

Postgraduate degree
MA in Creative and Cultural Entrepreneurship
MPhil and PhD

Institute for Creative and Cultural Entrepreneurship (ICCE)

Goldsmiths
UNIVERSITY OF LONDON



Contents

- 3 Why study Creative and Cultural Entrepreneurship?
- 4 ICCE and its key partnerships
- 7 Introduction to the Departments of Drama, Design, Media and Communications, and Music
- 13 MA in Creative and Cultural Entrepreneurship
- 23 MPhil and PhD
- 24 Staff and their research areas
- 31 Contact us
- 32 Disclaimer

This booklet gives information about the MPhil, PhD and 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.

Bankside

Tate Gallery of Modern Art

Shakespeare's Globe

Why study Cultural and Creative Enterprise?

These postgraduate programmes will be attractive to those 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, national or international. The programme will be equally attractive to graduates from the UK and to those from overseas, especially 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 not only 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 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 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 programmes 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.

The Institute for Creative and Cultural Entrepreneurship

The Institute for Creative and Cultural Entrepreneurship (ICCE) works across Goldsmiths College and its partners to encourage entrepreneurial attitudes in all of its work. It takes the view that Entrepreneurship is the creation of value. This value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven.

ICCE recognises that the 21st-century economy, and the creative economy in particular, already demands flexible, responsive individuals with capacities that will include the ability to handle complex working portfolios. The complexity of the value chain in the creative industries is already emerging, as digital convergence and new ways of working (from the impact of multi-core processing in games to the increasing prevalence of working across art forms in cultural production) increase the challenges of the business model and require more sophisticated, confident and integrated project management. Business and entrepreneurial skills will not themselves produce a better creative product, but they will enable risk and entrepreneurial challenges to be managed to help the best creative products to succeed.

The creative industries are in a new situation for business. The existence of huge and ever-expanding choice in a very crowded market means the power of the consumer is of a very different character to that embraced by conventional business models. In this setting, one of the key issues for business is how to manage risk, in a context where risk is what creativity is all about.

There is a further reason why ICCE is important: in permitting collaborative creative work. Artistic creativity and graduate employment increasingly blur the old boundaries of subject disciplines - music, drama, dance, fine art, design, communications, media and technology. ICCE, as part of its mission, not only contributes to the evolution of these disciplines but also serves as an area for experimentation within which new creative alliances can be forged and tested so that students' imaginations can move through and beyond the current subject demarcations and into new fields of creativity and employment. In a world of employment that increasingly demands both flexibility and specialism within a sophisticated understanding of communications technology, ICCE provides through its network of knowledge not only the launch-pad for graduates, but also a model for interdisciplinary work elsewhere.

ICCE key partnerships

Mission, Models, Money (MMM)

ICCE is Goldsmiths' response to the growing significance of the creative industries and cultural sector in the UK's economy. Goldsmiths' reputation as a leading provider of creative education, and its longstanding engagement with cultural practice and analysis, make it the ideal home for the Mission, Models, Money programme whose vision is to transform the way the arts use their resources to support the creation and experience of great art in the 21st century.

Professor Geoffrey Crossick, Warden of Goldsmiths said:

"Goldsmiths has demonstrated its strengths at the cutting edge of the creative industries. Its teaching programmes and research engage with some of the leading areas of the sector. Its research and knowledge-transfer activities are of increasing importance in a fast-growing creative economy where new knowledge and its transmission is fundamental to key elements in the value chain. Direct engagement with initiatives such as MMM, which seeks to advance new approaches and new solutions to organisational and financial sustainability in the not-for-profit arts and cultural sector, ensure that ICCE's courses and other activities address the priorities and needs of the growing creative and cultural sector itself."

