staff are internationally acknowledged as world leaders in their areas of expertise. Work within the Department currently concentrates on media and power; new media and media transformations; culture and science in relation to new media and digital technologies; histories and futures of the culture industries; media audiences and identities; transnational medias; film and screen studies in a digital world; feminism and media theory; race, gender and media studies; theories of the local and global, colonial and postcolonial.

At present, in the region of seventy international and home research students are working on projects in these areas. Their contribution and experience add to the wealth and diversity of the Department’s research culture.

Careers

Our students go on to pursue a variety of careers ranging across the media and cultural industries. A number also pursue further studies and occupy academia posts throughout the world.



Introducing the Department of Music

The Department of Music at Goldsmiths, with its lively and varied research base, large postgraduate community, active performing tradition, and proximity to the resources of the Capital, provides an exhilarating environment for postgraduates. We offer a bustling performing environment from classical and popular to contemporary and world music with a thriving postgraduate community of around 120 students studying across a range of disciplines.

The research interests of our staff encompass the entire range of creative, performing and academic disciplines: historical musicology from the medieval period onwards; aesthetics and analysis; ethnomusicology and the sociology of music; popular music in theory and practice; performance practice in a variety of contexts; and issues relating to contemporary music and technology. You'll find a list of our staff and their research interests on page 21.

Special features include:

- A multi-disciplinary Department, providing an innovative combination of creative and practical work with academic study
- A wide variety of staff research strengths, contributing to a Department rated at '5' in the RAE 2001.
- An expanding Department: currently 13 full-time academic staff including 4 professors, and approximately 120 postgraduate and 200 undergraduate students
- Numerous opportunities for practical and creative work with a variety of professional and departmental ensembles

- Postgraduate degrees: MPhil and PhD research degrees, a range of MMus courses, and an MA in Arts Administration (music pathway)
- Extensive computing facilities, direct access to the campus network. Wide range of packages for Macs and PCs, including Sibelius, Logic Audio and Pro-tools.
- Specialist seminar programmes: a regular research forum; ethnomusicology seminars; Russian music seminars; Music in Britain: Social History Seminar; links with the College's Centre for Cultural Studies and with other creative and performing arts departments
- Centre for Russian Music within the Department together with the Serge Prokofiev and Alfred Schnittke archives
- The Centre for Contemporary Music Cultures holds regular seminars and puts on conferences
- Research links with many other colleges and conservatoires in London, and with universities in France, Germany, Israel, Iran and the USA.

MA in Creative and Cultural Entrepreneurship

1 year full-time or 2 years part-time

Introduction

This new programme starts in September 2008. It will be taught in partnership by a number of departments within Goldsmiths and with key individuals and organisations in the creative and cultural industries sector. The programme is informed by Goldsmiths' and our partner institutions' declared focus on 'the study of creative, cultural and social processes'. Our collective approach is to integrate entrepreneurship within the development of creative practices and to take a 'creative' approach to the development of new businesses and the infrastructure that supports them. This programme is designed to allow students to continue to innovate, but also to provide the requisite business/entrepreneurial skills and attributes to commercialise on their creative and cultural practices and/or knowledge. Students will be able to build on a historical and theoretical understanding of cultural and creative industries and the development of a cultural economy to create their own creative initiatives, which might be research-based, policy-based, practice-based, or a combination of any or all of these.

Entrance requirements

We welcome applications from people with diverse backgrounds but whose interest focus is in the general areas of theatre and performance studies; design, media and communications; and music. Successful applicants will normally hold, or expect to hold, a first degree at 2.1 level or higher (or its equivalent in the case of applicants from abroad) in an arts or humanities subject. You must demonstrate

in your written application and in interview (in person or by telephone), that you have a capacity for, and interest in, creative and cultural entrepreneurship; similarly, that you are able to meet the intellectual demands of a programme designed to be theoretically and practically challenging.

For the different pathways:

Drama [Performing Arts]: Experience in drama, dance, performance and theatre studies, performing arts management at undergraduate level is desirable, and, when not the case, you may need to demonstrate your potential ability in, and sensitivity to, these areas. The programme also welcomes applications from students who are practicing artists or those who have been involved in an area of production and wish to develop a performing arts company or business.

Design: Most successful applicants will have gained a high degree classification in Design, Architecture, Art, Computing, Engineering, Education, Social Sciences or any other discipline that has a demonstrable relationship to some aspect of design and/or research. The programme also welcomes applications from individuals who perhaps do not hold a degree in these areas but have significant practical experience in a design-related field or have experience of management in industry and show enthusiasm and demonstrate that they are capable of engaging in design. Applicants in this instance will be judged on the relevance of previous work experience, and on their art and/or design and research work produced while engaged in work or in their own time.

