

A woman with dark skin and her hair in a bun is singing into a microphone. Her right hand is raised, palm facing forward, near the microphone. She is wearing a dark blazer over a black top and a thin necklace. The background is dark with some horizontal lines, possibly a stage or studio setting. A bright light source is visible behind her, creating a lens flare effect.

Songwriting & Artistry

Music in motion across pathways

ACM

the academy
of contemporary
music

Camille Purcell

ACM AMBASSADOR

Award-winning songwriting credits include 'Shout Out To My Ex' and 'Black Magic' (Little Mix), 'Ring Ring' (Rich the Kid feat. Mabel), 'Solo' (Clean Bandit feat. Demi Lovato), 'What About Us?' (The Saturdays), and many more.

"I am incredibly proud to be part of the ACM family. The opportunity that ACM provides is something I could only have dreamt of when I was starting out, so I am excited to share my knowledge and experience with the brilliant students at ACM."



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Foreword

Dear Prospective Student,

My name is Kainne. As ACM's Executive Chairman and owner, I'm here to promise that whichever one of our campuses you choose to study at, we're a totally unique institution, providing a real-time and immersive industry-based education that is compiled and delivered by a collaborative community of artists, creative industries professionals, researchers, and learning support specialists. You won't find this mix in any other educational establishment.

My background is technological, creative, and entrepreneurial. My passions are education and the arts. I'm also the owner of Metropolis, Europe's largest recording complex, and am thus now able to bring together two of the world's leading music institutions in the shape of ACM and Metropolis, for the benefit of our students and the fast-growing creative sector. This sector is responsible for more than one in nine new jobs created in this country, and contributes more than £100 billion to our economy. In another part of my life, I invented the world's first black box recorders for signalling within transportation systems – so I now have a very unique view on the world, as I am not only a creative, but also an engineer. I have seen so many jobs disappear in my time and seen so many new ones being created – and this is the point I want to make to you all. While you are studying in a fast-changing world where technology is fundamentally changing

what our future is going to look like, you will see jobs that you may be aiming for now disappear by the time you qualify and graduate. And equally, while you are studying, you will see new kinds of jobs being created and maybe even whole new industries emerge that you didn't previously know about, creating new opportunities for the future.

It is my fervent belief that unless education, at the very least, keeps pace with, if not one step ahead of, the speed of development of the world and of industry, then it is bound to fall behind and become irrelevant. And it is my experience that a lot of institutions and mainstream universities find themselves in that very position, simply because of the way they are configured, thus not being able to read the direction of travel within industry, unable to connect with it or influence it.

ACM, on the other hand, is geared for change. We are really proud to have a unique composition of industry professionals, occupying highly influential positions in both the outside world and ACM, that are intrinsically linked into the development of our curriculum and assessments, and therefore into your journey, as one of our students. The point I am making is that by the time you come to the end of your journey with ACM, you will already be on solid ground with first-hand experience within the industry. You will have the most rounded and immersive view of what is going on, and you will know exactly where and how you can apply your creative talent, knowledge and skills to add value.

Over 25 years, I have interviewed more than 3,000 people and employed more than 1,000. And during that time, I have never once read one résumé. I have only ever relied on my intuition, my gut instinct, and my ability to look at the person before me and watch them connect with what it is that drives them, what makes them passionate, and where their embodied learning is coming from. You cannot read this from a piece of paper; you can only witness it by sitting opposite somebody and listening to how they connect with your vision and values, and what it is they have learned to add value to your organisation. My promise to you is that ACM understands this, above and beyond anybody else, and understands how to equip you with the skills necessary – from communication and problem-solving to resilience and collaboration – to be able to negotiate and navigate through our beautiful, but sometimes brutal, creative industries.

We put together the most unique and compelling workshops in which different roles and specialisms connect to collaborate at a level that no-one else can achieve. We include creatives and executives of international acclaim from all corners of industry, from music to brands to fashion to film to gaming to publishing. If you can just picture for a second what it takes to lift and launch a brand: it takes so many

aspects of the creative arts industry. My pledge to you is that we will bring all of these elements together to give you the best possible insight into the creative industries, a multi-layered contact network of professional peers to equip you for your own personal journey into the creative industries, and to prepare you for the world of work.

I could not be more proud of what ACM has been able to achieve over the past four years. We have grown from 800 students to more than 2,000 across three locations – which by 2020, I am proud to say, will be four, with even more international connections. My careful management of our growth means that we're still small enough to care, but big enough to make a difference. Come along and see this for yourself at an Open Day soon. We are equally proud to have Metropolis within our group, which is simply the most incredible artist development hub, connected to every continent and every major player in industry, from labels to managers to A&R execs, as well as independent artists across all genres of music. From inspiration to activation, our Grammy Award-winning engineers help Metropolis power much of the music industry, as well as wider creative industries including Television and Brands. It's already a critical part of our organisation, and could soon become a critical part of your learning journey at ACM. Your journey to your career in the creative industries starts right here, and I am looking forward to meeting you.



Kainne

Kainne Clements
Executive Chairman, ACM



The Leadership Team

The leadership team are a diverse group of highly experienced individuals from across the creative industries, each specifically recruited to lead and ensure continuous development here at ACM.

Every member of the team holds an influential position within the music industry, and uses a wide range of skills, experience, contacts and know-how to ensure that our learning experiences are progressive and immersively connected to the real-world creative industries.

We are a team of experts with high-status reputations that open doors, and have literally been there, done it, and are still constantly interacting with the music industry.

We collaborate together to identify exciting opportunities and create student pathways that combine to form a multifaceted structure, ensuring innovative learning at a world-class level.

Learning by doing is key at ACM, and earning by doing is also encouraged and facilitated while you study through our many platforms.

Working alongside an exceptional team of highly skilled tutors, we are collectively leading the way in music industry education here at the heart of ACM.

Leadership platforms for 2019/20 include:

Metropolis Blue – Our student-run record label

Collab – A brand new app that aids creative collaboration between our 2,300 students

ACM Production Library – Earn as you learn with our new online production portal

Podcasts – Facilitated by our student podcast team, an integral part of education and wellbeing

Radio – In-house community radio station

Internship and work placement scheme

New module development – As new areas of business evolve, so do we

Masterclasses / Industry events – Focused workshops immersed in industry

Industry networking

ADCO – Artist Development & Creative Output

Industry Link – Guidance and structure for student live events

Discovery & Development – Development for creative students

SPOTLIGHT ON:

The Leadership Team (SONGWRITING)



Tim Hawes

Background: Songwriter/producer, Ivor Novello Winner, The Spice Girls, Five, Hearsay, S Club 7, Sugababes

Best advice: "Go into sessions armed with a good concept and title, which will ignite a session and avoid a blank canvas."