Clare Cooper and Roanne Dods, co-founders and co-Directors of MMM said:

"Engagement with the creative industries and the not-for-profit cultural sector has long existed across many of Goldsmiths' academic departments and research centres. What makes ICCE different is its interdisciplinarity. Artistic creativity increasingly blurs the old boundaries of subject disciplines, such as music, drama, dance, fine art, design, communications, media and technology. ICCE serves as an area for experimentation, where all of these disciplines can come together to learn from each other and to develop new creative alliances. Growing our ideas within the disciplined environment of one of the world's leading academic institutions, yet nourished by the experimental ethos of ICCE, could not be more propitious."

European Cultural Foundation UK

The European Cultural Foundation (ECF) was founded in Geneva in 1954, by Swiss philosopher Denis de Rougemont. Based in Amsterdam since 1960, it is Europe's largest independent cultural development, funding and policy organisation that supports cultural co-operation, mobility of creative and intellectual people, intercultural dialogue and advocates strong cultural policies for Europe. It has a series of programmes and funding schemes to pursue these objectives. The ECF has a network of committees in various European countries that help to support and communicate its work as well as promote their own activities. The UK committee is one of the most active of these.

Goldsmiths ICCE is pleased to welcome the European Cultural Foundation UK (ECF UK) office to join them. ECF UK is a long-established organisation that seeks to provide a forum for debate in Britain on the role and place of culture in Europe. It was set up to encourage European cultural co-operation, the mobility of creative people, cultural dialogue and other principles integral to the work of the ECF, based in Amsterdam.

Rod Fisher, the UK Director, said:

"We are pleased that the ICCE has agreed to host us and look forward to fruitful collaboration as we seek to develop an arena where UK cultural policy makers and practitioners can engage in dialogue with a broad range of European issues."

To find out more about the ECF, visit www.eurocult.org



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

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 was placed in the top quartile of art and design departments/institutions 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 lot of positive media attention, while 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.

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 that 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.

As a result of the 2008 Research Assessment Exercise, the Department of Drama has received a significant increase in its funding for research, in recognition of the fact that the majority of its research output has been rated as 'Internationally Excellent' and 'World Leading'.

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. Staff and students are 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 organisations such as ippr (the Institute for Public Policy Research). Staff are also working on developing new musicals in China and developing ways to evaluate the impact of theatre-based work in a range of communities and contexts. You can read more about staff and their current research at www.goldsmiths.ac.uk/drama/staff/.

The overall research culture of the department is further strengthened by a range of seminars and forums initiatives. The department has six 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.ukc-pmn.ac.uk)
- The Unit: an applied performance research unit. Current research projects included a collaboration with Phakama, Lift – as part of the Lift Living Archive – and a critical reflection on the politics and purposes of Evaluation.

Department of Media and Communications

Goldsmiths' Department of Media and Communications 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 the subject. It offers a range of undergraduate and postgraduate degrees in Media and Communications and has over 720 students.

What makes us special?

- A nationally and internationally recognised department that was among the top four in the country for this subject area in the most recent RAE (Research Assessment Exercise) in 2008.
- 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 close to 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 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 and international students, as well as people from the local area 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 2008 RAE exercise places Goldsmiths' Department of Media and Communications among the top four in the country for this subject area. Eighty percent of work submitted fell within the two highest bands in the new system – that is to say 'World Leading' and 'Internationally Excellent'. This reflects its dynamic research culture, which encompasses a wide range of acclaimed work across a range of subjects 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 70 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.

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 are particularly proud of the research training that we provide for postgraduate students, at all levels, and of the connections we are able to make between our research activities and our teaching.

The last Research Assessment Exercise (2008) noted that research in the department is 'sustained by an excellent infrastructure of research groups, unique and extensive archives, connections beyond Europe, and the wider university support (which, in sustaining several colleges of this kind, is outstanding and dynamic)', and that 'many researchers enjoy national and international esteem'.

