



## **ACM Education and the Creative Industries Symposium**

By **The Academy of Contemporary Music**

The Electric Theatre

Jun 13 from 10am to 5:30pm BST

### **Overview**

Join us at The Electric Theatre for the third annual Creative Industries Futures Symposium at The Academy of Contemporary Music, Guildford.

### **ACM Education and the Creative Industries Symposium**

Join us at **The Electric Theatre** for the **Creative Industries Futures Symposium**, we have invited academics, industry professionals, researchers, and students to contribute to our third annual event. This year's theme, *Education and the Creative Industries*, explores the intersection of educational practices, innovation, and the rapidly evolving landscape of the creative industries across music, games, film, and beyond.

ACM's Creative Industries Futures offers a unique platform for the exchange of ideas, best practices, and cutting-edge research, fostering collaboration between academia and industry.

Please refer to the agenda for more information of all the amazing speakers who will be discussing their research based on the topic (*Education and the Creative Industries*). Further details on timings will be on the programme as you enter the event.

**Category:** Business, Educators

### Highlights

- ages 18+
- In person
- Doors at 10:00

### Location

#### **The Electric Theatre**

Onslow Street

Guildford GU1 4SZ

### Agenda

#### **Campus 2.0 - Space, Workflow, Industry, and Innovation in HE Teaching Spaces**

Dr. Tom Williams (Academy of Contemporary Music)

This paper explores higher education teaching spaces as adaptive, industry-aligned environments that bridge the gap between student learning and professional practice. It examines how future creative workspaces can support active learning, collaboration, and skill development to meet evolving industry demands. Emphasising the integration of physical and digital infrastructures, the study outlines best practices for designing flexible, multifunctional spaces aligned with educational and professional standards. Through user-centered design, industry-standard technology, and agile workflows, these spaces become dynamic ecosystems that enhance learning and ease transitions into creative industries. The paper offers actionable guidance for educators and policymakers to future-proof teaching spaces and cultivate industry-ready graduates.

#### **Critical Conversations in Creative Practice - The 'AIRBAG' Framework.**

Ben Jones (Institute of Contemporary Music Performance)

In the growing divide that is arguably currently gripping society through a range of issues such as tribal politics, gender ideology and a series of global conflicts, reflecting on our experiences and holding meaningful dialogue is a dying, yet crucial skill of the modern graduate. This research champions the importance of using dialogue in assessment methodology within the creative arts to ensure graduates are empowered to cope with this ever-changing and ever-challenging world. By offering a framework inspired by debrief methodology utilised by the U.S Air Force, the 'AIRBAG' framework combines

negotiated assessment practices with critical reflection skills to enhance the overall student assessment experience.

### **Empowering Students and Tutors Through ACM Inspire**

Ben Scott (Academy of Contemporary Music)

This presentation shares a case study of ACM Inspire, launched in 2023 at the Academy of Contemporary Music to bring live industry practice into education. Designed to bridge academic learning and creative work, Inspire introduces real-world briefs into the curriculum, turning underused studios into collaborative production spaces. Students engage as practitioners, collaborators or observers, gaining insight into industry workflows. For staff, it supports curriculum development and CPD. As Project Lead, I developed the framework, coordinated logistics across three campuses, and built systems for collaboration. Now running across music, production, business and creative technologies, new projects are planned for term 3, 2025. This session explores Inspire's design, early outcomes and how live briefs enhance learning, boost employability and support culture change, offering a model with potential for wider adoption in music and creative education.

### **Building cultural capital from childhood to fix the talent pipeline**

Alice Heggie (PhD Candidate, University of Dundee)

In this presentation, I will share the findings of my initial literature review and plans for my doctoral research. The creative industries' role in future economies is growing, and interest is increasing in how young people access and develop careers in this field. My research will explore how children aged 4-11 perceive the creative industries and whether they consider it a career option. England faces a "creativity crisis," with reduced arts teaching and fewer specialist teachers. Creative and cultural careers are dominated by those from higher socio-economic backgrounds, and social mobility has remained static. Studies show career aspirations can form as early as age 7, meaning that to address diversity and talent pipeline issues, we need to understand children's career aspirations. By doing so, we can develop tailored interventions that support the creative industries and provide young people with opportunities aligned with their interests and talents.

