

TOM MCCAREN

AUDIO DESIGNER & COMPOSER

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Personal Statement

I have a proven track record of being able to deliver high quality audio content on time and in budget whilst working on a wide variety of games on multiple platforms including current gen consoles, PC and mobile devices. I approach my work methodically and objectively, taking time to examine the emotional, contextual and technical requirements of each project. I use this approach to help me effectively ascertain the best possible ways to use audio to not only help set and reinforce the appropriate mood, but to also determine how audio can work with other elements of the game in order to create a more fun, functional and engrossing experience.

Games Credits

2016 – Forza Horizon 3 (PC/Xbox One)	Audio Designer
2015 – Dirt Rally (PC/PS4/Xbox One)	Audio Designer
2015 – Overlord: Fellowship of Evil (PC/PS4/Xbox One)	Audio Designer
2014 - F1 2014 (PC/PS3/Xbox 360)	Audio Designer
2014 - Grid Autosport (PC/PS3/Xbox 360)	Audio Designer
2014 - Tiki Monkeys (iOS/Android)	Audio Designer & Composer
2013 - Grid 2 (PC/PS3/Xbox 360)	Audio Designer
2012 - Colin McRae Rally (iOS/Android/PC)	Audio Implementation
2012 - F1 Race Stars (PC/PS3/Xbox 360)	Audio Designer
2010 - Operation Flashpoint: Red River (PC/PS3/Xbox 360)	Additional Sound Design

Honours & Awards

- 2016:** Best Sports/Racing Game 2016, Game Awards – Forza Horizon 3 (Win)
- 2016:** Best Racing Game 2016, TIGA Awards – Dirt Rally (Win)
- 2016:** Best Sports Game 2016, BAFTA – Dirt Rally (Nomination)
- 2014:** Best Sports Game 2014, BAFTA – Grid 2 (Nomination)
- 2014:** Best 50 iPad Games Ever Poll, T3 – Tiki Monkeys (10th place)

Experience

09/2016 – Present: Toxic Games - Audio Designer

www.ToxicGames.co.uk

I am currently working remotely as a contractor on Q.U.B.E. 2, the follow up to the 2011 award-winning indie game Q.U.B.E. Q.U.B.E. 2 is a first-person puzzle game with a sci-fi aesthetic where players guide their avatar through a series of physics based puzzles. My duties include the creation and implementation of all audio systems & assets for the game, excluding the music creation. I am over-hauling the audio from the previous game and re-designing all of the assets and systems from the ground up in order to bring them up to the current standard of audio in videogames.

10/2015 – 08/2016: Playground Games - Audio Designer

www.Playground-Games.com

During my temporary contract, I worked on the open world racing game Forza Horizon 3. As part of the audio team, I recorded, edited & implemented assets for numerous areas of the game including, but not limited to: vehicle engines, vehicle foley, ambience, music, UI and surface audio. I also contributed ideas on how to improve the overall level of audio detail in the game by devising new audio systems and offering suggestions on how to improve the quality of existing ones.

01/2013 – 10/2015: Codemasters - Audio Designer

www.Codemasters.com

The majority of my time at Codemasters was spent working on the vehicle audio team where my duties included recording vehicles then editing and implementing the final assets into the game using a combination of the proprietary in-house tools and Wwise. I also aided in the conceptualisation and creation of a number of bespoke in-game audio systems that have been used and built upon in numerous Codemasters games since. Other areas I worked on included: environmental ambiences, dialogue, UI, weather systems, foley and cut scene audio.

10/2013 – 12/2013: Milk Cap Studios - Sound Designer (Contract) www.MilkCapStudios.com

I was the audio designer & composer on MilkCap's game Tiki Monkeys, a cartoony action-strategy mobile game for iOS & Android. I worked remotely, aiding the team with creative and technical suggestions on how to build upon and improve certain aspects of the game using audio. My main objective for this project was to ensure that audio was used a key component in helping to make the game fun and user friendly. I also wanted to ensure that the audio was functional and would work closely with the other gameplay elements in order to set the right mood and help create an overall compelling, humourous and enjoyable gameplay experience.

10/2012 – 11/2012: Codemasters - Sound Designer (Contract) www.Codemasters.com

Codemasters hired me to assist with their iOS, Android and Windows port Colin McRae Rally. I was responsible for the implementation of the environmental audio throughout the numerous tracks, deciding how best to use the limited resources I had at my disposal to create distinct and believable environments.

04/2012 – 07/2012: Codemasters - Sound Designer (Contract) www.F1RaceStars.com

I was hired to assist the audio team with the creation and implementation of the environmental audio for the family kart racer F1 Race Stars. I worked closely with the other development teams to determine what audio assets would be required for each track and what would be the best way to use audio to enhance the light-hearted and humourous mood throughout the game whilst being functional and providing players with the appropriate cues.

Skills

- Sound Design
- Audio Editing
- Field Recording
- Vehicle Recording
- Foley Recording
- Dialogue Editing
- Audio Mixing
- Audio Implementation
- Synthesis
- Composing
- Video Editing
- Spreadsheet Management

Software Used

- Sound Forge
- Reaper
- Logic Pro
- Adobe Audition
- Pro Tools
- Vegas
- Spectral Layers
- Wwise
- Waves plugins
- FMOD Studio
- Fabric
- Unreal

Education

- 2004 – 2007: BA (Hons) Creative Music Technology Bath Spa University
- 2003 – 2004: Music and Technology Training Access Course Estover Community College
- 2001 – 2003: City & Guilds Parts I, II, III Sound Engineering Deep Blue Sound Recording Studio

Interests & Hobbies

My spare time is mostly occupied with watching films, motorsports, playing videogames making music and cooking/eating spicy food.

References

Available on request