Media and Communications: Experience in Media and Cultural Studies at undergraduate level is desirable, and, when not the case, you may need to demonstrate your potential ability in, and sensitivity to, these areas.

Music: Evidence of some engagement with or experience of contemporary music making as a performer or creative artist is desirable, whether in classical, popular or world music genres, together with some understanding of management/administration issues as they particularly relate to music and musicians. The programme also welcomes applications from students who are practicing musicians who may wish to enhance their entrepreneurial skills, or develop a specific music-related company or business.

Applications from EU and International students are welcome – if English is not your first language, please see the English Language requirement below.

English Language requirement

If English is not your first language, you must obtain evidence of your English Language competence. Tests considered appropriate include:

- International English Language Testing System [IELTS] – pass with at least 7.0 overall and a minimum of 7.0 in the written element
- TOEFL score of at least 600 including 5 in the Test of Written English [TWE], or 250 in the Computerised test [CT] including 5 in the essay component, or 100 in the Internet-based test [IBT] including 25 in the written element.
- International GCSE (IGCSE) English as a second language at Grade C

- Cambridge Certificate of Proficiency of English [CPE] at Grade B or above
- Cambridge Certificate in Advanced English [CAE] at Grade A or above.

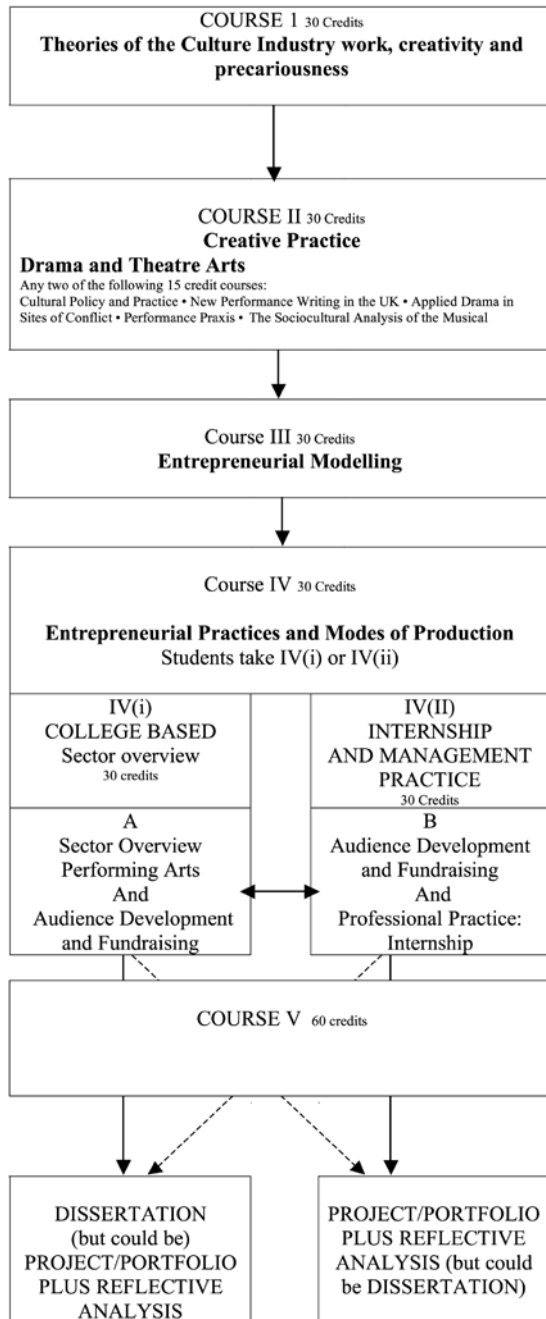
Application and admission

Application forms can be obtained from, and should be returned to, the Admissions Office; alternatively they can be downloaded at www.goldsmiths.ac.uk/apply. Please specify your preferred pathway. Drama [performing arts], Design, Media and Communications, Music.