Our staff research interests encompass the entire range of creative, performing and academic disciplines: aesthetics and analysis; ethnomusicology and the sociology of music; historical musicology from the medieval period onwards; popular music in theory and practice; performance practice in a variety of contexts; composition and creative practice in a range of styles; and issues relating to contemporary music and technology. You'll find a list of our staff and their research interests on page 27.

Special features include:

- An outstanding, research-driven department, in which 70% of our work has been identified as being either 'world leading' or 'internationally excellent' in the Research Assessment Exercise 2008
- A multi-disciplinary department, providing an innovative combination of creative and practical work with academic study
- Flexible, modularised taught postgraduate courses that allow considerable individual choice both within and alongside specialist pathways
- An expanding department: currently 14 full-time academic staff including three professors, and approximately 120 postgraduate and 225 undergraduate students
- One of the largest Postgraduate research communities in the UK
- A wide variety of staff research strengths
- Extensive computing facilities, including dedicated spaces for studio work, music technology, and creative work involving music and the moving image
- Specialist seminar programmes: a regular research forum; ethnomusicology seminars; Russian music seminars; Music in Britain: Social History Seminars; links with the College's Centre for Cultural Studies and the departments of Anthropology, Computing, Drama, Psychology
- The Centre for Russian Music, together with the Serge Prokofiev and Alfred Schnittke archives
- The Centre for Contemporary Music Cultures, which holds regular seminars and puts on conferences
- The Unit for Sound Practice Research, focusing on innovative creative and research work utilising sound and technology
- The Afghan Music Unit, one of the pre-eminent international organisations for the study of Afghan culture
- Research links with many other colleges and conservatoires in Britain, and with universities in Australia, France, Germany, Israel, Iran, Russia, and the USA, among others.



Photo by ErnestGoh.com (MA CCE '09)



Photo by ErnestGoh.com (MA CCE '09)

MA in Creative and Cultural Entrepreneurship

1 year full-time or
2 years part-time

Began in September 2008, this programme is 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 interests focus 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.

English Language requirement

Applications from EU and International students are welcome. 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 on your application.

For the different pathways:

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.

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 practising artists or those who have been involved in an area of production and wish to develop a performing arts company or business.

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, eg film, journalism, radio, television, etc.

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 practising musicians who may wish to enhance their entrepreneurial skills, or develop a specific music-related company or business.

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 through 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.

Please turn to pages 18-21 for flowcharts illustrating the courses in each of the four pathways.

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

This course sets out the key theorisations of the culture industry. While 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.

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

Drama and Theatre Arts offers

Any one of the following 30-credit courses: Cultural Policy and Practice; The Sociocultural Analysis of the Musical; New Performance Writing in the UK; Prison/Punishment/Performance; Performance Praxis

Media and Communications offers

Either one 30-credit course or two 15-credit courses: from a range of courses including Political Economy of the Mass Media and The Structure of Contemporary Political Communications plus a number of other theory or practice options that are offered subject to availability.

Music offers

One of the following 30-credit courses: Contemporary Ethnomusicology, Encounters in African American Music, Ethnographic Film and Music Research, Modernism and Post-modernism, Musicological Theory, Philosophies of Music, Popular Music and Cultural Theory, Post-Tonal Theory and Analysis, Research Methods in Music and Contemporary Culture, Sound Agendas, Sources and Resources, Soviet Music and Politics, Traditions of Practice, Working with Original Musical Documents.

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 uncover 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 that 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 and 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 on pages 18-21 for options available).

(ii) Internship

Students will undertake an internship within an 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 two to three days a week for three 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.

Design offers

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

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).

Media and Communications offers

Either one 30-credit course or two 15-credit courses: from a range of courses including Political Economy of the Mass Media and The Structure of Contemporary Political Communications plus a number of other theory or practice options, which are offered subject to availability.

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.

Please note that these course options are subject to ongoing revision and any changes will be available at the start of the programme.

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.

