

# The Future of Music Production Is Here, Now...



**ACM**

the academy  
of contemporary  
music



# Contents

Foreword .....	4
The Leadership Team .....	6
Spotlight On: The Leadership Team (Production) .....	8
Interview With Marwan PKA King Tut .....	10
Meet The Production School Team .....	12
Production Tutors .....	13
Spotlight On: The Role Of The Modern Producer .....	16
Spotlight On: What Will You Learn? .....	19
Spotlight On: Electives For Producers .....	20
Deconstruction Of A Final Production .....	22
Anatomy Of A Successful Producer .....	23
Spotlight On: Cross-Pathway Business Education .....	24
Spotlight On: Brands .....	26
Spotlight On: Podcasts .....	27
Spotlight On: Musical Directors .....	29
Spotlight On: Arrangement .....	31
Spotlight On: Production Career Opportunities .....	41
Spotlight On: Metropolis .....	34
Message From Metropolis CEO Richard Connell .....	37
Spotlight On: Roland Room Artist Centre .....	38
Spotlight On: Pioneer DJ Room .....	39
Spotlight On: Facilities & Sponsors .....	41
Spotlight On: Metropolis Blue .....	42
Spotlight On: APE (Audio Production Event) .....	43
Spotlight On: Industry Link .....	44
Spotlight On: Discovery & Development .....	45
Spotlight On: Songwriting Camps .....	46
Production Student Interview: Ethan Ramsay .....	49
We Are ACM .....	50

# Foreword

Dear Prospective Student,

My name is Kainne Clements, and I'm ACM's Executive Chairman and owner.

ACM is a totally unique institution that provides a real-time and immersive industry-based education, compiled and delivered by a collaborative community of artists, creative industries professionals, researchers, and learning support specialists.

This is a mix that you will not find in any other educational establishment.

My background is technological, creative, and entrepreneurial. My passions are education and the arts. 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'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.

The creative sector is responsible for more than one in nine new jobs created in this country, and contributes more than £100 billion to our economy.

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.

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.

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 (PRODUCTION)



## 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."*



## Shea Stedford

Background: Producer & engineer, Girls Aloud, The Saturdays, Amelia Lilly

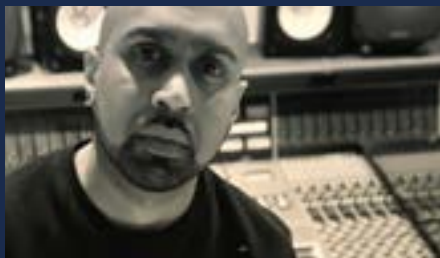
**Best advice:** *"As a former student, the ACM experience played an essential part in my success."*



## Paul Russel

Background: Producer (Lana Del Rey), composer (BBC, MTV, Discovery Channel)

**Best advice:** *"As a producer, you are the sum total of the music you listen to."*



## Ashwin "Smash" Seegobin

Background: Producer/engineer, Precision Productions, Machel Montano, Bunji Garlin, Charly Black

**Best advice:** *"Working in a collaborative manner is needed to deliver industry-standard music."*





### **Marwan PKA King Tut**

Background: Diamond-selling producer, Jessie J, Professor Green, Wretch 32, Chip

**Best advice:** *“Stepping out of your comfort zone is crucial to the art of learning.”*



### **Nic Britton**

Background: Mix engineer/producer, Paul Van Dyk, Laurent Garnier, Mel C, Jeff Wayne, Dido

**Best advice:** *“Keep ahead of current trends and up to date with the latest versions.”*



### **Tony Briscoe**

Background: Mentor & producer, Craig David, Beverley Knight, Artful Dodger, Sony ATV, Peer Music

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



### **Professor Stretch**

Background: Producer, remixer, Eric Clapton, All Saints, Gary Moore, Groove Armada, Dance Conspiracy, XL Recordings

**Best advice:** *“Add as many strings to your bow as possible.”*

Meet the other leadership team members on our website: [www.acm.ac.uk](http://www.acm.ac.uk)

## Leadership Team

### Interview with Marwan PKA King Tut



ACM is proud to welcome Marwan PKA King Tut into our incredible community of tutors, students, and staff. Whether hopping between London, L.A., and Europe; shattering stereotypes while exploring a hugely diverse range of musical styles, from hip-hop and rock to pop; or working with artists as high-profile as Jessie J, Ella Henderson, and Professor Green, Marwan has consistently proven himself a musical force to be reckoned with. Read on to start learning from an exceptionally knowledgeable expert...

#### **What have you been working on recently?**

Currently I'm working with and developing new acts. I'm in the studio with an amazing rapper/singer, working together to mould his sound. I'm also working with an incredible indie band. I think it's great to be able to work across genres; it keeps things exciting and challenging.