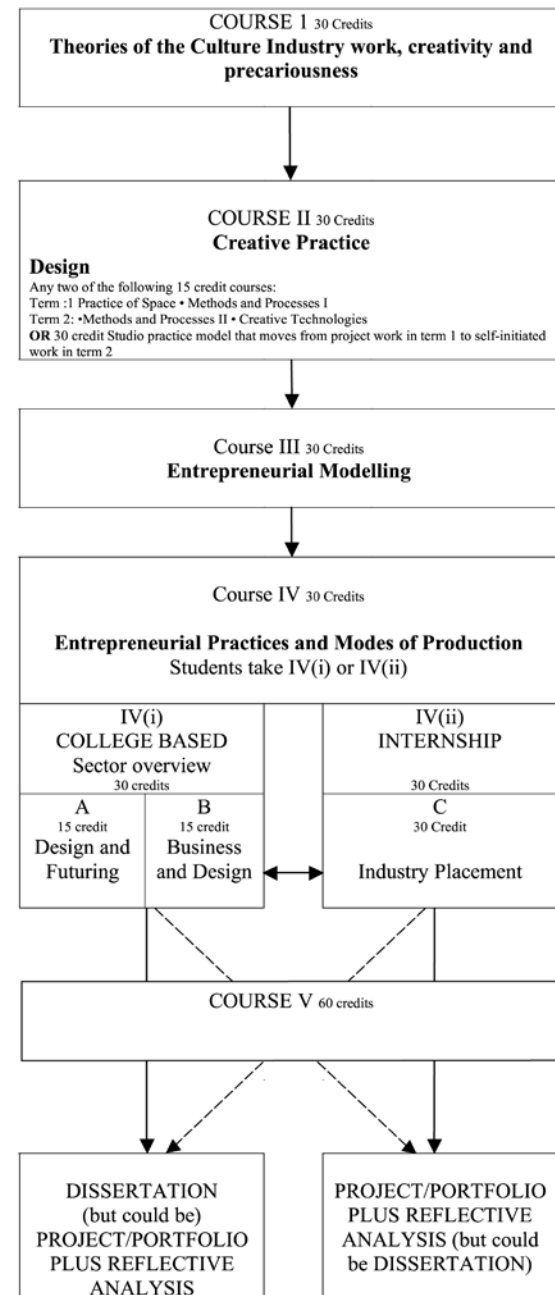
What do you study?

The Master's programme contains four taught courses and a further dissertation/portfolio component. You will have a range of choices thorough the degree enabling you to design a pathway that is most relevant to your academic, business and career ambitions. All students take courses I and III, and you can choose between options offered for your chosen pathway for courses II and IV. Attendance is mandatory for all taught sections of the programme. To maximise flexibility, some elements of the Master's programme will be available as stand-alone CPD/short courses, for example, Entrepreneurial Modelling. Home/EU Students will also have the opportunity of completing the Master's programme over an extended period of part-time study (full-time only for international students) In order to enable collaborative learning amongst those seeking to develop creative and cultural businesses and those already within them, we intend wherever possible to teach all students together, irrespective of the particular route on which they are registered.