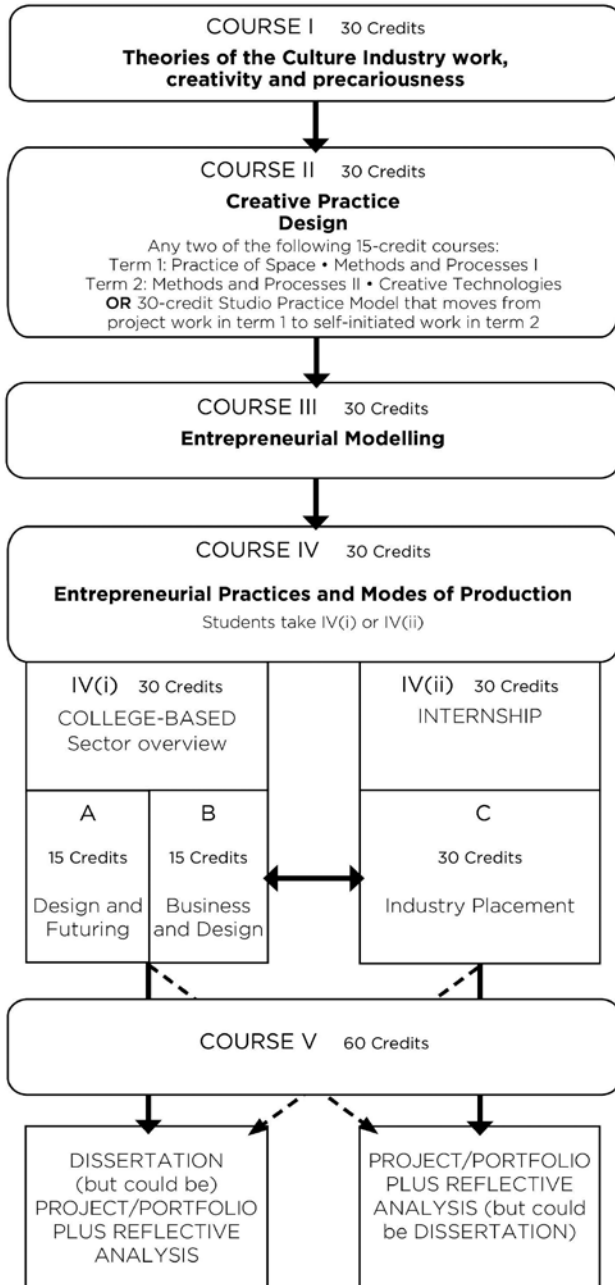
Progression requirements for part-time students

Part-time students will normally take two or three courses in their first year and two or three 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.