#### **What are some important things students on this pathway need to learn and know?**

Producers need to have at least a basic understanding of music theory. The more advanced the better. You can never know too much, in my opinion, and you should be continually learning and progressing your skills. Communication with artists and collaborators is key, otherwise you can easily ruin relationships and blow sessions. This is not only about people skills, but also the "music language". Being able to adapt to certain situations is truly a lifesaver. Basic keyboard skills, and/or other instruments. Although this may not

be essential if you want to become a somewhat successful producer, I believe there's no way this can hinder your progress. It will definitely help you move across genres, and speed up the process of making and writing music. An understanding of sonics and sound. Production is all about the final product, even if you're not necessarily mixing and mastering. You should understand these processes, because if you do understand them, you can translate this to the engineers so they can clearly see your vision. Sometimes you're not even writing any of the song or music, and your sole purpose is to make it sound how you want it to sound, and bring out yours and the artist's vision.

**Which skills/attributes have been integral to your success?**

Aside from all the skills I previously mentioned, having a good team around you. Remember, everyone should serve a purpose. They're there to help progress your career. Focus on picking who you work best with, i.e. writers. Finding an artist, not always trying to get a cut with the biggest artist. You come up with an artist or writer, and everyone wins.

Knowing and accepting when your music is ready. You can overdo it sometimes, and also miss the mark. Sometimes it's just not good enough, and accepting this only leaves you with room for improvement. Always aim to better the last song you made.

**How are you bringing your skills and knowledge to the leadership team?**

I'm here to help people in genres that are not necessarily represented as

much in the education system. At the same time, I'm working across all popular genres in today's music scene. I can show the students how things they may not necessarily care about learning right now are actually really important. Looking at my younger self, I know how important the message can be from people that you feel you can relate to, and who have more of an understanding or involvement in the genres that you're personally interested in.

**Which tips would you give to yourself as an 18-year-old?**

Listen more! Believe that things you're getting taught are actually important, and you need to know them to be successful. If I had listened, I wouldn't have had to learn some of those fundamentals by myself and on the job. Learn the keys. It saves so much time in sessions, and can only be beneficial no matter what anyone may think.

Learn more about the business side of things. This will save you from signing bad contracts, which can hinder your career greatly. If you understand the roles of companies like PRS, ASCAP, and PPL, you'll know what to expect from them, and how to get what you deserve from a financial standpoint. Understand the role of your management team or publisher. Then you know who's best for the job and who can progress your career. These people are in place to push your career to new heights.

Knowledge truly is power in this industry, and what better place to gain it than ACM?



## Meet the Production School Team

Here at ACM, we are extremely proud of our diverse and multi-talented team of Production tutors, who you can meet at our campuses in Guildford, London, and Birmingham. They come from a wide range of backgrounds, have become experts in their respective fields, and possess an impressive wealth of experiences, insights, and vital industry knowledge. They know from first-hand experience what it's like to make a living from doing something they love, and continue to interact with the industries you're aiming to work in, bringing all the latest industry-relevant updates into ACM classrooms in real time.

Your creative industry aspirations are their life-long careers. What better role models could we offer?

# Production Tutors



## **Mark Brocklesby (Guildford / London)**

Mark Brocklesby is a recording/mix engineer and producer with

various credits in music and film post-production, including IMDB and BFI credits relating to films like 'Powder' & 'My Lonely Me'. After starting out as a drummer, Mark has worked with many artists from around the world including Mosi Conde, Jenny Bae, and The Red Paintings.

*"Trends come and go, but the building blocks of a good production are, at least in part, based on knowledge and good practice."*



## **John Gallen (Guildford)**

John has spent over 35 years in many areas of the music industry, from

sound engineering to production, composition, and sales, working with a plethora of major recording artists including Queen, Motörhead, Uriah Heep, The Damned, Simply Red, Go West, Boy George, Billy Ocean, Rick Astley, and Maxi Priest. In 1987, John discovered and managed young singer-songwriter Beverley Craven, and within a year, Craven secured recording and publishing contracts with Sony and EMI Music, selling over two million copies of her debut album. John has

worked extensively in London, New York, Munich, Tokyo, Paris and the West Indies, and has also undertaken live concerts and television events in Europe, Japan, and China.

*"It gives me great pleasure to pass on the experience and knowledge I have gained throughout my career to the next generation of music producers and artists."*



## **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 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.



## **Craig Lowe (Guildford)**

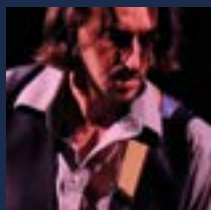
After a decade of playing for a number of artists (including Zemfira, Salute, and

Bülow), Craig decided to introduce his own music. It's known for its meticulous production and combination of retro



and modern sounds, and has been influenced by old-school techno, dance, electronica, and modern electro.

*“Always be true to the music you are creating and producing. Keep an open mind and open ears. Always seek new sources of inspiration – and buy more synths!”*



**Francesco  
Lo Castro  
(Birmingham)**

As a musician and producer, Francesco works in the studio and

tours across the world with several artists, including international multi-platinum seller Patrizio Buanne, Blue Note best-selling act Us3, and two-time Grammy winner Eric DeFate. As an artist/producer, he has released six albums to date – including ‘Chasing Beauty’, which is in the “All Time Top 200 Downloads” chart on All About Jazz USA.