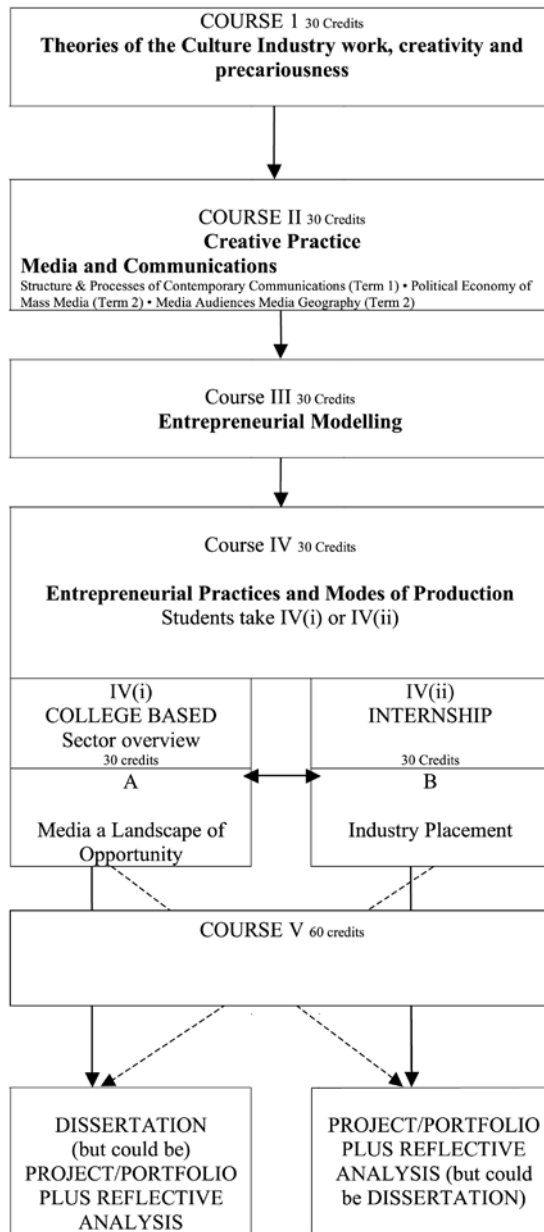
Drama Pathway



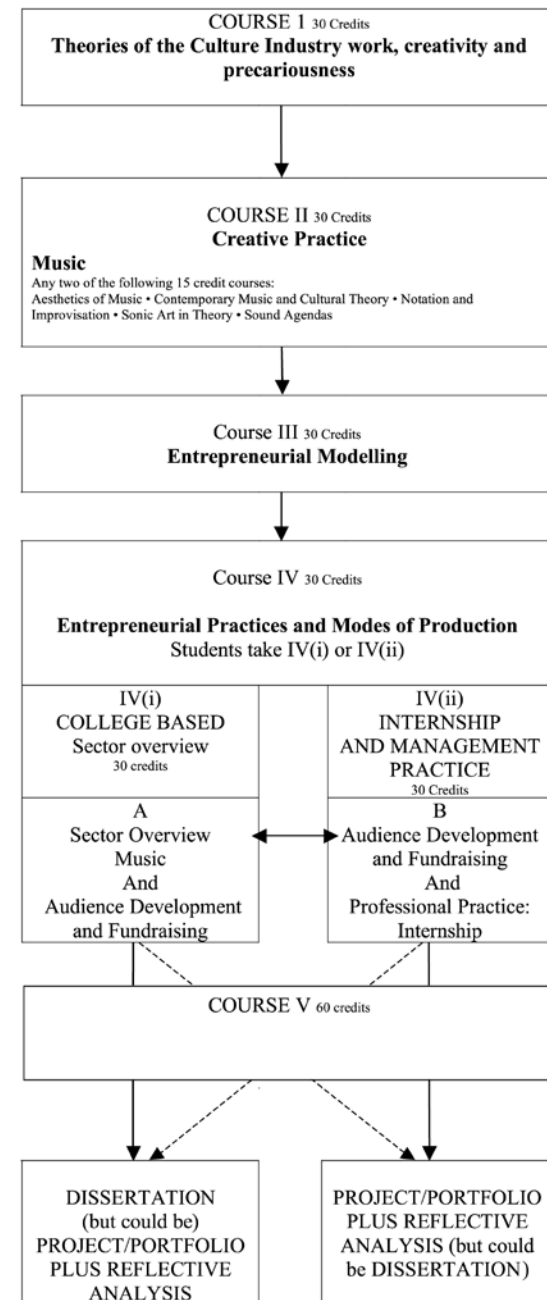
Design Pathway



Media and Communications Pathway



Music Pathway



Course I: Theories of the Culture Industry: work, creativity and precariousness (30 credits)

This course sets out the key theorisations of the culture industry. Whilst incorporating classical figurations of the culture industry, the course is primarily concerned with assembling a clear engagement with contemporary research, such as that spearheaded by leading researchers at Goldsmiths. The organisation and substance of work and of precarious labour; the developing debates and mechanisms of ‘intellectual property’; cultural workers’ development of institutions and networks; and contemporary configurations of the professional will be discussed. Students will learn to strategise cultural production and intervention through exploration of relevant material. The globalisation of the culture industry will provide a persistent and ambitious point of reference.

Course II: Creative Practice (30 credits)

In line with the ethos of this programme, which seeks to foster the development of creativity and entrepreneurship as related activities rather than bringing entrepreneurship or business to creativity, this course allows participants to continue to develop their understanding of a creative practice. This course, therefore, comprises studies in one area of creative practice e.g. music, theatre, design, creative writing, film etc (it will normally be necessary for a student to have a background in the area they wish to continue to study as this course is primarily concerned with the creative discipline rather than its management or entrepreneurial potential). However, many of the students already taking

these courses do not come directly from a creative background in that particular discipline but have a keen interest in it, and as such these courses are designed to accommodate this approach. Students will be closely tutored on which course is most suitable for them.

Each department contributing to this Master’s programme will make available a range of courses relating to the study of practice.

Drama and Theatre Arts offers:

Two of the following 15 credit courses: Cultural Policy and Practice; The Socio-cultural Analysis of the Musical; New Performance Writing in the UK; Applied Drama in Sites of Conflict; Performance Praxis.

Design offers:

Two of the following 15 credit courses: Methods and Processes I; Methods and Processes II; Practice of Space; Creative Technologies OR 30 credit Studio Practice Model

Media and Communications offers:

Two of the following 15 credit courses: The Structure of Contemporary Communications (term 1); Political Economy of Mass Media (term 2); Media Audiences Media Geography (term 2)

Music offers:

Two of the following 15 credit courses: Aesthetics of music; Contemporary Music and Cultural Theory; Notation and Improvisation; Sonic Art in Theory; Sound Agendas

Course III: Entrepreneurial Modelling (30 credits)

This course aims to nurture the skills and attitudes of students to allow them to become innovators and to provide models of entrepreneurial/business support relevant and useful for creative entrepreneurs. This course will provide a link between the theoretical aspects of a broad overview of the sector and the practice specifics, and work to focus on how creativity can be strengthened when put through creative commercialisation modelling techniques. The course has evolved from NESTA’s Creative Pioneer Programme and will use the Modelling Techniques that were designed and have evolved from ‘The Academy’ and ‘Insight Out’ which provide approaches to commercialising creativity.