Emma-Louise Bucknor

Background: Vocalist/songwriter, Jazzie B, Soul II Soul, Alicia Keys, Omar, Debbie Harry, DJ Spen

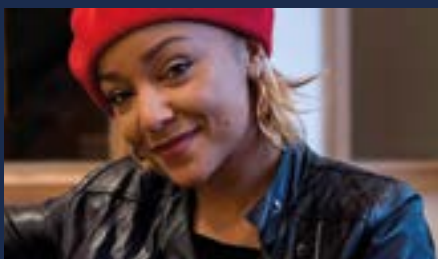
Best advice: "Stay in control of your career."



Iwan VanHetten

Background: MD & producer, Brooklyn Funk Essentials, Sister Sledge, The Pointer Sisters

Best advice: "Know what you are doing, and why you are doing what you are doing."



Tanya Lacey

Background: Songwriter/performer, Will.i.am, Rihanna, Jennifer Lopez

Best advice: "Don't be afraid to take risks, and keep your ego in check."



Tony Briscoe

Background: Mentor, producer (Craig David, Beverley Knight, Artful Dodger)

Best advice: "Be good and kind and appreciate others, and opportunities will come your way."



Kieron Pepper

Background: Drums (The Prodigy, 1997-2007), bassist (Sleeper)

Best advice: "A little goodwill and empathy can go further than you might think."



Anna Brooks

Background: Brooklyn Funk Essentials, Larry Graham, Bootsy Collins, Kool & The Gang

Best advice: "Knowledge is power."



Ace

Background: Guitarist / Songwriter, Skunk Anansie

Best advice: "If someone else can do it, YOU can do it!"



Victoria "ViX" Perks

Background: Singer-songwriter, Fuzzbox (the UK's most successful band of all-female instrumentalists)

Best advice: "Soak up every bit of information about all areas of music and the business."

Meet the other leadership team members on our website: www.acm.ac.uk

A message from Emma-Louise Bucknor

My name is Emma-Louise. I'm part of ACM's leadership team, as well as a vocal tutor.

My career spans over many years, working alongside the UK's living legend, Jazzie B, as part of the Soul II Soul movement. I have headlined the Summer Soulstice Festival, appeared on Talk Radio's Badass Women's Hour, and topped the Traxsource charts with my covers of Des'ree's "You Gotta Be" and Dexter Wansel's "The Sweetest Pain". I work with music producer DJ Spen, and am preparing for my debut album release after the success of my singles "Elevation" and "Flowered Tears", which charted at Number 2 in the UK Soul Charts as well as achieving 'Track of the Week' status on BBC6 Music and MiSoul. From jazz, reggae, and pop to classical, soul, RnB and house music, I have worked with artists like Alicia Keys, Omar, Debbie Harry, Caron Wheeler, Jocelyn Brown, George Nooks, and Sanchez.

At ACM, you will learn how to structure songs and how best to write for yourself and others. You will explore inspiring ways to work collaboratively with creatives of all kinds.

Being an artist, and learning all aspects of the music business, means you are the driver of your career train. People can come off and on, but ultimately you know where you are going. You know your plan, and therefore nothing and no one will stop you getting to your destination. Stay in control of your career.

I look forward to working with you when you're here with us at ACM.

Emma-Louise Bucknor
Campus Leader



Songwriting & Artistry Tutors



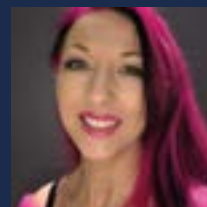
Tim Hawes (Guildford)

Tim Hawes is a songwriter and record producer who has achieved **over 10 million**

record sales including **No. 1 singles**.

As an **Ivor Novello winner**, Tim has really proven himself in the world of songwriting, and now helps ACM students do the same. Tim has worked with **The Spice Girls, Five, Hearsay, S Club 7, Sugababes, Monroe, No Angels, Aaron Carter, Aggro Santos, Jimmy Blue, Stephanie Heinzmann, TVX0, Tata Young, Girls' Generation, Kis-My-Ft2, Boys24**, and a long list of others.

"Go into sessions armed with a good concept and title, which will ignite a session and avoid a blank canvas. Ensure that your "songwriter's antenna" is always up, observing what goes on around you in life and listening to other people's conversations as you seek out the gold dust for your song."



Victoria "ViX" Perks (Birmingham)

ViX has been a professional singer-songwriter since the age of 15.

She is a member of Fuzzbox, the UK's most successful band of all-female instrumentalists, who rocketed to

worldwide success with chart hits "Pink Sunshine", "International Rescue", and "Rules and Regulations". Fuzzbox have appeared on Top of the Pops, The Old Grey Whistle Test, Going Live, Blue Peter, and many other TV shows – and ViX herself has appeared on Never Mind The Buzzcocks, as well as touring the world while sharing the stage with the likes of Paul Weller, Simply Red, Fun Lovin' Criminals, The Wailers, Madness, Kylie, and Ginger Wildheart.

"Soak up every bit of information about all areas of music and the music business. You never know what you might gain from it!"



Jamie West-Oram (Guildford, London)

After moving to London in 1977, Jamie toured and recorded with Roy

Hill, Philip Rambow, and Robin Scott before helping form The Fixx in 1980. More than three decades after they formed, The Fixx are still regularly writing, recording, and touring the world. Jamie has also worked extensively as a session musician, collaborating with artists including Brian Eno, Laurie Anderson, Tina Turner, David Bowie, Kirsty MacColl, Cyndi Lauper, Stevie Nicks, and Depeche Mode.

"Making a song accessible is not selling out. You are simply doing your job properly by trimming, building, and creating momentum."



**Brian Henry
(Guildford,
London)**

Brian is a highly experienced musician, session keyboard player,

musical director, songwriter, arranger, and producer. He has toured extensively over the last 15 years across the UK, Europe, Japan, South East Asia and America. His career credits include international artists such as Grammy winners Soul II Soul, José Feliciano, Omar, Mark Morrison, Kool and the Gang, Gabrielle, Des'ree, Mica Paris, Natalie Cole, Jimmy Somerville, Lalah Hathaway, Belinda Carlisle, and The SOS Band. For the last seven years, Brian has been the musical director/ keyboard player for the Let's Rock Retro Festival in Europe. He has produced and remixed music for many artists, including remixes by D'Angelo and Method Man, Chanté Moore, and Big Punisher.