*“Study, learn, practice, create, repeat – and be professional. Throughout my 20-year professional career, I’ve always found that this is the best way to be ready when the opportunities of a lifetime come along, and that’s how I managed to grab them.”*



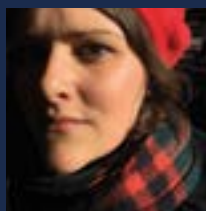
**Ben Davies  
(Birmingham)**

Ben holds a Bachelor of Science in Music Technology from Staffordshire

University, and was also awarded a

Music Technology Masters degree as well as a PGCE teaching qualification. He teaches Higher Education students, and is currently the course lead at our ACM Birmingham campus. Ben writes music, records, and produces from his home studio. He is also actively involved in performing at various music projects, concerts, and events as a drummer, bass player, and vocalist.

*“Keep your mind open to learning from whomever you come across. Everyone knows something you don’t.”*



**Lucy Harrison  
(Guildford,  
London)**

Lucy is a composer and sound designer, specialising in

interactive sound. Her recent work includes sound and music for an immersive art event in partnership with the National Trust; a motion-sensitive sound installation for Girlguiding at Alexandra Palace; an interactive library as part of a theatre production in Clapham; and an interactive blanket fort in East London. Lucy has a PhD in Composition from Royal Holloway, University of London, having previously studied at Durham University.

*“I like working with abstract sounds within my music. I think it’s important to listen closely to the musicality of sounds that you hear every day, like traffic on the street and sounds in the kitchen. It can add unexpected rhythms and melodies to your work.”*



**Charlie Morland  
(Guildford)**

Charlie is a professional guitarist who performs for many of the industry's

biggest names, including Sir Tom Jones, Candi Staton, Mavis Staples, Molly, and Young Voices House Band. He has toured extensively with Island Records artist Josh Osho, performing support slots for The Script, Jessie J, Rizzle Kicks and Emeli Sandé, as well as undertaking many sold-out headline shows across Europe, radio tours, television shows, and studio recording sessions. Most recently, Charlie recorded guitars and engineered music for use in adverts by Land Rover, Jaguar, the Co-op, and Virgin Trains.

*“Be an easygoing and likeable character who is well prepared, punctual, and hard-working.”*

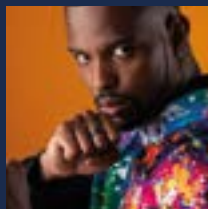


**Bob Earland  
(Guildford)**

Bob is an engineer, producer, and musician with over 15 years' experience in the

music industry. He works between several studios, and his credits include albums by Roots Manuva, Wiley, Kate Tempest, and Speech Debelle, as well as live performances with Clor, Jackknife Lee, and his own projects. In 2013, Bob became involved with the Radiophonic Workshop, where he provides technical support, plays percussion and modular synthesiser for their live shows, and is currently working with them on new

material. Much of his work explores the use of analogue, digital, and granular synthesis, as well as found sound and tape manipulation techniques, creating many of the sounds using self-made or modified equipment.



**ShaoDow  
(Guildford,  
London)**

ShaoDow (Shaaow-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.”*



SPOTLIGHT ON:

## The Role of the Modern Producer

Contrary to popular belief, there's much more to being a producer than just creating a backing track or operating a mixing desk. Due to the rapid advancement of music and technology over the last decade, the role of a producer has changed dramatically and diversified to put the producer centre-stage, often as the artist in their own right.

Producers in the 21st century are just as likely to be songwriters, composers or artists themselves as they are to be the engineers behind the desk. What is important to enjoy a sustainable portfolio career in the music industry is to have a diverse range of skills which can be applied to a number of creative tasks. You're expected to run and understand your own business, create your own network, activate your own brand, and perform a multitude of technical and musical skills across the board.

Most people get into music and production because they enjoy getting in a room, being hands-on, and connecting, networking, and creating music with likeminded people. They set out to enhance their personal and technical skills in order to eventually release music on various platforms, build a fan base, get recognition, have a hit, and turn their passion into a career by taking advantage of the various revenue streams available to those who work in the creative industries. To achieve this goal, the new generation of producers have to be multi-skilled, and versed in many roles such as:

### **Writing/composition**

Even during the initial stages of a song's creation, modern producers are very much involved in the songwriting process, and within electronic music are the artists themselves. Patience, professionalism, and communication



skills are essential in order to turn a song from an idea into a hit. You must also develop a good sense of intuition, so that you can bring people together to collaborate and identify who is best for the job.

### **Programming**

Understanding the industry-standard digital audio workstation (DAW) software, including Pro Tools, Logic Pro, and Ableton.

### **Engineering**

Mic'ing up live instruments, understanding signal flow, and creating a high-quality recording.

### **Recording**

The recording process is about more than pressing a button. Producers must be able to communicate with the artist (employing appropriate studio terminology and etiquette), direct

session musicians/vocalists to deliver quality parts, and understand time management.

### **Mixing and mastering**

The ability to create a high-quality mix, and a thorough understanding of mixing terminology, is essential in order to collaborate with dedicated mixing and mastering engineers and deliver a market-ready product. Mixing is an art, not a science, and is an essential stage in making a song sound the best it possibly can. In addition to these core skills, producers must be able to communicate effectively and adapt to the many situations that may arise in a live studio environment. The willingness to continually learn, grow, and improve your craft is a must, not only for self-development, but also in order to meet the demands of changing technology and remain relevant within the industry.