It will critically review the key characteristics of successful enterprises, entrepreneurs and leaders, within the cultural and more commercially focused creative industries. It will look at the range of business models that exist and review how best to build a financially sustainable organisation. The key areas of modelling techniques covered are: Relationship Modelling – this will assist students to understand the range of business models in the creative industries, and to create the most appropriate route to market. It will consider the relationship that the originator of the creative idea has to the production, distribution and the audience/customer/client; and uncovers the student’s relationship to “reward”. Evidence Modelling – this model uses Marshall McLuhan’s Tetrad Model to review the likely impact of the idea. It helps make the enterprise

tangible and to ensure that the entrepreneur remains in control of the effects of their ideas. Using this modelling technique helps students to articulate their values and the benefits of their ideas. Blueprint Modelling – an approach to creating an operating plan which will move their idea to market, articulating all of the activities and responsibilities required. Consequence Modelling – using all of the knowledge from the modelling techniques, this will uncover the financial consequences of the decisions made. It will introduce them to basic financial modelling concepts, and ensure they are comfortable with the financial language of creative entrepreneurs.

Course IV (i) and (ii): Entrepreneurial Practices and Modes of Production within one creative industry sector (30 credits)

(i) College-based

Delivered by the partner departments - these courses deal with creative sector issues and case studies within a specific discipline, although taking into account the cross-over with other areas – including Performing Arts (theatre, dance), Visual Arts, Music, Design, Media & Communications, Publishing, and Computing. As well as studying producing companies this would also include consideration of creative agencies relating to the above. The programme will start with the above areas but in this modular system can easily expand to include other subjects (please refer to pathways diagrams for options available).

Staff and their research areas

(ii) Internship

Students will undertake an internship within a SME, Producing or Research Organisation within the cultural and creative industries. There will be initial taught/tutorial sessions on managing an internship and experiential learning and assessment would be by an analytical report on the 'culture of management' of the organisation. In some pathways this will be augmented by classes in specific skill areas (such as marketing) as students are likely to be working in skill specific departments of organisations. It is envisaged that the internship would be the equivalent of 2-3 days a week for 3 months, however each internship will be individually negotiated between the organisations (learning partner), the department and the student. Although duration and attendance pattern of each internship will vary, it will provide the student with the context and experience to undertake the assessment.

Drama offers:

Sector overview of Performing Arts industries (a) combined with management practice in audience development and fundraising or (b) an internship with management practice in audience development and fundraising. Note: audience development/marketing is taught in partnership with Morris Hargreaves McIntyre (www.lateralthinkers.com).

Design offers:

Sector overview consisting of: Component A - Design and Futuring, and Component B - Business and Design, or an industry placement.

Media and Communications offers:

Sector overview of Media Landscape of Opportunity or an internship.

Music offers:

Sector overview of Music industries (a) combined with management practice in audience development and fundraising or (b) an internship with management practice in audience development and fundraising.

Course V: Dissertation or Project/Portfolio plus reflective analysis (60 credits)

The content and research imperatives of the dissertation/portfolio can be developed by students in tutorial with staff to address individual needs. It could range from an entirely written document researching a particular area of the cultural and creative industries to a fully developed proposal for a new business.

Progression requirements for part-time students

Part-time students will normally take 2 or 3 courses in their first year and 2 or 3 courses in their second year in addition to the Dissertation or Project Portfolio. Part-time students must normally pass all assessments taken in Year One before proceeding to Year Two.

Fees and funding

For up-to-date information about fees, please see the Postgraduate Prospectus or visit www.goldsmiths.ac.uk. Please note: fees are quoted per year. For up-to-date details on funding, visit www.goldsmiths.ac.uk/costs or e-mail bursary-sship@gold.ac.uk.

Siân Prime, Programme Coordinator

Siân is a trainer, facilitator, coach and consultant. She has hands-on experience of running creative businesses as well as being a lecturer in creative enterprise, cultural policy and management. She has worked for IIMB in Bangalore and nationally for the Arts Council England, the National Endowment for Science, Technology and the Arts and for the Cultural Enterprise Office, Scotland. She's also worked within a number of sub-regions to deliver business advice, training and coaching for creative individuals and organisations.

Siân developed the Cultural Enterprise Office in Scotland from its opening in 2001 to the time that it was ready to deliver its service, establishing the methodology for business advice and training that is still employed. She worked with the original Creative Pioneer Team at NESTA and was responsible for the content and delivery of The Academy – NESTA's residential enterprise development programme for highly talented individuals; she has since developed the material for Insight Out and Starter for Six, enterprise training programmes for innovative businesses.