"Work hard at studying music, and don't limit yourself to genres or trends. Embrace it all, and hopefully out of that your own signature sound and style will appear. Good luck!"



**ShaoDow
(Guildford,
London)**

ShaoDow (Shaa-ow-dough) is a professional rapper and manga

author, noted for his unique appearance on Radio 1's famous 'Fire in the Booth'. He self-released three albums, which sold more than 25,000 copies; created a

headphone brand; and published a book – all through his own company, DiY Gang Entertainment. He was recently invited into Parliament to speak on behalf of grassroots music venues across the country. In 2017, ShaoDow received the AIM Award for Hardest Working Artist. He has opened for the likes of Wiley, Ghetts, Stormzy, Skepta and more, while his live shows have taken him across the UK, Europe, and Asia.

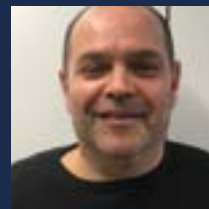
"I guess I'm here to give y'all some advice on how to make a sustainable living from your music. Yes, I've achieved that so far, but I've made mistakes and learnt a lot of lessons along the way. It wasn't so long ago that I was where you are currently, so I'm hoping to save you some time by giving you the benefit of my experience. I'm also here to support the rappers, MCs, and lyricists, and make sure you get some attention too. I'm ALSO here to do ninja stuff. Don't ask me what."



**Nic Britton
(Birmingham)**

For the last 25 years, Nic has been part of the TILT production team. He has

worked on numerous UK Top 40 records, remixes, and co-productions with artists like Paul Van Dyk, Perfecto, Mel C, Jeff Wayne and Dido. His latest remix of U2's "Summer of Love" landed in the Top 10 US Billboard Dance Chart.

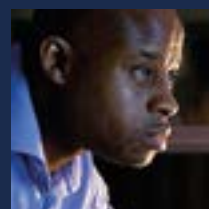


**Darrin Woodford
(Guildford,
London)**

Darrin has worked in the music industry for over 20 years and

specialises in artist development at record labels, music publishers, and management companies. His most notable successes include signing Feeder, Roisin Murphy, Moloko, I Am Kloot, Ray LaMontagne, The Blackout, Funeral For A Friend, Black Rebel Motorcycle Club, Morcheeba, Baby Bird, Utah Saints and the Acoustic compilation series, achieving a number of platinum, gold, and silver albums and top five hit singles along the way. Darrin discovered and managed Jay Jay Pistolet (The Vaccines), and is currently working with Feeder & Grant Nicholas in a management and label capacity while running Discovery and Development for Industry Link at ACM.

"What I love most about the music industry is hearing new songs or a new artist, and then hopefully helping them. That's why I love being at ACM, as I get to do this every day."



**Tony Biggz
(Birmingham)**

Known primarily as Birmingham drum and bass legend MC Biggie, Tony

has shared the stage with electronic music heavyweights such as DJ SS, Chase & Status, Simon Bassline Smith, Ronnie Size, and many more. He has toured extensively, performing at

sold-out festivals across the globe. Tony is a skilled producer, working with up-and-coming UK artists out of his Birmingham-based Zion recording studio. He collaborates with international artists, and has well-established links with projects and artists in Atlanta, USA.

"Your network is your net worth!"

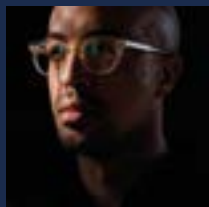


**Ben Scott
(London)**

Whether he's laying down the drums on Ed Sheeran's multi-platinum-selling

album +, co-writing the lead single for American singer Alex Winston's debut album, recording as in-house multi-instrumentalist with award-winning producer Charlie Hugall, or touring the world with exciting new artists, Ben approaches all of his work with huge optimism and energy. Over the past year alone, Ben has been involved with rising Canadian pop star Bülow and the UK's Tom Walker, having drummed for the latter at his landmark 2018 show for the BBC's Big Weekend (among a number of other festivals); played sold-out headline shows with ethereal cinematic-pop star Astraea; and also taken on the role of musical director with London's finest up-and-comers.

"Knowing, but not doing, is actually not knowing. I repeat this phrase to myself nearly every day. In an industry as chaotic as the music business, it's all down to you to make it happen!"



**Jono McNeil
(Guildford,
London)**

Jono provides innovative vocal coaching for a large range

of professional singers, television contestants, contemporary recording artists, and musical theatre performers. His varied portfolio has seen him coaching for The Voice UK and The Voice Kids, among other talent shows, along with his role as a senior lecturer at the ACM. An artist and singer in his own right, Jono has performed with Paloma Faith, Michael Bublé, Josh Groban, Nelly, Jamie Cullum, Lemar, George Ezra, Jocelyn Brown and Reel People to name a few. He has also released three studio albums, and performs regularly. Passionate about creative expression, new sounds, and innovation in singers, he presents workshops and masterclasses for many industry institutions, including The British Voice Association and The Voice Council, and has been featured on the cover of the iSing online magazine.



**Stasys Sliauteris
(Birmingham)**

Stas is primarily a drummer, songwriter, and performer involved in various

rock, blues, jazz, indie, electronic, and contemporary projects. He is currently writing and playing his own material, having graduated with a BA (Hons) in Performance Industries. Stas has long been a regular on the function circuit in Birmingham, and is currently releasing music with his bands Sorry Grace and Whitelight around the UK. His main focus is developing the art of playing drums and synth simultaneously, and he is always interested in experimenting with new gear.



**Matt Twaites
(Guildford,
London)**

Before making his name as a veteran of the London studio scene, Matt

began his career at Metway Studio in Brighton. He has worked with Mystery Jets as a producer, and engineered sessions for the likes of Lily Allen, The Saturdays, Superfood, and The Kooks. He has played bass in The Electric Soft Parade for over 18 years, works as a composer for multiple clients, and also has his own North London studio.



**Mark Taylor
(Guildford)**

Mark Taylor is a keyboard player and musical director. He started his

career playing with The Lords of the New Church and The Alarm, touring extensively around the world. He worked as musical director for Sinead O'Connor on her Nothing Compares 2 U tour, and then joined Simple Minds, taking on keyboard duties for nearly three decades. Mark was asked to play on Elton John's album The One, and joined Elton on a two-year tour as a second keyboardist. He has also played with artists like Echo and the Bunnymen, The Cult, and Jimmy Cliff, and has had a long association with Belinda Carlisle. His session and writing work includes Robbie Williams, Chris Difford, Marti Pellow, and Mark Knopfler to name a few. Mark recently worked with Mick Jones and Rotten Hill Gang.

