This portfolio was intended to develop several skillsets relevant to audio post-production. These include sound capture and design/processing, voice acting and recording, Foley acting and capture, scoring to video, collaborative work, and finally project/time management. Each of these skills will be highly valuable for my intended career path working in the post-production industry, particularly the collaborative elements as contributing to wider projects is a great way to get experience and create a name for oneself.

My portfolio consists of two collaborations:

- Charon (2022), (12:5s)

- Sleep Paralysis (2022), (4:20s)

and one re-score:

- Close your Eyes (Cranked Up Films, 2022), (3:32s)

For both collaborations, my role was to compose and record a score and Foley/sound design. For the re-score, I undertook every aspect of the sound, including voice acting, Foley, scoring, and sound design. My submission includes the full twelve minutes of Charon for context; however, I would like to be graded on the first nine minutes as this is the duration of my contribution. I am submitting the entire duration of Close your Eyes for assessment, as well as a collage of animated and animatic clips with their associated audio for Sleep Paralysis, as the date of completion for this project is one month after my own hand-in date. I have included sound sources and composition tables as well as a separate appendix of evidence of communication (images) between collaborative groups and a reference list/bibliography of relevant texts.

Charon (2022) *written and directed by Charlie Hickling*

This project is a unique short film, centered on a young man's disturbing dreams. I was approached by a college friend Charlie Hickling and asked to compose a score based on various musical/cinematographic references, which were as follows: *'Gassed'* and *'Ritual in Transfigured Time'* (Krlic, B, 2019) selected from Ari Aster's 2019 horror *'Midsommar'* (Aster, A, 2019), *'Linger'* (Disasterpeace, 2015) from *'It Follows'* (Mitchell, D, R, 2015). These two films and their OSTs (Original Sound Tracks) served as my primary inspirations, as well as *Scoring the screen...* (Hill, A, 2017), which provided me with a greater understanding of the semiotic relationships between certain modes and their associated feelings, proving very useful for this style of score. After initially being sent a rough cut of the film on 18/01/22 (Image 1), I

contacted Charlie inquiring about influential media relating to the film on 08/02/22 (Image 2) and received several scores and films to watch (Image 2.0). I explored some of these and contacted Charlie to arrange a meeting with the post-sound team on 11/02/22 (Image 3). A WhatsApp group was created on 11/02/22 to streamline communication between the group and myself, and we held a zoom meeting on 17/02/22 (Image 4) to discuss ideas. I also sent my first draft of the scoring for the first scene after this meeting (Image 5) to a great response. I continued to update the group with my ideas through the chat for the next week (Image 6). On 28/02/22 Charlie contacted me with an updated cut of the film (Image 7) which I began working with immediately. On 02/03/22 I sent more work to the group to a very positive response (Image 8), prompting an email from Charlie regarding slight alterations regarding the use of bird tweeting ambience and a change of score during the suffocation scene on 08/03/22 (Image 9). On 12/03/22 I updated the group again (Image 10) and received feedback over the next weeks (Image 11). Charlie finally contacted me on 07/04/22 with amendments and to send the final cut of the film (Image 12). I made the requested changes and send the final score to the group on 09/04/22 (Image 13).

This was a highly enjoyable experience. I found the film to be very interesting to compose for, namely due to the surreal, dream-like storyline that it follows. I explored several sources of inspiration provided to me which pushed me into composing in a different style than I was used to. I feel that the strongest parts of the project are the waking sequences, particularly the latter sequence, which leads into the coin scene (7:54s). This works very well, as many of the sound design elements (falling shepherd tone, scraping on plastic) are chosen specifically to create unease in the viewer in the final moments of the film. The suffocation scene is where many of my frustrations lie – I feel that the cue here is not as strong as in the rest of the film. I tried to design the cue to represent losing consciousness, through automated reverb, pitch, and tempo shifting, although I feel it could be improved. Specific details of the composition, feedback and alterations are explained in my composition table.