## SPOTLIGHT ON:

# What Will You Learn?

At ACM, our job is to equip all of our production students for a career in an ever-expanding music industry. From producing artists and bands to producing music for media and games, we want to make sure that students have the essential set of skills they will need to not only thrive but forge their own niche within the industry. We facilitate a variety of core modules, electives, and masterclasses to make sure that our graduates can prosper as employable creatives.

Through levels 4, 5, and 6 at ACM you will learn the core skillset and knowledge required by producers in all genres of music. As you progress through the degree, you can hone and specialise your skillset through electives according to your own interests and musical tastes, be it electronic and dance music, rock and pop, or RnB and hip hop.

During level 4, core modules ensure that all production students have a strong knowledge-base in all essential areas of audio production and music composition. Students learn the basics of composition, recording, production and mixing using popular music software packages such as Logic, Ableton Live, and Pro Tools. Get hands-on with large-format mixing consoles, classic outboard gear, and the latest industry-standard audio plugins. Learn a variety of professional recording, engineering, and production techniques that can be applied across genres.

Studying at ACM means that production students will not only learn the art of production, but also the skills and knowledge needed to compose, perform, and arrange music. All of this is underpinned by studies in theory and historical relevance, allowing students to contextualise what they are learning.



## SPOTLIGHT ON:

# Electives for Producers

During levels 4 and 5 of the production degree, students will have the opportunity to choose from a number of electives designed to expand upon core knowledge and add diversity to their skill set. For many producers, the MIDI keyboard is their main musical interface with their production software. Advance your keyboard playing abilities and music theory knowledge through the Keyboard Skills elective.

Broaden your understanding of modern music production by learning to use a second DAW (Digital Audio Workstation) such as Avid Pro Tools or Ableton Live. Pro Tools is the industry standard recording software package found in most UK recording studios, while Ableton Live is a fast, fluid music creation and production tool most prevalent in electronic and dance music production. Another module producers will find useful is the Remix elective.

Here you will learn the fundamentals of remixing tracks for artists as well as practical production techniques for repurposing audio and track arrangement, skills that can be applied to your own creative work.

At level 5, specialist electives such as Mix Preparation and Mastering allow you to take a deeper dive into the skills acquired through your core modules. As you progress through your degree, electives become more focused on specific skill sets. A good example is Composition for Audiovisual Media, a perfect choice for students interested in a career in soundtracking films, documentaries, TV series and advertisements. Another option is Interactive Audio, an elective that covers the ins and outs of designing sound and music for interactive media such as virtual reality, augmented reality, games, and sound installations.



**Birmingham / Guildford Production pathway: Zero-credit elective modules (subject to availability):**

- Second instrument (Guitar, Drums, Bass, Vocals)
- Keyboard Skills
- Web and App Design
- Movement and Dance
- Video Production
- Self-Employment
- Creative Writing
- Ensemble Singing
- Radio Presentation & Production
- Remixing
- Audio Technical Support
- Pro Tools
- Ableton
- Sound to Picture
- Location & Live Recording
- Digital Marketing and Social Media Skills
- Rap

**Credit-bearing elective modules:**

- Music Therapy
- Mix Preparation and Mastering
- Composition for Audiovisual Media

- Music Journalism
- Experimental Music and Sound
- Broadcast Studies
- Education and Training
- Interactive Audio
- Freelance and Music Direction Skills
- Audience and Consumer Psychology
- Advanced Music Theory and Analysis
- Music in the Community
- Tour Management

**London Production pathway:**

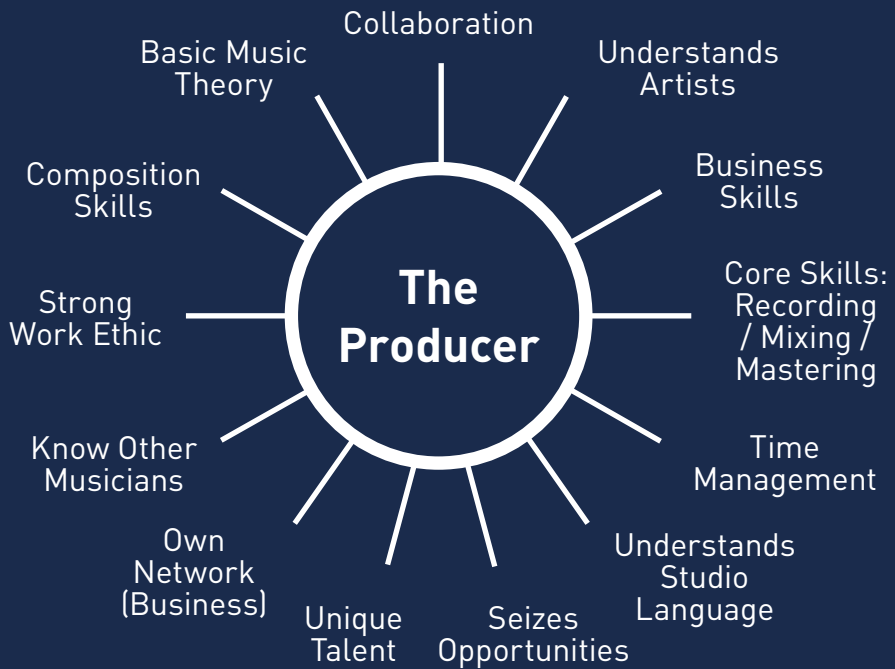
- Education and Training
- Music Journalism
- Advanced Music Theory and Analysis
- Audio Design for Video Games
- Recorded Music Production
- Composition for Audio-Visual Media
- Tour Management
- Freelance and Musical Direction Skills
- Experimental Sound and Music
- IP Rights and Publishing