"Songwriting is a job – so let's go to work!"



Shea Stedford

Shea has been a producer, DJ, and engineer with over ten years of industry experience. He

holds multiple DJ residencies across Europe, and has worked for production houses such as Xenomania and Jiant whilst engineering in studios including Streaky Mastering and Chapel Studios. He has engineered for artists including

Little Mix, Girls Aloud, The Saturdays, MNEK, Donae'o, D Double E, Jakwob, Miranda Cooper, Jodie Aysha, Laurel, and Sherry Davis, and produced for labels such as Universal, Warner Chappell, Boost, and Counter Music. SShea is now producing liquid drum and bass under the alias Ikлектix and ambient bass music for library sync purposes, with ongoing syncs for networks including BBC, BT Sport, Discovery Channel, ITV, Channel 4 and Channel 5.

"If you want to learn from real-world industry professionals, choose ACM."



Kaya Herstad-Carney

Kaya comes from Norway, and developed her career to become an

established artist with a track record of performances including the Royal Variety Show, BBC Songwriting Showcase, and Liverpool Sound City, working with artists such as Seal, Bon Jovi, and Ringo Starr. She toured as a solo artist and with her band, Science of the Lamps. She has appeared alongside Brett Anderson (Suede), Noah and the Whale, The Wombats, Lamb, The Farm, and John Grant. Her songs have been included in plays and feature films, which won her three awards and six nominations. She has become a highly sought-after vocal coach over the past ten years, and specialises in artist development.

SKUNK ANANSIE



Message from Ace

As Director of Creative Industry Development here at ACM, I'm able to create the perfect connection between what the creative industries need right now and how we feed the most up-to-date industry insights into the curriculum in real time, while providing opportunities for students to learn by doing and mould and activate their future careers while they study at ACM.



Skunk Anansie independently released our 8th LP in January this year after completing a successful press tour of Europe. We are now about to start writing the next LP before embarking on

a major European tour – and we have been able to forge a long-standing and successful career by embracing industry changes and using all the tools at our disposal, both within and around us, to create a self-sufficient operation fuelled by a variety of income streams.

Creating a sustainable career in the music industry has always been my thing. And after 25 years strong, I think the proof is in the pudding. A good portfolio and transferable skills are key to this. Understanding the business you are in and how to navigate it to derive a working income is an essential part of it too, as well as future-proofing yourself to survive the constant change in demand and new opportunities ahead in the industry.

Being part of an industry panel at a songwriting camp or being able to provide opportunities heading up the Industry Link department for students afterwards is a rewarding and fulfilling part of my job here at ACM.

My motto has always been: if someone else can do it, YOU can do it!

Ace

Director of Creative Industries Development



SPOTLIGHT ON:

The Role of the Modern Songwriter

The role of the modern songwriter as a storyteller, a reporter of history as it is being written, and an artist who captures aspects of the human condition as we embrace the thrills and perils of social media, political changes, and constant cultural evolution as worlds collide and flourish, has never been more important. Collaboration is key to great songwriting, whether that concerns a group of people in a single room, a pair of co-writers sharing ideas over email, or a solo writer requesting critical feedback from other musicians and writers whose opinions they trust.

Being open to ideas and taking the time to explore the message and ideology of the lyric is also important when collaborating – especially when considering the target audience, the language used, potential radio edits, political sensitivities, and the responsibility of influencing fans and young listeners. The modern world can change almost beyond recognition in an incredibly short space of time, so being in tune with the vibe of the present moment is essential. Open eyes and a mindful attitude are just as vital as open ears and imagination.

It's also important to acknowledge where each song idea came from, and

for all those involved to be in agreement as to how songwriting splits should be shared. This should ideally be taken care of at the earliest stage of the songwriting process. The music business is often painted as a harsh and ruthless world, and with good reason – but a little goodwill and empathy can go further than you might think, and even be the key to a sustainable long-term career.

Many songwriters don't want to think about the money they'll make from a song while they are creating something from the heart – but considering audiences, commercial appeal, and the value of spreading messages of hope, love, or frustration to as many people as possible will stand you in good stead for success and a long career.

A solid song that easily translates across genres, contexts, and instrumental arrangements can be covered by different artists and ensure further income, kudos, and popularity.

However, there are no guarantees or rules – it's about capturing the zeitgeist and timing of the release of the track, and the size of the impact that will guarantee longevity and repeat plays.



SPOTLIGHT ON:

A Songwriting Camp

A typical ACM songwriting camp would be held over one or two days, often with a theme or specific genre focus. Sometimes we would be working to up-to-the-minute industry briefs for the world's leading artists looking for new songs, other days we would be encouraging experimentation, mixing diverse genres and vocal styles.

For one-day camps, the order of the day would start with a welcome and introduction, setting out the parameters, etiquette, and schedule, and placing the students into small groups of artist (singer/rapper), producer, and songwriter (lyricist/topliner).

The groups will then move to their breakout spaces, set up by tech services students, which would include a Mac with latest versions of industry standard DAWs, a condenser mic, stage piano, guitar and writing materials.

During the day and breaks, industry guests are invited to meet our students to give advice and critical feedback, and the day ends with a playback celebration, with final comments from the ACM team and industry panel to help the teams assess and reflect, and actions given to continue fine-tuning their work, some of which would hopefully be at a level high enough to actually pitch to industry opportunities.

Business students would be involved in the planning, links to industry, artist/producer/songwriter liaison, and following up the results and possible placement.

Musician students would be helping on the writing day as session musicians, or in other workshops connected to the camp, preparing live arrangements for additional studio recordings or live performances.



SPOTLIGHT ON:

Benefits of Collaboration

Inspiration

Collaboration allows us to feed off others' inspiration and creative energies, which act as catalysts for our own creativity.

Learning

There is no better way to develop your craft than actively learning from others in a practical and hands-on environment. People will give their tricks away during a session – and you can learn to master those tricks too.

Communication skills

The ability to communicate with others in a non-aggressive way, and adapt your style of communication in order to connect with different personalities, is intensified in creative collaboration. Precious ideas and big egos can call for great diplomacy. Furthermore, the musical language of the extended collaboration group enhances communication skills across all disciplines, helping students internalise the 360-degree language of project development.

Diversity

Collaboration increases your chances of creating completely new material, and can enable you to work in different musical genres. This allows you to expand your creative toolbox, while working with talented and interesting characters whose skillsets complement your own.

