

**:: Rob Bridgett ::**

**:: www.sounddesign.org.uk ::**

**:: Sound Director ::**

**:: rob@sounddesign.org.uk ::**

**:: Experience ::**

Radical Entertainment, Senior Sound Director. November 2007 – ongoing  
Swordfish Studios, Sound Director. June 2007 – August 2008  
Radical Entertainment, Sound Director. August 2003 – June 2007  
Climax Development Ltd, Sound Designer, Composer. October 2001 - August 2003  
Antenna Audio, London, Sound Designer, Recording Engineer. July 2001 - October 2001  
Matinee Sound and Vision, Sound Designer, Recording Engineer. June 2000 – June 2001

**:: Education ::**

MA Sound Design for the Moving Image: 1998 :: 1999 - University of Bournemouth, UK  
BA Hons (2:1) Film and Television: 1994 :: 1997 - University of Derby, UK

**:: Published Titles ::**

'Prototype', PS3, Xbox360, Activision Blizzard (sound mix & cut-scene sound designer)  
'World In Conflict: Soviet Assault', PC, Ubisoft (additional sound design)  
'Crash: Mind Over Mutant', PS2, Xbox360, Wii, Activision Blizzard (cut-scene mixer and game mix)  
'50cent: Blood on the Sand', PS3, Xbox360, THQ (sound director, cut-scene sound designer and mix)  
'Crash of the Titans', PS2, Xbox360, Wii, DS, PSP, Vivendi Games (additional sound design)  
'World In Conflict', PC, Xbox360, Vivendi Games (additional sound design)  
'Timeshift', Xbox360, PS3, PC, Vivendi Games (additional sound design & cut-scene sound designer)  
'Scarface: The World Is Yours', PS2, Xbox, PC, Vivendi Games (sound director)  
'Sudeki', Xbox, Microsoft (sound director / sound designer)  
'Serious Sam: Next Encounter', Gamecube, Take 2 Interactive (sound designer, composer)  
'Vanishing Point', Dreamcast, Acclaim (sound designer)

**:: Publications ::**

'Casting the Net', Studio Sound Magazine, October 2001  
'On a Different Note', Develop Magazine, October 2001  
'Contemporary Sound Design for the Web', Computer Arts Special Magazine, January 2002  
'Sound Design', featured producer & cover feature, Computer Music Magazine. March 2002  
'Interactive Music', cover feature for Computer Music Magazine September 2002  
'Subtlety and Silence', Create Online Magazine, October 2002  
'Subtlety and Silence', Develop Magazine, October 2002  
'Citizen Kane: Sound as Expressionist Device', Cinema Audio Society Journal, November 2002  
'Going off on One', Develop Magazine, February 2003  
'Structuring Creativity', Game Developer Magazine, October 2003  
'Retro Mastering', Computer Music Pro Special, October 2003  
'Pitch Perfect Animation', Develop, Nov/Dec 2003  
'Shock & Awe: Surround Sound', feature & tutorial for Computer Music Magazine, March 2004  
'Diegetic Devices', Develop Magazine, January 2005  
'Computer Music Without Limits', Computer Music Magazine, October 2005  
'Hollywood Sound Part One: Music', Gamasutra, September 2005  
'Hollywood Sound Part Two: Surround', Gamasutra, October 2005  
'Hollywood Sound Part Three: Dialogue', Gamasutra, October 2005  
'Establishing an Aesthetic in Next Generation Audio Design', Gamasutra, June 2006  
'CM Guide to Calibration', Computer Music Magazine, July 2006  
'Audible Words: Part II', Gamasutra, August 2006

'Re-inventing the Wheel', Develop Magazine, October 2006  
'Scarface: Post Production', cover feature for Audio Media Magazine, November 2006  
'Scarface Audio Post Mortem', Gamasutra, March 2007  
'Interactive Ambience', guest columnist for Aural Fixation, Game Developer Magazine, April 2007  
'Designing a Game for Sound', Develop Magazine, September 2007  
'Sound Has an Image Problem', MCV Magazine, October 2007  
'Designing a Game for Sound', Gamasutra, November 2007  
'Post-Production Audio', guest columnist for Aural Fixation, Game Developer Magazine, January 2008  
'Post-Production Sound: A New Production Model for Interactive Media', The Soundtrack Journal, Issue#1  
'Dynamic Range: Subtlety and Silence in Video Game Sound', 'From Pac Man to Pop Music', Collins, K (Ed)  
'Audio: Top Ten Tips', Game Developer Career Guide, August 2008  
'Is Vancouver the Hollywood of Games?', Develop Magazine, November 2008  
'Considering the Aesthetics of Surround Music in Games', Shockwave Sound, January 2009  
'50 cent: Blood on the Sand - Audio Post-Mortem', Gamasutra, April 2009  
'The Future of Game Audio - Is Interactive Mixing the Key?', Gamasutra, May 2009  
'The Game Audio Mixing Revolution', Gamasutra, June 2009  
'The Dynamics of Narrative', Gamasutra, September 2009  
'A Holistic Approach to Game Dialogue', Gamasutra, October 2009

'Hollywood Sound', Chapter 57, 'A Film Music History Reader', University of California Press, 2010  
'Sound Direction Practices', 'The Oxford Handbook of New Audiovisual Aesthetics', Claudia Gorbman et al (Eds)  
'From the Shadows of Film Sound', (working title), March 2010

## :: Other ::

Nominated for Outstanding Achievement In Soundtrack at the D.I.C.E. Awards, Las Vegas, 2007  
Nominated for Outstanding Music Supervisor at the Hollywood Music Awards, Hollywood, 2008

Lecturer at Game Developer's Conference, San Francisco March 2007, 'Scarface: Sound Design and Mixing Using a Post-Production Audio Model'  
Lecturer at Develop Conference, Brighton, July 2007, 'Dynamic Range: A study of Software DSP and Runtime Mixing'  
Lecturer at AES San Francisco, October 2008, "Tutorial T5: A Post-Production Model for Video Game Audio"  
Lecturer at Activision Central Audio Conference, San Francisco March 2009, 'Sound Alpha & Sound Beta'  
Lecturer at Game Developer's Conference Canada, Vancouver May 2009, 'Post-Production Audio Panel'

Advisory Board Member for the Game Audio Network Guild [G.A.N.G]  
Program Advisory Committee Member for Recording Arts Programmes at The Art Institute of Vancouver  
Programme Advisor for the MA in Soundtrack Production at Bournemouth University

Juror and Judge for the 2nd Annual Canadian Video Games Awards (Sound & Music), January 2008  
Juror and Judge for the 3rd Annual Canadian Video Games Awards (Sound & Music), February 2009