# Deconstruction of a Final Production



All part of the learning process at ACM

# Anatomy of a Successful Producer



---

## Modern Producer

Understands:

- Contracts & Terms • Licensing Agreements
  - Revenue Streams • Percentage Splits
- 

All part of the learning process at ACM



SPOTLIGHT ON:

# Cross-Pathway Business Education



Whichever pathway students decide to choose at ACM, it is fundamentally important that they have an understanding of the business side of the music and creative industries when they graduate. As a result, they will be able to progress their career using an intrinsic knowledge of key specialities, including:

- Contracts
- Negotiating skills
- Entrepreneurial and business setup skills
- Licensing skills
- Understanding income streams
- Understanding writing splits and producer/mixing agreements
- Publishing – how it works
- Registering copyright and IP

Without a thorough understanding of the above (and additional elements taught as a standard part of an ACM education), students would be vulnerable to making bad business decisions and not being able to maximise their earning potential. ACM provides the following curriculum and co-curricular modules for students to internalise the required knowledge and skills:

### **Music Income Studies**

This is a core module for all pathways. These weekly lectures, presented by the business department lecturers, run through more than 20 areas of the industry within the student's first year at ACM.

### **Music Industry Boot Camp**

This is open to all students, at any level, across all pathways. Thirty lectures

have been specifically written for non-business students to gain additional knowledge and skills. Topics covered include roles within the industry, contracts and agreements, the live industry, branding, social media skills, distribution, and licensing, among many others. Within these boot camps, students are encouraged to bring their own agendas and topics into the lecture room and work through them as a group. Peer review and feedback in a structure like this is important, and ensures that students work with each other across all pathways.

### **Masterclasses**

Masterclasses with industry-based professionals are held within all three ACM campuses on a regular basis, giving students the opportunity to learn about those professionals' experiences within the industry, the challenges they currently face, and the success that they have experienced. These masterclasses have also proven to be a great scouting opportunity for the visiting professionals, providing students with the opportunity to benefit from work experience and post-graduate opportunities.

From September 2019, ACM will be introducing specifically-written business modules for each of our non-business pathways. These will be tailor-made for the different pathways, to ensure that students learn the knowledge and skills required within each specialist field. These modules will be written by the ACM lecturers in conjunction with industry professionals and organisations, which will ensure that they are both current and relevant.



SPOTLIGHT ON:

## Brands

Brands are an important part of today's music industry. They can provide invaluable marketing support for established artists, enable new artists to build a fanbase and engage a wider audience, and provide an important income stream for artists big and small. However, the value that brands offer is not only limited to artists. Writers and producers can also benefit from the investment that brands can make in music, from licensing music for use in adverts and games to recent examples of brand-music synergy, such as Coca-Cola's "Share a Coke and a Song" campaign – during which lyrics from popular songs were printed

on Coke bottle labels – and Just Eat's poster ads, featuring popular lyrics adapted to include takeaway-related puns.

Artists, writers, and producers also need to think like brands as they seek to build and sustain careers in today's music industry. They can even become brands in their own right, and they have an opportunity to build relationships with their customers and fans through a variety of avenues, including but by no means limited to live gigs and showcases, networking events, and social media platforms.



SPOTLIGHT ON:

## Podcasts

Podcasts have become an essential fixture of modern life. We listen to them on the Tube, on the way to work, in the gym, and even in our beds as we sleep. The number of weekly podcast listeners has doubled in the last five years, while the steepest growth area in listenership can be found among young adults aged 15-24, one in five of whom now listen to podcasts every week.

At ACM, we develop podcasts as an integral part of our students' learning experience. All podcasts are recorded with relevant key industry personnel, and all are hosted and recorded by students at ACM to ensure that they are learning by doing. These podcasts showcase just how immersed we are in the industry, keeping our finger on the pulse of what's happening now and acting as an authoritative resource, through which students can further enhance their education.

All podcasts are relevant and linked to all of our learning modules, covering all pathways so there is something for



everyone. Each podcast is derived from a masterclass or workshop that we hold each term as a standard part of an ACM education. Masterclasses are designed to host interactive content, providing insights and lessons from real-life industry personnel and enabling students to fully experience and maximise learning – and we record approximately 20 podcasts each term, available and accessible to all students. Our podcasts get to the heart of what students want to know and make it available in a digestible format, whether it involves media training insights, video-blogging advice, tech trends, jobs in music, social media branding strategies, or any other topic related to the creative industries.