Time management skills

As every project has a specific deadline, writing camps help instill the importance of time management in the creative mind. They also provide

the perfect framework for students to develop a disciplined work ethic and crucial organizational skills.

Commitment

Dependability and commitment to a shared creative endeavour can promote harmonious workflow, and create a sense of balance in terms of the distribution of input, making it more likely that an ongoing partnership will be formed in the process.

Decision making skills

During collaborative sessions, decisions must be based on the bigger picture and not one's personal preference. This is particularly important when working to a specific brief that requires a specific outcome. Decisiveness itself is equally vital; a group's inability to make decisions can quickly lead to a lack of flow and a loss of collective confidence.

Flexibility

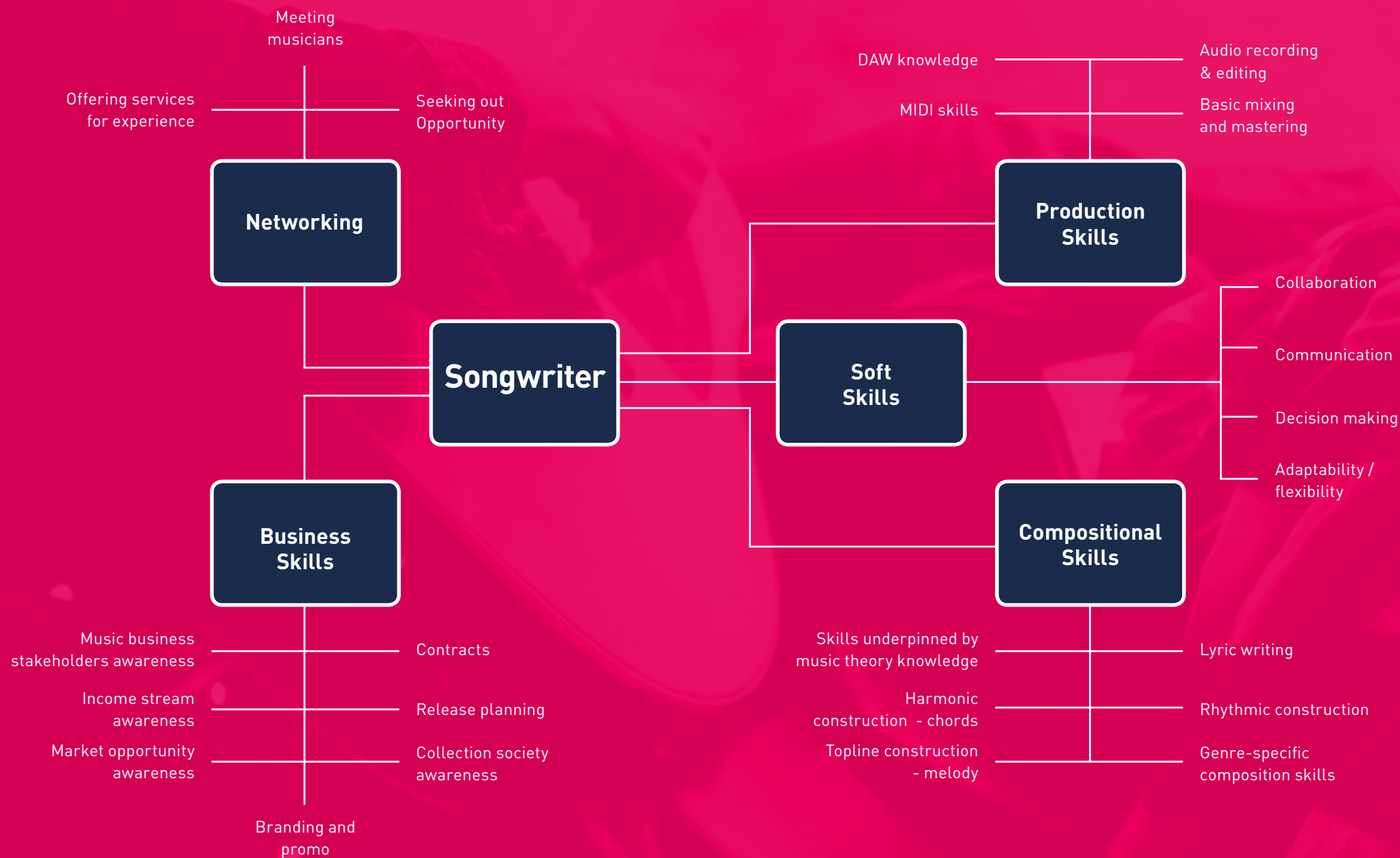
Flexibility and adaptability are not always inherent skills in the songwriter's toolbox – but they are valuable when aiming to achieve a defined goal in a collaborative environment.