### **Reframing Postgraduate Creative Curriculums**

Dr. Catia Carvalho and Dr. Madeline Castrey (ACM)

For innovation, sustainability and future development. This presentation explores a transformative approach to academic learning, integrating sustainability and innovation into a cutting-edge curriculum tailored to the creative industries. Our Masters in Creative Industries Futures fosters interdisciplinary collaboration, career sustainability, and socially aware practices, anchored in design thinking and diverse methodologies.

Key features include interdisciplinary research, peer-to-peer development, sustainable futures aligned with SDGs, and innovation through prototyping and collaboration. Applied research is reframed within creative communities, encouraging reflection on professional practice. With a unique focus on practical impact, this session showcases how our curriculum prepares students as sustainability-driven innovators and global leaders and how other institutes may embed creative and collaborative methodologies into their courses in a similar, innovation-driven way.

### **Musical Empowerment as Practice: Classical music, community, creativity.**

Dr. Jackie Walduck (Royal Academy of Music)

This presentation explores how classical music careers are evolving, with a focus on socially engaged practice. Drawing on insights from orchestral musicians and conservatoire students, it shows that work now often extends beyond traditional performance. Alongside teaching, freelance musicians are increasingly involved in community, health, and care settings. Community music offers inclusive spaces for creativity, collaboration, and personal growth. The presentation shares findings from a Participatory Action Research project—Musical Empowerment as Practice—with The Connection at St Martin’s, the Academy of St Martin in the Fields, and the Royal Academy of Music. This pilot brought together orchestral musicians and people experiencing homelessness to explore empowerment through collective music-making. Themes include improvisation, co-creation, and reflection, and the need to embed socially engaged practice in music education.

### **Prima la musica: developing a quadruple-threat pedagogy for the musician-actor**

Dr Freya Vass (University of Kent)

Musical theatre musicians have been incorporated as stage performers since the 1970s, with a new hybrid genre emerging since the 1990s. This integrates musicianship and choreo-scenographic use of instruments as key elements in creating new and adapted musicals. The “actor-musician” category has emerged, expanding on the traditional “triple threat” actor-singer-dancer, leading to the development of specialised conservatoire courses in the UK. However, current pedagogy focuses on broadening acting-singing performers’ skills, adding drama-based musicianship and theatrical engagement with instruments. Despite the evolution of musical theatre, acting and singing remain the fundamental skills. But what if expert musicians were placed at the centre of 21st-century musical theatre pedagogy? This presentation explores how musicians' skills, particularly in improvisation and embodied cognition, can be integrated into pedagogies to influence and enrich the genre hybridity of musical theatre.

### **Guest Talk**

Jim Coe(Head of Higher Education,Counterculture Partner)

It Can't go on Like This: Higher Education Will Eventually Settle Down but What Will it Look Like? James Coe, Senior Partner at Counterculture and Associate Editor for Research and Innovation at Wonkhe, will take us through the latest developments in higher education and what they mean for the future of the sector.

### **Panel Discussion**

Professor Rich Perks (Associate Dean of Research)

This will be a panel discussion based on the topic Education and the Creative Industries. Moderated by Professor Rich Perks (Associate Dean of Research, ACM) with a panel of industry and education professionals: Gordon Sweeney (Provost, Academy of Contemporary Music) Jackie Walduck (Lecturer, Royal Academy of Music) Dr. Tom Parkinson (Reader, Univeristy of Kent) Professor Tony Harris (Principal, Institute of Contemporary Music Performance & SAE) Angela Halston (Policy and Engagement Manager, Independent Higher Education) Jim Coe (Head of Higher Education, Counterculture Partnership)

### **Organised by**

[The Academy of Contemporary Music](#)