By listening to ACM podcasts, and getting involved in the creative process themselves, our students can further expand their industry-relevant knowledge, understanding, and skillsets. They can also discover new career options and opportunities that they might not have considered before.





**Joe Clegg**  
MD, Ellie Goulding  
*ACM Drum Alumni*



SPOTLIGHT ON:

# Musical Directors

by Iwan VanHetten

I am a musical director, keyboard player, trumpeter, producer, and songwriter. My career spans 30 years, including milestones such as MDing and touring with the likes of Sister Sledge, The Pointer Sisters, Brooklyn Funk Essentials, and Candy Dulfer, and also performing at the White House. I am currently recording my next solo album, which is due for release this year.

One of the most important things that I have learned in my career is the power of craftsmanship. Know what you are doing and why you are doing what you are doing, be it leading a band, playing your instrument, preparing a tour, mixing an album, or producing an artist in the studio. Craftsmanship requires gathering knowledge and practising.

As a musical director and producer, there are two important skills to master:

- A) The technical skills required in order to know your way around your instrument or studio comfortably. Hardware, software, analogue, digital, mics etc.
- B) The psychological skills of producing, which at times I have found are more powerful than the technical ones. For instance: how to truly get the best performance out of an artist or musician.

Both skills require an enormous amount of knowledge, including people skills, harmony, theory, and more – and all of the above can be developed through practice and experience. Talent alone is not enough. Talent has to be nurtured and transformed into strong skillsets, in order to express your musical ideas or others' ideas without any limitation. I strongly believe that true craftsmanship is vital for today's musical director or producer.



SPOTLIGHT ON:

# Arrangement

by Anna Brooks



My passion is this: knowledge is power. I am constantly combining creativity, music theory knowledge, and arranging skills, whether I am recording in the studio, arranging music for a theatre production, directing a band, or taking an improvised solo at a live gig. These skills can be found in the best musicians and producers, and have allowed me to reach milestones in my career, such as working on the scores for the BBC's 'Dr. Who', headlining major festivals with the Brooklyn Funk Essentials, and composing, arranging, and recording my debut album back in 2003.

Creativity alone will only take you so far in the field of music production. Having a solid knowledge of the basics of music theory and music arranging will unlock skills that will greatly benefit you and set you apart from others. Understanding how chords, melodies, and rhythms are built will allow you to transfer the ideas you hear in your head to your instrument or DAW faster, improving your creative flow and your work rate. You can only hear in your head what you already know; music theory exposes you to new chords, compositional and melodic devices which will allow you to discover how to create your 'sound', and also how not to get stuck in a musical rut.

Basic music theory knowledge will eliminate the frustration of valuable studio time being lost while you blindly search to find chords with a different sound, notes which 'fit', or vocal harmony parts that do not clash. Using a scoring program such as Sibelius brings this knowledge to fruition, allowing you to arrange and notate parts for a horn section, string quartet, or any other group of instruments, keeping all the necessary production skills that a client is looking for not just in-house but within one person – you!



SPOTLIGHT ON:

# Production Career Opportunities



Being a producer in today's rapidly evolving music industry requires a diverse and adaptable skill set. Producing records, writing songs, working with artists, and making beats are just the tip of the iceberg in terms of transforming the skills you will learn into a career in music. A producer is looked to as a leader with expertise in multiple aspects of the music industry, from composition and production to understanding the music business and managing creative projects. The transferable skills you acquire at ACM will open doors to opportunities within the music industry that you may not have considered before.

Music for media is an ever-expanding and lucrative field for music producers looking to write and produce music for films, television, documentaries, and advertising. During your time on the Production pathway, you will learn the technical, production, composition, and business skills needed to successfully navigate briefs for media projects, and also gain a strong understanding of how to monetise your music through sync licensing, music libraries, and selling beats.

Gaming is another flourishing industry. The global market is expected to top \$150 billion in 2019, making gaming and game development the largest media industry in the world. As the number of games being created increases, so does the demand for skilled game music producers and sound designers. These are just a few examples of the multitude of career paths open to music producers. Passion, combined with versatility and adaptability, is the key to forging your own career path in the music industry.





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.

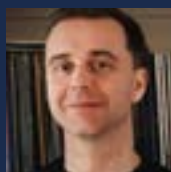


**Liam Nolan** - Engineer 2 GRAMMY Awards, Adele's '25' & 'Hello'. Adele, Clean Bandit, Ellie Goulding, Kylie Minogue, Paloma Faith, Rita Ora.



**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.



**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.

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



# 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 Music Production pathway and 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 Music Production pathway is different from other production degrees. 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 Music Production student is encouraged not only to embrace, but also to lead. The one way to predict the future is to invent it.





SPOTLIGHT ON:

## Roland Room Artist Centre

In addition to the above, production students can benefit from visits to the Roland Tech Room at their European Headquarters, which is also situated at Metropolis. Every month, we take a handful of students there to enjoy hands-on experiences with the latest updates in Roland technology and new products, with instruction from their European product developers. This is followed by free time for students to explore and experiment with the gear themselves. With many of the latest Roland products featured around ACM, we are working in partnership with Roland to bring their expertise and vast technical knowledge into our curriculum.