Politics

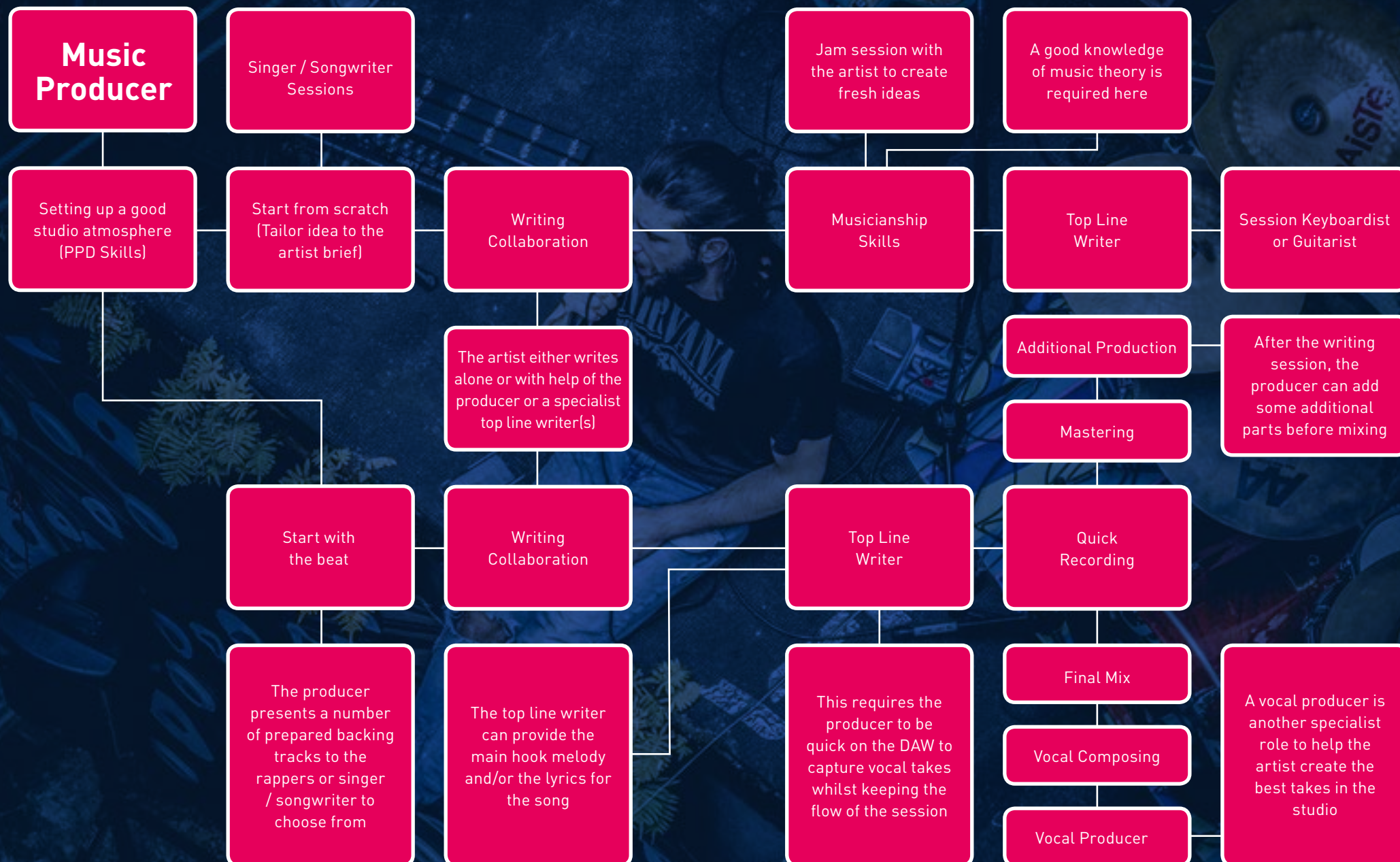
Songwriting camps expand your industry network by helping you to meet new collaborators with their own networks – as well as labels, managers, publishers, etc. The chances of becoming a part of someone else's journey to success are increased through this expanded network.

SPOTLIGHT ON:

Anatomy of a Modern Songwriter



A Production-led Writing Session



SPOTLIGHT ON:

Cross-Pathway Collaborative Writing Camps

ACM's collaborative writing and production camps are designed to facilitate learning for students across pathways. The camps will replicate industry practice, with a view towards maximising the potential of work by combining multiple skillsets and expertise, while linking to project-based assessment. The individual pathways will each be connected through the camps as laid out below:



Business & Innovation

Business students will source, develop, and conceptualize briefs. They will also make the presentation at the start of the camp, outlining the briefs and discussing the business aspects of collaborative work, including writing splits, PRS, PPL, production contracts and publishing considerations. Each writing/production team will have a Business & Innovation student as part of the team, as an advisor/consultant in relation to project development. Under the mentorship of ACM camp mentors, Business & Innovation students will also provide A&R feedback at the playback stage, and then again at the debrief stage after external project completion.

Producer

Production students will be collaborating with creative artists and musicians to produce a piece of music according to the brief set by Business & Innovation students. There will be two producers in each team, so as to extend the learning curve both in terms of technical/creative skills and collaborative/personal development skills. Producers will be expected to include two live instrument components within the song/recording, so as to facilitate musician involvement and to develop the language of music and collaboration. They will also record the vocalists. In line with real-world practice, the producers will finalise editing and post-production following the camp, to a specific deadline ahead of the debrief.

Musician

Students on the Musician pathway will take part in the recording process, providing their skills and insights to the writing teams. This will call upon their session skills across multiple genres, alongside the development of soft skills in a collaborative environment. Further provisions will be made for musicians and singers through session skills / improv workshops.

Creative Artist

Creative artists, alongside producers, form the core of the writing teams, leveraging their songwriting skills to meet the requirements set out in the brief. Songwriters will, where possible, be matched to writers with complementary skill sets, i.e. topline melody writers with lyricists or music composers. Creative artists will collaborate with producers to design a time management plan for project completion along with business mentors.

Technical Services

Technical Services students are on hand throughout the various sessions, providing technical support. They will ensure all writing and recording sessions run smoothly from an equipment perspective. They will also take responsibility for setup and sound for the live playback at the end of the camp. From a learning perspective, Technical Services students experience a practical scenario wherein they can hone their skills.



SPOTLIGHT ON:

Metropolis

What do Adele, Queen, Kendrick Lamar, Amy Winehouse, Drake, The Rolling Stones, George Michael, Michael Jackson, Elton John, Noel Gallagher, Harry Styles, Paul McCartney, Madonna, and Mark Ronson all have in common? They are just some of the many global artists who have made music at Metropolis Studios. Established in 1989, Metropolis – located on London's Chiswick High Road – is Europe's largest studio complex, where over 50% of the UK Top 40 Chart is mixed, mastered, and/or recorded in an average year.

Thanks to the fact that our organisations share a Chairman, ACM students enjoy an access all areas pass to Metropolis for live performance events, industry

conferences, and recording during downtime. Production students at ACM also get the chance to visit Metropolis for bespoke masterclasses and events, where Grammy Award-winning engineers such as Liam Nolan and Paul Norris explain recording techniques for live instruments such as drums and piano, as well as mixing masterclasses involving hands-on desk and audio equipment instruction. There are also session sittings and masterclasses with our Grammy Award-winning mastering engineers in their personal studios as well. Subject to availability, masterclasses from industry professionals held in the upper floor bar area, covering such topics as sync, A&R, and general music business advice related to individual career pathways, are included during these visits.

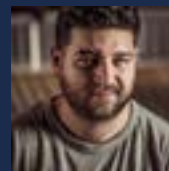


Meet The Team



Paul Norris - Chief Engineer GRAMMY Award, Rihanna's 'Unapologetic' album. Zayn Malik, Alicia Keys, Gorillaz, Ed Sheeran,

David Guetta, Jessie J, Jess Glynne, Black Eyed Peas.

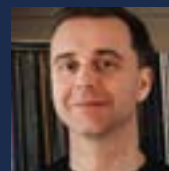


Liam Nolan - Engineer 2 GRAMMY Awards, Adele's '25' & 'Hello'. Adele, Clean Bandit, Ellie Goulding, Kylie Minogue, Paloma Faith, Rita Ora.