The collaborative process was positive, with no issues regarding feedback or communication between group members. I found that I was able to explore my own ideas while composing upon a foundation of guided creative influences. We worked well ahead of the group's deadline, and the meeting was useful in informing me of their direction regarding the film and score itself. The group feedback was extremely

positive, and aside from changes to the film cut shown in the composition table warranting minor score

adjustments they were happy with everything that I composed for them.

The project was a thorough success and provided me with experience working on a horror-themed film,

exploring interesting areas of sound design and compositional forms that I had not visited previously.

CHARON composition table

Cue Title	Scene	Compositional Approach	Feedback/Relevance to scene
Awakening	First waking sequence (0:24:000-1:56:500) Our character slowly awakens, transitioning to him brushing his teeth, revealing blood in his mouth, much to his distaste. We see him staring into a mirror and at two clocks – both reading 9:15 with increasing tension until he leaves the house. We then see him wandering the streets.	Orchestral instrumentation (String and woodwind section) combined with ticking clock shifting from diegetic to non-diegetic to place the viewer in the scene. Intended to be a dream-like lullaby as the character wakes and become sinister as we see the blood in his spittle. Finally becoming gradually more dissonant and unsettling as he stares at the clock, with delay on the clock ticking surrounding the listener and growing more frantic. Beginning with Ionian tonal centre, becoming Mixolydian when the blood is revealed, with non-diatonic notes scattered in as the cue progresses to add dissonance.	'That's so good; I really like it; works very well'. QUOTE 'The similarities and contrasts between the first and final piece work tremendously' QUOTE *This cue is a great introduction. The shift from major to minor tonality coinciding with the blood effectively sets the scene without immediately showing the viewer that something unsettling is about to unfold.*
Isolation	First outdoor sequence (2:08:000-4:01:250) We see our character sitting at the base of some stairs, visibly confused by a flock of birds seemingly jumping around in the sky. He checks his watch which again reads 9:15, and finally we see him sat by a bridge over a small river, listening to the sound of the water.	Synthesised/Sound designed instrumentation for surreal, unsettling emotional response in the viewer. Processed drum kit with delay automated during river section to ease the listener into the next section. Low rumble drone paired with grating 'squeaking' sound effects and delayed	'So far so good. Love the way you build suspense in the second (and third) movements. QUOTE *The filtered and delayed drums in the first half of this sequence seem basic and possibly take the viewer out of the action.* *The latter half of the sequence however*

	We then see him sat on the floor beside a brick structure, he picks up a stone and considers for a moment before throwing it, before it flies by his head as if he has thrown it at himself. He is confused and we cut to the same shot of him wandering the streets before he finds a scrawled note reading 'THIS WAY'. He takes a coin from the note and continues onwards.	synth brass, synchronised with cuts of the film for cohesion. Dissonant root and minor 2nd / tritone stabs with diminished chords in the harmony creates unease, paired with warped synth melody when he walks away at the end of the scene.	*works well with the scene – the grating 'squeaking' sounds combined with the woozy synths set the unsettling tone nicely. The final 10 seconds of the cue as he walks onwards are very strong.*
Anchoring	Outdoor chasing sequence (4:01:435-4:48:892) We see our character running as if someone is chasing him through some cobbled alleyways. We then see a similar shot of him running after the first character, finally catching up to find himself placing a note reading 'FORWARD AND YOU'RE HOME' before he runs away. We observe his confusion as he ponders this, and the note blows in the wind.	Synthesised orchestral elements combined with saturated drum kit and reverberant tuned 'riser' to build tension as the note placer is revealed. Arpeggiated quaver rhythm across JP-8 bass and synth string plucks, with filter automation synchronised with shots changing. Phrygian tonal centre emphasises tension with minor second interval used by synth brass stabs. Reverse reverb tail used to end sequence, gradually widening across stereo field.	'The third piece especially I love - nails the tone of the scene perfectly'. QUOTE *This cue is effective at portraying the increasing frantic emotions of the character as he tries to figure out who is leaving notes – it relates very strongly to the recommended reference material and sets the scene well.*
Distraction	Self-suffocation sequence (4:55:623-6:22:000) Our character hurries into his kitchen, frantically searching through cupboards and his fridge for something before he settles on a plastic shopping bag inscribed with 'YOU'RE WELCOME TO TRY'. Next, we see him place the bag atop his head, tying his hoodie strings and beginning to breathe deeply, suffocating himself. He continues until slumping	Synthesised string plucks with acoustic low string section, low/sub rumble drone with arpeggiated metallic clang sample and 'awakening' leitmotif in woodwind section for familiarity. Aeolian tonal centre with minor 2nd and tritone interval chords for tension. Automated reverberation and tempo to represent loss of consciousness. Gradual complexity of metallic clang rhythm	[1] 'I thought about the intensity of the scene after hearing what you'd creating, and it made me consider that a quieter score for that section may be more appropriate... The main piano/synth melody here really stood out to me, so would it be possible to strip out the other elements of that section and focus on just that melody?' QUOTE *Early comment, changes made.*