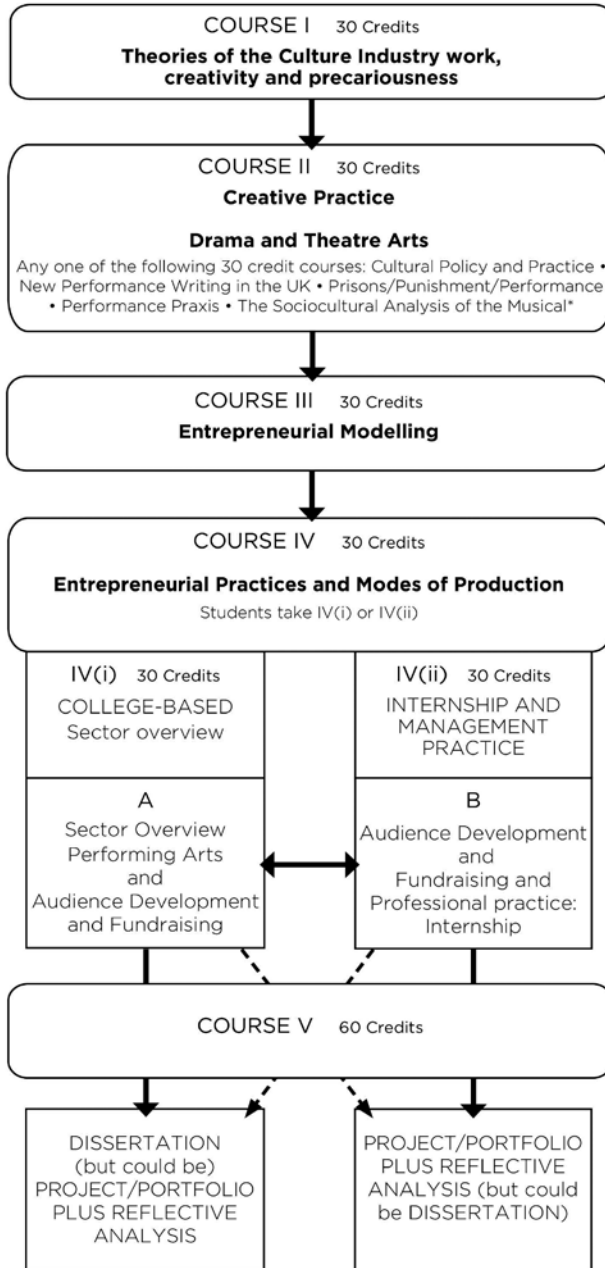
Fees and funding

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.

Design pathway

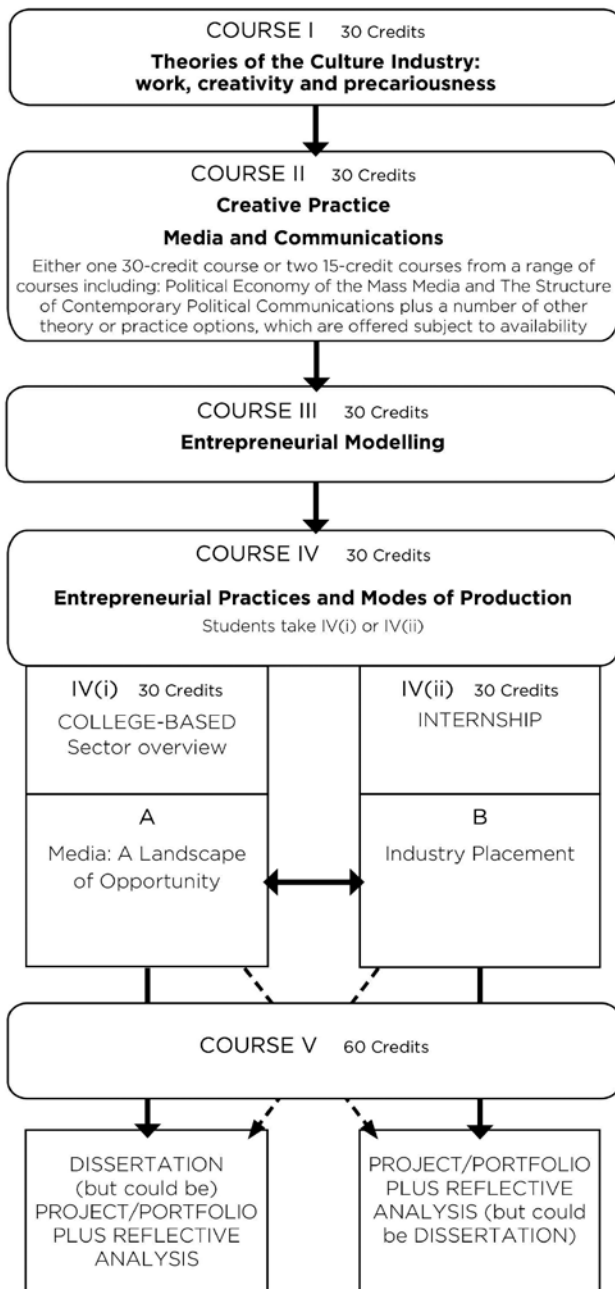


Drama pathway



*Please note that these courses are subject to ongoing revision and any changes will be available at the start of the programme