Tony Cousins - Mastering Engineer Music Producers Guild 'Mastering Engineer of the Year'. Robbie Williams, Seal, Suede,

The Verve, Massive Attack, Peter Gabriel, Bat For Lashes, Alfie Boe.



Matt Colton - Mastering Engineer Music Producers Guild 'Mastering Engineer of the Year'. Arctic Monkeys, Thom Yorke,

Manic Street Preachers, George Michael, Coldplay, Aphex Twin, Hot Chip, Muse, Peter Gabriel.

"If you want to learn from industry professionals who live and breathe the creative industries every single day, choose ACM."



John Davis - Mastering Engineer Latin GRAMMY - Best Latin Pop Album: Jesse & Joy - Un Besito Mas. Music Producers Guild

'Mastering Engineer of the Year'. The Killers, Led Zeppelin, U2, Royal Blood.



Tim Young - Mastering Engineer GRAMMY Award, The Beatles's 'Love' 5.1 Surround. Music Producers Guild

'Mastering Engineer of the Year'. TEC Award for Madonna's 'Music' and The Beatles' 'Love' 5.1 Surround.



Alex Robinson - Studio Engineer Chris Rea, Elton John, Bullet For My Valentine, Pharrell, Mary J Blige, Emeli Sandé, Kelis,

Mark Ronson, The Script, Nick Jonas, Will.i.am / Sting & Peter Gabriel, Tinie Tempah.



Message from Metropolis CEO Richard Connell

My name is Richard Connell, and I am the CEO of Metropolis Studios and a member of the leadership team at ACM.

When I was about 18, I realised that music was the most important thing in my life, and I wanted it to be my job as well. So I totally understand the sheer passion that drives this ambition. For me, it began a career in music that has spanned over three decades.

I have worked exclusively on the label side of the business, from small independents all the way up to major corporations. During this time, I was Vice President of Marketing for Columbia Records, General Manager for the Sony Commercial Music Group, CMO of Sony Music UK, and Managing Director of Epic and Associated Labels. I have worked with many acts from the Foo Fighters to Kings of Leon, Beyoncé, Pink, Bob Dylan, and One Direction, taking creative visions and broadcasting them to the widest possible global audience. My role within the leadership team at ACM is to bring all of this experience and network to the curriculum, and make sure that we not only remain relevant, but also support, enhance, and encourage our students' passion – the same passion that drove me – every step of the way.

My experience of running hugely effective marketing teams, delivering global marketing campaigns on

multiple projects, means that I understand what creative businesses need: Creative problem-solvers and innovative thinkers who can operate in a highly volatile environment, equipped with the smarts required to evolve and adapt. At ACM, we prepare our students for this reality, thus future-proofing their careers.

The industry itself is deeply embedded into the ACM curriculum, creating a unique structure that facilitates extremely valuable educational experiences. Every week, the leadership team meets to discuss new developments in the industry and ways of reflecting those developments in our classrooms that very week. It's real-world learning by doing, in real time – and this up-to-the-minute topicality reflects the quick, flexible, and incredibly innovative nature of the creative industries.

We need to keep pace with the creative industries in order to prepare our students for the speed at which they must operate in professional creative environments. ACM's curriculum is different from other educational options. It's creative, not conventional, and delivered by an institution that is itself geared for fast-paced changes.

Change by its very nature is the one thing you can count on when working in the creative industries, especially music production. I am proud that change is something an ACM student is encouraged not only to embrace, but also to lead. The one way to predict the future is to invent it.



SPOTLIGHT ON:



Metropolis Blue

Metropolis and ACM have created an exclusive record label initiative called Metropolis Blue, which is designed to support all students who want to release music.

Metropolis Blue is run entirely by the students, for the students, across all pathways, and is split into divisions and roles to reflect the workings of a real working label. From A&R to PR, design, promotion, booking, law, and more, there is a role for everyone – ensuring that our students are learning by doing, in line with the ACM ethos.

We hold bi-weekly label meetings alongside A&R workshops to discover new talent, aided by the ACM Discovery and Development team. We hold showcases each term, and

keep industry aligned with our plans, discoveries, and releases.

We work hand in hand with all major labels and distributors, as well as platforms such as Spotify, enabling us to have a direct and consistent link into industry.

Each division of the label has a real-life industry mentor, and we hold regular Metropolis Blue workshops and masterclasses for the team so they receive expert guidance, knowledge, and experience from a plethora of real-life working professionals.

Metropolis Blue is a truly fantastic incubator for both creative and business talent.

SPOTLIGHT ON:

Facilities & Sponsors

“Immerse yourself in world-class facilities at ACM.”

ACM is proud to have formed strong industry partnerships with leading manufacturers and key brands at all of our campuses. These partnerships and relationships extend further than the provision of great gear for students to work with in classrooms and studios. They also involve knowledge exchange, placements, masterclasses, employment, and the process of feeding each partner’s state-of-the-art technology directly into the curriculum through co-written modules and electives with our top industry focussed educators.





SPOTLIGHT ON:

Girls I Rate Songwriting Weekender

Founded as a movement to create a platform for women and girls to let their creative voices be heard, Girls I Rate was devised to bring influential creatives together to form a stronger female presence within the music industry. Its founder, Carla Marie Williams, is a Grammy-nominated songwriter who has collaborated with some of music's biggest names, including Beyonce, Britney Spears, and Sigma, to name a few. In 2018, the movement opened its doors to female songwriters aged 16-30 for a two-day songwriting weekender. A selection of ACM's very talented girls were hand-picked to attend the workshop, and were also met with a mixer hosted by

BBC 1XTRA & SBTv's presenter Nadia Jae. Songs constructed by the girls at the workshop were then listened to by a crowd of A&R executives, publishers, and managers. The weekender's purpose not only empowered the future of females within the industry, but was also a once-in-a-lifetime opportunity to learn from the very best.

"I want to give girls across the world as many opportunities as possible that I didn't have growing up. I want to encourage more women to pursue their dreams, and help decrease the imbalance of female songwriters and producers at PRS, which is currently 17% female." **Carla Marie Williams**



SPOTLIGHT ON:

Discovery & Development

Learning by doing

ACM's Discovery & Development is the real-world music industry experience where students aspiring to be artists and music industry execs learn to scout, manage, and promote the newest and brightest ACM talent.

What you'll get out of it

The aim is to create the real-life experience of managing and launching the career of an artist, giving students first-hand knowledge of working in the music business. Also, if you are an ACM act, you will get bespoke mentoring to help you develop your talents and promote your music.