SPOTLIGHT ON:

## Pioneer DJ Room

ACM are proud to announce a new official partnership with the industry leaders in DJ technology, Pioneer DJ. We have installed the latest top-of-the-range Pioneer DJ equipment in all of our campuses, which students can book for their own rehearsals. For the coming term, we are designing a bespoke DJ'ing module with expertise from the Pioneer DJ team which we will be delivering in our brand-new ACM Pioneer DJ Rooms. No matter which pathway you study, learning DJ'ing gives you transferable skills which you could use within your own specialism. We are looking forward to the exciting Masterclasses and Workshops which Pioneer DJ are bringing to the ever-expanding ACM family.





Fender®

Laney  
POWER TO THE MUSIC

audient

D'Addario

YAMAHA



ASTON MICROPHONES

Zildjian

NEXI  
INDUSTRIES

PRS PAUL REED SMITH  
GUITARS



TAMA®

Blackstar®  
AMPLIFICATION



Ibanez



IK MULTIMEDIA

Roland



SHURE

ableton

MIDAS

GENELEC®  
the sonic reference

Turbosound



## SPOTLIGHT ON:

# Facilities & Sponsors

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.

### **Producers and Live Performances**

At ACM, we are keen to realise the ambitions of those producers willing to take their skills to a live audience, whether as a solo electronic act or DJ, or as part of an ensemble, mixing electronic sounds with the aesthetics needed to connect with their target audiences.

We champion all styles of live recreation of written work, from Ableton Live and Push controllers to MainStage and HardDisk playback systems, live sampling & manipulation, modular synthesis and live effects and beat-matching, building exciting and ground-breaking performances.



SPOTLIGHT ON:



metropolis.blue

## 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.

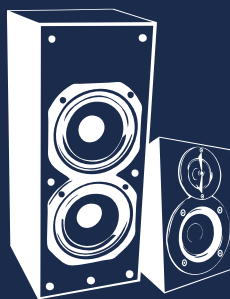
Each division of the label has a real-life industry mentor, and we hold regular Metropolis Blue workshops and masterclasses for the team so they receive expert guidance, knowledge, and experience from a plethora of real-life working professionals.

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

SPOTLIGHT ON:

# A.P.E.

AUDIO PRODUCTION EVENT



Every year, ACM invites some of the world's top audio engineers, producers, DJs and label owners to our Guildford campus for our annual Audio Production Event (APE), a day of masterclasses and one-to-one breakout sessions that provide students with professional industry insight, real-life learning opportunities, and the ability to network and learn from some of the best in the business. Many of our APE guests also visit our London and Birmingham campuses for additional masterclasses.



Previous APE guests include:

- Grammy Award-winning studio engineer Mike Exeter (Black Sabbath)
- Chris Sheldon (Foo Fighters, Biffy Clyro, Skunk Anansie)
- Roni Size (Drum'n'bass artist)
- Phill Brown (David Bowie, Pink Floyd, Jeff Beck, Jimi Hendrix)
- Chris Goss (Hospital Records)
- Adele Cutting (Pinewood Studios, EA Games, Soundcuts)
- Cameron Craig (Adele, Robbie Williams, Annie Lennox, Bjork)
- Grammy Award-winning producer Jason Perry (A, Don Broco, Kids In Glass Houses)
- Prash Mistry (The Prodigy, Engine Earz, Grammy nominated)
- Dan Le Sac
- Rob Davis (Kylie Minogue, The Klaxons)
- Fraser T Smith (Grammy and Ivor Novello winner, Adele, Stormzy)
- Trevor Horn (The Buggles, Yes, Seal, Grammy winner, multiple BRIT Awards)
- Lol Crème (10cc, Art of Noise, The Producers)
- Stephen Lipsom (Pharrell Williams, Hans Zimmer, Annie Lennox)



SPOTLIGHT ON:

**ACM**

**industrylink**

For producers, Industry Link is an essential part of the learning experience at ACM. Past masterclasses have included the likes of Black Sabbath producer Mike Exeter, Chris Goss of Hospital Records, and artist/producer NuTone (also of Hospital Records), so there's something for every production student, whether they're studying Studio Recording or Electronic Music Production.

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, other producers, and agents.

If you want to kick-start your production career by looking for new collaborators or live performance opportunities, Industry Link has you covered. We host regular on-campus events designed to connect producers to vocalists and songwriters, so that you can work together on creating and releasing songs – and thanks to our working relationships with local clubs such as Thirty3Hz (Guildford), Belushi's (Hammersmith) and many others, Industry Link will help you get your music to the masses!





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:

## Songwriting Camps

The music industry has always been built on a solid foundation of great songs. The song is the fundamental building block of any successful career as a musical artist, and the key to unlocking and developing the multiple income streams associated with the modern 360-degree view of the music industry. While the song unlocks the gates to record sales, airplay, touring, and merchandise and synchronization deals, there is also a collaborative infrastructure underlying each radio hit and sell-out tour that goes way deeper than the surface perception of success.