Media and communications pathway



Music pathway

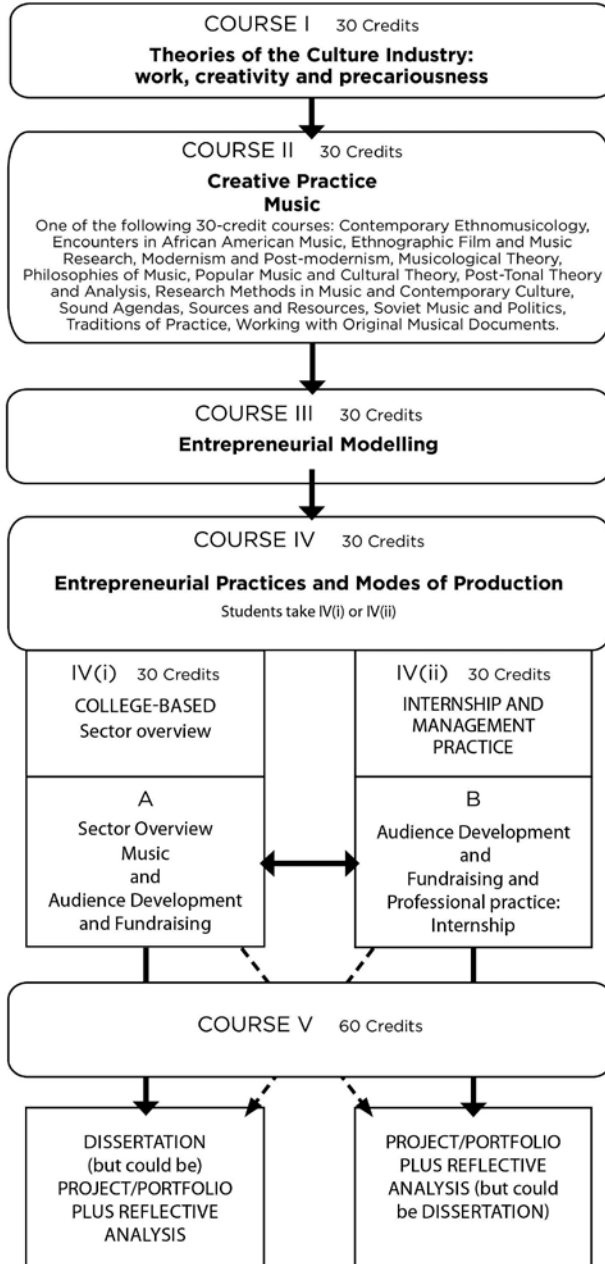




Photo by ErnestGoh.com (MA CCE '09)



Photo by ErnestGoh.com (MA CCE '09)

MPhil & PhD

ICCE provides a unique environment to study and research Creative and Cultural Entrepreneurship, creative industries and allied areas such as cultural regeneration in cities, new models of musical theatre production or new applications of design or creative thinking. We welcome proposals from people who wish to investigate, interrogate or create types or approaches to business models appropriate for the Creative Economy. Current interests and studies being undertaken in ICCE include: leadership of arts and cultural organisations; 21st-century competencies; personalisation of the arts; and value and how to assess this in the creative industries.

What do you study?

All students are supervised by a full-time member of staff, generally agreed during the preliminary discussions regarding your research with the ICCE Director.

PhD theses are a maximum of 100,000 words. PhD candidates registering as 'practice as research' are required to submit their practical work together with written material discussing the latter in approximately 50,000 words. A 'practice as research' PhD integrates practice and theoretical reflection. MPhil theses are normally 60,000 words or 30,000 words following the 'practice as research' route.

You should aim to complete and submit your PhD thesis within the timeframe specified by Goldsmiths. This is normally three to four years for full-time students and four to six years for part-time. A thesis for the award of MPhil may be submitted after two years of full-time or three years of part-time study.