Centre for Cultural Studies

Matthew Fuller, Reader

Matthew is David Gee Reader in Digital Media and convenor of the MA in Culture Industry for the Centre for Cultural Studies. Prior to this he was Lecturer in Media Design at the Piet Zwart Institute in Rotterdam. He is author of a number of books including 'Behind the Blip, essays on the culture of software' and 'Media Ecologies, materialist energies in art and technoculture'. He has edited a number of books

including the recent 'Software Studies, a lexicon' a book which develops efforts to discuss software from the perspectives of cultural theory and art methodologies. He is involved in a number of projects in art, experimental software and media.

Drama

Gerald Lidstone, Head of Department

Gerald is the director of the MA in Arts Administration and Cultural Policy. For the British Council and other international organisations he has taught Arts Administration courses - including Audience Development, Fundraising, Copyright and Curriculum Design - in many parts of the world including Russia, Egypt, East Jerusalem, Korea, Philippines, Cyprus, Slovakia, Romania, Indonesia, Bulgaria, Belgium, France, Hong Kong, Viet Nam, Ukraine, Singapore and India. He has recently worked on behalf of the Ford Foundation developing education in Arts Management for the Government of Viet Nam.

In 2004-6 he evaluated the NESTA Creative Pioneers Academy and since 2003 has been working on Closer to the Museum, with the Foundation Centre for Contemporary Arts Slovakia. He contributed a chapter on the evaluation of arts education projects to the ipp 2004 publication *For Art's Sake? Society and the Arts in the 21st Century*. From 1997-2001 he was responsible for the annual report of the West End box office data research project, for the Society of London Theatre. He is a fellow of the Royal Geographical Society, a trustee of the Royal Victoria Hall Foundation and a member of the Board of Governors of Saddlers Wells Theatre. In 2002 he was awarded an honorary doctorate

by Vysoka Skola Muzických Umění v Bratislave in Slovakia. Gerald has recently founded with Professor Sara Selwood (City University) the UK Cultural Policy and Management Network (www.ukcpmn.ac.uk).

Dr Deirdre Osborne, Lecturer

After training as a classical ballet dancer, Deirdre studied Classics at the University of Melbourne, English Literature at King's College London and completed her PhD at Birkbeck, University of London, where she also taught. Her research interests cover late-Victorian literature, focusing upon fin-de-siècle imperialism, colonial ideology, indigenism and the relationship between maternity and nationhood in Britain and Australia for which she was an Australian Bicentennial Scholar (1999-2000). She also writes about the representations of women and espionage in World War II. Her current research concentrates upon contemporary Black British writers (drama, poetry and prose). She has received an Arts and Humanities Research Council award and an Individual Bursary from the Arts Council to work on a monograph on this subject as part of the Diaspora, Migration and Identities project. This year she has received a CELT Fellowship and an award from the Modern Humanities Research Association, the British Academy and Lewisham Arts to support the conference she has organised entitled "On Whose Terms?: Critical Negotiations in Black British Literature and the Arts". Her edited anthology of new plays and critical essays, *Hidden Gems*, (Oberon Books) was launched at the conference.

Professor Robert Gordon

Before joining Goldsmiths in 1990, Robert was Senior Lecturer at Royal Holloway College. He has been Adjunct Professor at Duke University and SUNY Binghamton in the USA and the University of the Witwatersrand in South Africa. He was Director of the University of London International Graduate Summer School for eight years. Robert has taught classes for actors at the Guildhall School of Music and Drama, the Actors' Centre, the Drama Studio, the Acting Company and the Natal Playhouse, South Africa, and for directors at the British Theatre Association. He has worked in the UK, South Africa, Italy, the USA and Ireland as an actor, playwright and director.

Dr Caoimhe McAviney, Lecturer

Caoimhe is the convenor of the MA in Applied Drama: Theatre in Educational, Community and Social Contexts. After completing her BA Double Hons in English and Drama at Manchester University, she was a Fulbright Scholar at Tisch School of the Arts, New York University where she completed her MA in Performance Studies. Her PhD thesis, *Possible Fictions: The Testimony of Applied Performance with Women in Prison in England and Brazil*, was undertaken at Queen Mary, University of London where she was a Research Associate with People's Palace Projects (PPP), an Applied Performance Research unit. With PPP she has collaborated on a number of large scale projects in the criminal justice system in Brazil and the UK including *Staging Human Rights* and *Changing the Scene*. Her research interests include performance practice in prison, the ethics and documentation of Applied Performance practice and interdisciplinary collaboration.