Songwriters collaborate, co-writing with others, each drawing on their own

area of expertise so as to maximise the creative and commercial potential of the song. This often brings together the skill sets of composers, topline writers, and lyricists, all working alongside additional creatives from other important areas of the music industry.

Producers are themselves integral to the collaborative process, both as designers of the sonic canvas upon which each song will be immortalised and as visionaries for creative innovation, as well as working with writers, artists, and musicians to record, edit, produce, and mix the songs.

Musicians also bring their own contributions to the collaboration as both band members and session players for producers, creating, performing, and recording the parts that best represent the overall vision for the song. Many of these musicians will play in a variety of stylistic contexts, so as to help underline the genre-specific characteristics of this vision.

While this complex creative process is taking place, technical services specialists ensure the smooth running of the collaborative process through the timely and efficient provision and setup of studio equipment, from room layout to mic placement and input chain design and install, as well as critical engineering duties, ensuring the capture of professional-quality recordings.

From a business perspective, record company A&R people, music publishers, music supervisors, and artist managers create the briefs for artistic style and direction, set up songwriting and production collaborations, and then select, pitch, and promote these great songs. Meanwhile, music business lawyers design and negotiate the contracts and deals that are needed to represent the interests and rights of the various contributors.

A songwriting camp brings all of these collaborators together under one roof, streamlining the whole process. Working to defined briefs or specific projects, collaborative teams are constructed, drawing from each



specific skill set in order to create effective partnerships relative to the project goals. All ACM Songwriting Camp students work under the guidance of experienced and successful songwriters such as Ivor Novello winner Tim Hawes, former Prodigy drummer Kieron Pepper, Bruno Mars and Will.i.am collaborator Tanya Lacey, charting songwriter Emma-Louise Bucknor, and Tony Briscoe, who has worked with Craig David, Beverley Knight, and Artful Dodger among others. Industry panels and special guests are also a key part of our Songwriting Camps, adding up to a comprehensive and immersive experience.

The practical involvement, knowledge, and insights that students gain from such camps are absolutely invaluable – and just as importantly, ACM’s Songwriting Camps can help everyone involved form new friendships and working relationships while expanding their personal portfolios, feeling the warm glow of achievement earned by a job completed to a professional standard, and having fun along the way.



# Production

## Student Interview

### Ethan Ramsay



#### **Why did you choose to study at ACM?**

I picked ACM because of its amazing-looking facilities, and its more hands-on and practical approach compared to other courses. I've learnt so much over my time at ACM, not only in the lectures but also in all the other extra activities, masterclasses, and events that ACM put on. There is never a dull moment in a lecture; they are always bringing in new ideas and guest speakers who are relevant in the industry.

#### **What have you gained from studying here?**

I now have a very good knowledge of production, recording, mixing, and mastering, and can operate any analogue mixing console with ease. I had no previous education in music or production at all before I got to ACM, and the amount I have learnt has by far exceeded all expectations.

#### **What were the most valuable lessons you've learnt at ACM?**

The most valuable things you learn at ACM come through the conversations you have with lecturers and friends

before or after lectures. This is where you pick up the "gold dust", as I call it. Getting to know amazing new techniques you would never think of.

#### **Who was your favourite tutor, and why?**

My favourite tutor at ACM has to be Professor Stretch. He has so many amazing stories from his experiences in the industry and techniques he's picked up along the way, and he's always giving engaging and fun lectures. One of my most memorable moments at ACM was Stretch and I doing a dub mix of a track on an analog console in the lecture.

#### **What are you up to at the moment?**

I'm nearing the end of my degree at ACM, and I am recording and mixing professionally-released tracks every week. ACM has given me multiple opportunities to record some very talented musicians, with recommendations from the legendary John Gallen. If you have a passion for music production and want to learn above and beyond your chosen area, ACM is the place for you.



### **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 ARE INNOVATIVE**

**Collab**: Our brand new creative networking and collaboration app

# We are **ACM**

### **WE HAVE WORLD-CLASS FACILITIES**

Multiple recording studios, post-production suites, practise 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 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 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 on going basis

### **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

Jingle Sound Designer Dubstep Ska Punk  
**Soundtrack** MD **Music** Reggae Recording  
 Film Score Mixing Desk Sequencer  
**Production** Remixer Mix Engineer  
**Disco** Sound Engineer Mastering Engineer Producer Career **Industry**  
 Amp Songwriter **Studio** Production Tutor  
**Drum 'n' bass** Live Engineer Composer MIDI Hip-hop Rap EDM Electronica  
 Beats DJ Musician **Creative** Trap **House** Techno  
**Microphone** Pop Funk Soul **Bassline**  
 Arranger Afrobeat Vocalist Metal Jazz Rock Indie RnB

creative. industries. education.



acm.ac.uk | 01483 500 800  
enquiries@acm.ac.uk

THE RODBORO BUILDINGS | BRIDGE ST | GUILDFORD | SURREY | GU1 4SB

GUILDFORD. LONDON. BIRMINGHAM. METROPOLIS.