How it works

D&D is extracurricular, will take place throughout the year, and will involve a variety of tasks including putting on gigs, industry showcases, photo shoots, and creating video assets, websites, and marketing plans. It is mentored by Darrin Woodford, who has signed and launched a host of Gold and Platinum-selling artists. Over the last few years, our panel of D&D industry guests has included senior executives from Columbia, BMG, Universal, Kobalt, Ministry of Sound, PIAS, PledgeMusic and Republic of Music, which has led to exciting industry opportunities.



SPOTLIGHT ON:

ACM industrylink

Industry Link is an essential part of the learning experience for songwriters at ACM, helping students to develop their writing, performance, and networking skills. We host regular songwriting camps, during which tutors can help shape ideas into hits by providing expert feedback and hands-on help.

If you're looking to hone your performance skills and kick-start your career, you'll be pleased to hear that Industry Link work with music and events venues local to every ACM campus, including The Boileroom (Guildford), The Cavendish Arms (London) and Asylum (Birmingham). We also run weekly acoustic/songwriter nights at Jamie's Italian in Guildford, as well as development workshops such as the Lightbulb Sessions, where students can get advice in a more personal environment.

Networking is essential when pursuing a career in the music industry, and forms a key part of the ACM experience. Industry Link has set up partnerships with the BBC, Tileyard Studios, and many more industry institutions in order to offer our students unique opportunities to rub shoulders with music industry professionals, including artists, managers, and agents. We can also offer advice on release plans, digital service providers, rights management, and anything else you may be struggling with.

With a department made up of active and highly connected music industry professionals, we will always be able to guide you throughout your musical journey at ACM!

SPOTLIGHT ON:

Songwriting Career Options

Here are just a few examples of the many career paths related to the songwriting role in industry.

- Singer-songwriter / artist-writer
- Songwriter in a band
- Writing to a brief for others
- Topline writer
- Lyricist
- Sync / TV / Ad music composer
- Film score writer
- Library music composer
- Staff writer in publishing company
- Musical composer
- Jingle composer
- Installation / exhibition music composer
- Freelance songwriter
- Songwriting coach





Student Testimonials

"The Songwriting Camp was such a great experience for me. I enjoyed every single second of it, and I 100% would take part again and recommend it to any of the songwriting students at ACM who have yet to attend. The day definitely taught me about coming out of my comfort zone in terms of being diverse and trying new genres. My group chose the K-Pop brief, and it was honestly one of my favourite sessions. The energy and communication between myself and the rest of the team was great, and I would totally work with them again. We also received great feedback from the industry panel, which was really encouraging for us."

Kadian Foster

"It was a fantastic experience, absolutely loved it. I met new people and made great connections. Sign me up for the next one and I'll be there!"

Jade Sardinha

"I had a really good time yesterday. The producer I was teamed with and I found we worked really well together, and complemented each others strengths and weaknesses – so we're planning on doing some more projects together going forward. Hearing everyone's tracks at the end of the day was also a really good way to hear different vocalists, to keep in mind for songs I might want to pitch in the future."

Jessica Newson

"I really enjoyed the Catalyst Songwriting Camp as it was great to work collaboratively with new people and to get the chance to see what real world briefs are looking for. It was such a great opportunity."

Mica Bernard

"As a second-year Creative Artist at ACM, it was a privilege to be a part of the Catalyst Songwriting Camp. It was such a great opportunity to collaborate with other new creatives on real-life briefs that allowed us all to gain professional industry experience. I will definitely be attending the next one!"

Bethia Ward

"Thanks for having me on the Catalyst Songwriting Camp again, it was another great experience and opportunity! My group worked really well together, as we found skillsets we lacked individually, we had as a group, and this helped us make a great product. Throughout the day, all tutors proved to be helpful by making sure we were on track, and gave small suggestions, although they didn't over-guide us. The industry guests for the day gave great feedback, and it was nice to have a chat with them."

Samuel Towner

"I really enjoyed the Songwriting Camp and would love to take part again, should the opportunity become available. I'm still working with both the people I met there, and they're incredibly talented!"

Mari Dangerfield

We are ACM

WE ARE INDUSTRY

Industry-led masterclasses

Internships and work placement programme

Monthly industry networking & events

WE ARE THE EXPERTS

Hand-picked tutors, all dual professionals with expertise in their respective sector of industry as well as education

Industry Leadership Team, immersively connected to the creative industries

WE LEARN BY DOING

Metropolis Blue – Our student-run record label

Podcasts – Facilitated by our student team, an integral part of education and wellbeing

Radio – In-house community radio station

Internship and work placement scheme

WE EARN BY DOING

ACM Production Library – Earn as you learn with our new online production portal

WE ARE ALTERNATIVE

Pioneering two-year accelerated degrees (Guildford, Birmingham)

Our Extended Diploma courses are worth the equivalent of 2 A* grades at A-Level

WE ARE INNOVATIVE

Collab: Our brand new creative networking and collaboration app

WE PROVIDE GREAT PASTORAL CARE AND SUPPORT MENTAL HEALTH

Award-winning Student Services team

Mindfulness and wellbeing integrated within the curriculum

WE ARE ON IT

We are synchronised with real-world industry opportunities and key events

Modules are constantly updated and developed on an ongoing basis

WE HAVE WORLD-CLASS FACILITIES

Multiple recording studios, post-production suites, practice spaces, lecture theatres, and MIT suites

State of the art equipment provided by brands such as Apple, Fender, Yamaha, Roland, Tama, Audient and Marshall, to name a few

Metropolis Studios, London – Europe's largest independently-owned recording studio complex

The Electric Theatre, Guildford – A 210-capacity auditorium kitted out with an HK sound system, staging, drum risers, and tiered seating

WE ARE PERSONALISED LEARNING

We treat our students as individuals

Our unique curriculum offers over 160,000 unique module combinations

We build bespoke study programmes for every student, based on their background and personal goals

WE ARE COMMUNITY

Comprehensive outreach programme

Community events and work placements

Charity projects

Lyricist
 BV **Music** Jingle
 Session singer Choral
 Topliner Microphone Ensemble
 MD **Vocal producer**
 Songwriting Tutor **Band**
Songwriter Musician Vocal coach
 Soundtrack **Collaboration** Artist Development
A&R
Vocalist Melody
 Arranger Harmony
Publishing
 Lyrics
 Studio
 Amp
 Creative
 Composer
 Beats

creative. industries. education.

ACM the academy
 of contemporary
 music

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