	over on his side, where we see him enter the same door he just came in through.	juxtaposes slowing of tempo creating a 'drowsiness' effect.	*This piece is strong however more cohesion between the shots and the score itself could improve this. The loss of consciousness effect reflected through the score is great, but the melodic/harmonic motifs are perhaps letting the side down a little.*
Sublimation	Second waking sequence (6:28:700-7:56:185) We see our character waking again, this time pulling a tooth out while brushing his teeth. We see him facing the same clock reading 9:15, before quickly turning to see himself entering the house.	Orchestral instrumentation (String and woodwind section) combined with ticking clock shifting from diegetic to non-diegetic to place the viewer in the scene. Introduction of synth bass and tuned reverb riser to build tension. Similar dream-like melody as 'awakening', with Ionian tonality modulating to Mixolydian, with dissonant minor 2nd and tritone stabs to reflect teeth falling out. Automated tempi increase as sequence progresses to reflect tension.	'The similarities and contrasts between the first and final piece work tremendously' QUOTE *The similarity of instrumentation and melodic ideas for this piece reflect that of 'Awakening' well, with cohesion created across the film through this. 'Sublimation' sounds familiar but offers enough variety not to grow tiresome.*
Charon's Obol	Placement of coins on the eyes sequence (7:56:185-8:50:000) He approaches the kitchen finding his own suffocated body on the floor, before lifting the bag and placing coins on his own eyes. We see non-linear cuts of the coins before he places them indicating non-consecutive time frames. Finally, he stares at himself, and we see his face stretching and morphing, before the closing shot of the coins over his eyes.	Acoustic woodwind and synthesised orchestral instrumentation combined with sound design elements (scraping on plastic, falling shepherd tone) female choir, electric pianos and synthesised sub bass. Phrygian tonality with minor 2nd chords, arpeggiated root notes and minor9 chords. Strong cohesion between changing of shots and score – vibrato synth string and shepherd tone accompanies morphing of characters' face.	'I'll fine tooth comb it tomorrow night and give you any final notes but there's honestly not many' QUOTE *This piece works well in reflecting the hazy nature of the closing sequence – the score is sparse but gradually introduces complexity, a reflection of the film itself.*