Registration can be changed from full-time to part-time status, and vice-versa, with the agreement of your supervisor. You will be required to complete the appropriate form for change of status available from the Registry Office or from the ICCE Administrator.

Research Training Programme

All students enrolled in the MPhil/PhD programme are initially required to attend a weekly seminar in research methodology conducted by the Goldsmiths Graduate School. These seminars are designed to bring together research students with diverse interests in a co-operative and stimulating environment. Its objectives include training students for the Spring Review Week, written and oral presentations, preparation for upgrading procedures and publication of articles.

Assessment

Examination is by thesis and a viva.

Staff and their research areas



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.

Research interests: Development of new types of businesses from creative skills; new business models for the creative and social economy; emerging models of leadership in the emerging socially networked era; innovation and the role of the creative in the innovation system.

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 Lector 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', 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, Director of the ICCE and Deputy Head of the Drama 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 - 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. 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 Umeni 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).

Research interests: Regeneration through creative and cultural industries; the politics of evaluation for cultural projects; education and training for creative and cultural industries. New policy and business models appropriate for the Creative Economy. Cultural policy; arts management in post-communist countries; multicultural arts; theatre techniques in management; arts sponsorship; audience development; arts in Viet Nam; curriculum design for cultural policy and cultural management.

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 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 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', was launched at the conference.

Research interests: Late-Victorian literature, focusing upon fin-de-siecle imperialism; colonial ideology, indigenosity 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.

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.

Research interests: 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, and he co-founded Goldsmiths' 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. Since spring 2005 Martin's major research interest has been in the field of new and emerging materials.

Research interests: Design practice; creative methods; phenomenology; materials; sustainable design; user/object relationships upon material culture and human behaviour and the role of objects in human relationships.

Charlotte Grinling, Lecturer

Charlotte is a part-time Lecturer and runs her own design practice, which specialises in multidisciplinary design and design forecasting. 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.

Research interests: Consumer and retail trends; changing working patterns; design and design forecasting for homewares; and the impact of sustainable practice on interior products.

Sean Hall, Design (Context) Tutor

Sean was previously a Lecturer in Philosophy at Balliol College, 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.

Research interests: 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 (University of Auckland) on publishing writings across diverse practices on the notion of ‘material thinking’.

John Wood, MA in Design Futures Course Coordinator

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 an 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. From 1978-88, John was Deputy Head of the Fine Art Department at Goldsmiths. He later became the main author and co-ordinator of the BA Design programme. He also devised the MA in Design Futures programme, which he now co-ordinates. **Research interests:** John leads an EPSRC/AHRC funded project exploring ‘Design Synergy’.

Media and Communications

Robert Smith, Lecturer

A respected teacher of film and television at undergraduate and postgraduate level at several key universities, Robert currently leads 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.

Dr Julian Henriques, Senior Lecturer

Julian is the Course Convenor of the MA in Script Writing at Goldsmiths. 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.

Research interests: Street cultures; music and technologies, particularly Reggae Sound Systems and Dancehall style, fashion, aesthetic, attitude, sensibility etc in Jamaica and the UK; 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.

Music**Dr Stephen Cottrell**

A former professional saxophonist, Stephen Cottrell's research interests fall into three inter-related areas: ethnographic approaches to musicians and music-making, particularly within the Western art music tradition; the study of musical instruments, particularly the saxophone; and the study and analysis of musical performance via recordings. He is an associate editor of the journal 'Twentieth-Century Music' and on the executive committee of the British Forum for Ethnomusicology. He is also the Artistic Director of the record label Saxophone Classics.

Ian Gardiner

Ian Gardiner is a composer and arranger working in film and TV, studio and commercial music, contemporary classical music, jazz, theatre, and contemporary dance. He has previously taught at the University of Liverpool, the Liverpool Institute of Performing Arts, and the University of Salford. He specialises in the analysis and composition of music in film and television, and is co-editor (with Anahid Kassabian) of the journal 'Music, Sound, and the Moving Image' (Liverpool University Press).