Design

Mike Waller, Design Tutor

Mike is an industrial designer and Lecturer at Goldsmiths, where he co-founded Triptych Research Studio. He has a Master's degree in Industrial Design from the Royal College of Art, where his work focused on the design and implications of networked mobile computers and co-operative networks. On completing his studies he set up the furniture/product consultancy, Studio Dillon. He led the 'Intelligent Things' group at the Knowledge Lab, NCR's Advanced Technology Research and Development Department, where he has spent the past three years of his research developing various information appliances and network object prototypes that utilise RFID (object tagging). His design work varies from product to furniture, and mostly has a socio-cultural focus. He has expertise and knowledge of manufacturing, materials, emerging technology and CAD.

Martin Conreen, Design Tutor

An ex-Goldsmiths student himself (Fine Art/Sculpture), Martin was involved in the earliest stages of Goldsmiths' Design programmes. Martin's research interests include design practice; creative methods; phenomenology; materials; material culture; manufacturing and processing materials; materials innovation and materiality; sustainable design; user/object relationships upon material culture and human behaviour and the role of objects in human relationships. Since spring 2005 Martin's major research interest has been in the field of new and emerging materials.

Charlotte Grinling, Lecturer

Charlotte is a part-time lecturer and runs her own design practice, which specialises in multidisciplinary design and design forecasting. Her recent research has included topics such as consumer and retail trends, changing working patterns, design and design forecasting for homewares and the impact of sustainable practice on interior products. She is also a founder member of the Design Consortium, a multidisciplinary design and trend think-tank, which brings together expertise for areas as diverse as design for ceramics and glass, transportation, fashion, ethical homewares and design for the domestic interior.

Sean Hall, Design (Context) Tutor

Sean was previously a Lecturer in Philosophy at Balliol College, University of Oxford and joined the Department of Design full-time in 1999 as Leader in Contextual Studies. Sean has experience both as a practising artist and as an academic theorist. As an artist, he has exhibited widely both in Britain and abroad. As a theorist, he has presented papers to key national and international conferences such as those held by the Mind Association, the Aristotelian Society and The British Psychological Society. Sean's research aims to question the objects and contexts of art and design via readings in structural and social semiotics.

Terry Rosenberg, Design Tutor and Head of Department

Terry is a practising Fine Artist and design theorist. His research is produced around four locating foci. The first is into design thinking – in practice. This research has been produced looking at two axes within design thinking – poetic and ethical. The poetic is conceived as that which makes ‘other’ and the ethical is for an ‘other’. The second focus is linked to the first but is on ‘criticality’ in design. The thrust of this area of research is to look into the way critique (the critical) may draw together ‘use’ (project) and ‘discourse’ (programme). This research also looks at ‘context’ as a conditioner of the design object. The third focus draws the other two foci into practice. The research, through – or as – practice, addresses the ‘critical object’ of design. The current Leverhulme research project, the Mediatized View (the design of viewing devices for the ‘Eye’) raises discussions into the politics of authorship in virtual and actual spaces, and questions the veridical construction of the image amongst other things. The fourth focus is on representation, not of design thinking (as in the first focus), but representation as used in the process of designing. In the first instance this research is into drawing, but also recently has moved to include modelling of various kinds. The output has been published as a book on drawing, revised and re-issued in 2003. Rosenberg is working with colleagues in Australia (UTS, RMIT, COFA) and New Zealand (Univ. of Auckland) on publishing writings across diverse practices on the notion of ‘material thinking’.

John Wood, Course Coordinator MA in Design Futures

John gained a first class honours degree in Fine Art and became an Art and Design Fellow of Manchester Polytechnic in the late 1960s. Between 1973 and 1976, he invented, marketed, and published a series of energy conservation systems. Between 1990 and 1994, he led a funded research project to develop a SGML-based authoring system (called IDEAbase – the ‘Interactive Database of Enabling Arguments’) that is designed to bring authors in contact with one another over the net. Between 1978 and 1988, John was Deputy Head of the Fine Art Department at Goldsmiths. After this time he became the main author and co-ordinator of the BA Design programme (1989-1992). He later devised the MA in Design Futures programme (1993-), which he now co-ordinates. His current research activities include leading an EPSRC/AHRC funded project exploring ‘Design Synergy’.

Media and Communications**Robert Smith, Lecturer**

Robert is a respected teacher of film and television at undergraduate and postgraduate level at several key Universities, currently leading the MA in Feature Film at Goldsmiths. He left the Royal College of Art film school to embark on a career as a cameraman, then director and currently as a producer. He is a director of Little Dancer Films and previously ran Frontroom Films. He has extensive knowledge of directing film drama, script editing, producing and management, deal making, casting, budgeting, production, marketing, recouping revenue and modern management methods.