Professor Alexander Ivashkin

Alexander Ivashkin is a cellist, conductor and musicologist/writer. He also plays electric cello, viola de gamba, sitar and piano. His recitals, radio and TV recordings, and appearances with orchestras have included performances in more than 40 countries. Professor Ivashkin has been a regular guest at important music festivals in Europe, Britain, the United States, Japan, Australia and New Zealand. He appears regularly as soloist with some of the world's leading orchestras.

Dr John Levack Drever, Lecturer

John studied Music at the University of Wales, Bangor, followed by a Master's degree in Electroacoustic Music Composition at the University of East Anglia. In 2001 he was awarded a PhD by Dartington College of Arts. 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, 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 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.

Research interests: Cultural production, creativity and the music industry. His ongoing research is an attempt to bring together insights from social and cultural theory with musicology.

Roger Redgate, Senior Lecturer

Roger graduated at the Royal College of Music where he won prizes for composition, violin performance, and 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 Houshiary 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.

Research interests: interactive live electronics and improvisation.

National Theatre

R CINEMAS
SEPT 4

Contact us

Once you have read this booklet and the relevant sections of the Postgraduate Prospectus, if you have any queries of an academic nature please contact Vanessa Smith on 020 7078 5318 or e-mail v.smith@gold.ac.uk.

If you have more general questions about Admission please contact:

Admissions Office
telephone +44 (0)20 7078 5300
fax +44 (0)20 7919 7509
e-mail admissions@gold.ac.uk
Prospectus hotline: +44 (0)20 7919 7537 (24 hours)

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact Admissions on +44 (0)20 7078 5300, e-mail admissions@gold.ac.uk for further details.

Did you find this booklet helpful?

We would welcome any comments you have about the content or design of this booklet. Please e-mail ext-comms@gold.ac.uk, or write to Communications and Publicity, Goldsmiths, University of London, New Cross, London SE14 6NW, stating the name of the booklet. All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

Disclaimer

The information in this booklet was correct in October 2009. Whilst it is as far as possible accurate at the date of publication, and Goldsmiths will attempt to inform applicants of any substantial changes in the information contained in it, the institution does not intend by publication of the booklet to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. Goldsmiths is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start; in the event of such cancellation, and where possible, Goldsmiths will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. Changes in staff titles, course codes, type of courses, dates and times, fees, lecturers, venues and course descriptions may have taken place since going to press. Goldsmiths will not be responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in this booklet. Goldsmiths accepts no responsibility for loss of or damage to any item (artwork, transparencies, audio or videocassettes, CD-ROMs, or written work, for example) submitted in support of an application: please do not send originals or items of any monetary value.

© October 2009

Goldsmiths has joined the Carbon Trust's Higher Education Carbon Management programme, and is participating in the national 10:10 campaign, demonstrating a commitment to cutting carbon emissions. Goldsmiths' efforts in the field of carbon management and emission reduction have been recognised by the government.

Obligations of the University

Goldsmiths undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature ("Educational Services"). However, except where otherwise expressly stated, Goldsmiths regrets that it cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by "force majeure". "Force majeure" means any event that the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside our control.

This booklet is printed on 9lives Offset, which is manufactured from 100% recycled fibre. Content: 100% recovered fibre, TCF bleaching. Manufacturing accreditation: ISO 9001, ISO 14001. Product certification: FSC 100% recycled, NAPM recycled approved.



This document was printed on material made from 100% post-consumer waste.



Our Mission

We offer a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice.

Goldsmiths
UNIVERSITY OF LONDON

Goldsmiths, University of London
New Cross, London SE14 6NW
T 020 7919 7171 www.goldsmiths.ac.uk