Julian Henriques, Senior Lecturer

Julian is the course convenor of the MA in Script Writing at Goldsmiths. His current research interests include street cultures, music and technologies, particularly Reggae Sound Systems and Dancehall style, fashion, aesthetic, attitude, sensibility etc in Jamaica and the UK. He is also interested in embodiment, rationality and the senses; looking at how the sonic process and multi-sensory media can give an understanding of communication without representation and the making of subjectivities. As a film maker Julian is particularly interested in the genre of the musical (Babymother feature film), and also more generally in the synergies of image and sound working together to make cinema.

Dr Gareth Stanton, Head of Department

Gareth’s research interests include histories of anthropology and the media, migration and diaspora, postcolonial criticism, literature and identity, ‘third cinema’ and the ethnography of the Maghreb.

Music**Dr John Levack Drever, Lecturer**

John studied Music at the University of Wales, Bangor, followed by a Master study in Electroacoustic Music Composition at the University of East Anglia. In 2001 he was awarded a PhD by Dartington College of Arts. Prior to coming to Goldsmiths he was a visiting lecturer in Visual Arts, Media Arts and Media Lab Arts at the University of Plymouth, lectured on Electroacoustic composition at the University of Exeter and tutored on a wide range of interdisciplinary courses at Dartington College of Arts. From 2000 to 2002 he was a Research

Assistant for the Digital Crowd, University of Plymouth, co-ordinating Sounding Dartmoor, a public soundscape study of Dartmoor. He is a co-founder and director of the UK and Ireland Soundscape Community, and is an elected director of Sonic Arts Network. From 2003-04 he was an ACE/AHRB Arts and Science Research Fellow with Centre for Computational Creativity, Department of Computing, City University, exploring electronic music performance interfaces that learn from their users.

Professor Keith Negus

Keith Negus’s research engages with all aspects of the production, circulation and reception of music. He is particularly interested in the study of popular music, and engaging music with contemporary debates in cultural and social theory. He has completed extensive research on cultural production, creativity and the music industry. His ongoing research is an attempt to bring together insights from social and cultural theory with musicology, and to link text (lyric, voice, sound, gesture, image) to context (media, political systems, economics, commercial and state institutions). He is currently researching the often tense relationship between music and television, considering how aesthetic choices made by both popular and classical musicians have been influenced by the institutional practices and aesthetic formats preferred by television, and looking at how television has shaped public knowledge and experiences of music.

Contact us

Keith Potter, Head of the Music Department, Senior Lecturer

Keith studied at the University of Birmingham, University College Cardiff and the University of York. Dissertations on Roberto Gerhard and Morton Feldman, plus several published articles on these composers, have been followed by a range of research and publications covering many different areas of contemporary music, with a particular emphasis on British and American work. Scholarship has been extensively supplemented with reviewing for several magazines and journals, and seventeen years as Founding and Chief Editor of *Contact: a Journal of Contemporary Music*. He is the author of *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. Present research work includes a project on the American composer Earle Brown.

Anthony Pryer, Lecturer

Anthony was educated at Goldsmiths and King's College London, where his Master's dissertation was awarded the Hilda Margaret Watts Prize. He is co-ordinator of the MMus in Historical Musicology and has responsibility for all history courses in the Department. Additionally, he teaches aesthetics at both undergraduate and postgraduate levels. His research interests in relation to historical musicology include medieval music, Monteverdi, Mozart and theoretical aspects of historiography. He also publishes on the philosophy of music and was recently elected to the executive committee of the British Society of Aesthetics.

Roger Redgate, Senior Lecturer

Roger graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint; he later studied composition with Brian Ferneyhough in Freiburg. From 1989 to 1992 he was Northern Arts Composer Fellow, and has lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the Darmstadt Ferienkurse für Neue Musik in 1984, 1986, 1988, 1990, 1992 and 1994 where he received the Kranichsteiner Musikpreis for composition. He is conductor and artistic director of Ensemble Expos, and is currently preparing a CD recording of recent works by Brian Ferneyhough. Forthcoming projects include a sound installation in collaboration with the international artist Shirazeh Houshiari and architect Pip Horne; in-eye i en oir, a three year interdisciplinary project to explore musicality, physicality and notation, involving musicians, dancers, video artists, visual artists and live electronics, co-directed with Colombian composer Pedro Gomez-Egana.

Dr Michael Young, Lecturer

Michael read music at Oxford University and studied composition with John Casken at Durham University, completing a PhD in 1995. Before joining Goldsmiths he lectured at the University of Wales, Bangor and Oxford Brookes University. His music explores a variety of live and electroacoustic resources, and has reflected his interests in jazz and collaborative/interdisciplinary practice. His current research interests focus on interactive live electronics and improvisation.

Once you have read this booklet and the relevant sections of the Postgraduate Prospectus, if you have any general queries please contact Geoff Moss, on 020 7919 7503, e-mail g.moss@gold.ac.uk.

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