This project is a stop-motion animation focused on the experience of Christine's sleep paralysis, featuring a pair of demons and psychedelic-inspired sequences of surreal shapeshifting. My role was to compose a score and record Foley/sound effects. I was first brought into contact with Christine, a student of Volda Animation University, Norway, through a collaboration meeting hosted by Salford University on 03/02/22 (Image 2.1) where I watched her present her animatic and explain the theme of her project. I took a great interest in the project as I have experienced sleep paralysis before so quickly contacted Christine (Image 2.2), prompting further discussion on the intentions of her animation, and a planned first online meeting (Image 2.3). In our meeting on 11/02/22 (Image 2.4), we discussed several reference tracks/animations and a moodboard, (Images 2.5 and 2.6), and the intended direction of the film itself. These included: 'T*he Moomins'* (Kossakowska, M, 1977), as an example of the atmosphere Christine wanted to create, *'Living Forest'* (Nordic Ambience, 2019), an ambient piece that Christine envisioned for the start of her animation, and *'Primal Flux'* (Gratz, J, 2016), an animation very similar in style to Christine's own. From here I began working on ideas and on 17/02/22 I updated Christine with some basic scoring ideas to which she offered feedback (Image 2.8). On 04/03/22 I contacted Christine to inquire about the animation and on 09/03/22 she sent over the first animated clip (Image 2.9). On 10/03/22 I responded expressing my excitement and over the next week Christine updated me with another animated clip (Image 2.10) and on 17/03/22 explained she planned for the intro/outro of the film to be finished by April (Image 2.11). On 04/04/22 Christine sent the intro/outro (Image 2.12) and I responded with another demo cue (Image 2.13) before explaining on 09/04/22 that I would edit the animated clips into the animatic and work this way. On 13/04/22 I updated Christine with a demo of the full film, and on 20/04/22 she responded with feedback and inquired about using a messaging service to streamline communication (Image 2.14). On 27/04/22 I responded to her feedback and agreed to use a messaging service (Image 2.15).

As this project is ongoing, I have included the most recent version of my animatic for submission. This includes basic foley and scoring, prior to alterations based on feedback. The collaborative process has been positive throughout. Christine has gone to a great effort to keep me updated regarding the progress of shooting the animation and has provided regular feedback on any work I sent over. Alongside this, the reference material provided was very in-depth and allowed me to genuinely understand the vision that she

has for the project. I have found that her level of constructive criticism alongside this vision will result in a

score that is to her taste. This is to be expected, and I aim to fulfil this, but it means that my own personal

ideals may not be met. It had proved slightly challenging to work to the animatic(s), due to the precise

nature of Christine's vision for each cue however as I have assembled the animated clips beside this, it

became much easier. I decided that the best approach to composing in the early stages would be to

compose with specific moods or ideas in mind and gauge Christine's response to these, implementing them

if appropriate.

The strongest moments of the score are the introduction and the eye-opening scenes in my opinion, as

these cues effectively create the appropriate emotional response in the viewer, capturing the dream-like

nature of the film, without being overtly *horror.* This aesthetic is something I wanted to capture in my

scoring, as Christine had mentioned multiple times that her reference tracks were close to what she

intended but sounded too atypical of horror scoring. I understood that she aimed at creating a surreal,

slightly disturbing film without explicitly scaring the viewer. I have provided specific information about

feedback and compositional approaches for each cue in the composition table.

Sleep Paralysis composition table

Cue Title	Scene	Compositional Approach	Feedback/Relevance to scene
Into the Clouds	(0:00:000 – 0:47:000) We see our character sitting in a tree contemplating. After a moment they climb up higher into the tree and clouds fill the screen as they get higher. A pair of hands open a hole in the floor and our character peers out before being pulled in and thrown onto their bed.	Combination of synthesised and acoustic strings, with synthesised sub bass gradually introduced. Forest ambience atmosphere synth layer. Alternating Ionian/Mixolydian tonality with descending chromatic motif to introduce unease as the scene progresses. Crescendo of all instruments and introduction of sub bass synth at peak of scene to build on this tension.	'I like it! I think it's still a little soft, I'd love more texture, sharpness and crunch to the sounds. As well as a little less music. It is a nightmare, after all. But great concept! And I love the foley' QUOTE *This cue is tonally fitting, using an ambient forest atmosphere to create the relevant imagery. It will however need altering to the taste of Christine.*
Paralysis	(0:49:000 – 1:47:000) Our character is paralysed in bed and begins to tremble. We	Cello section, box harp, glockenspiel, box drum, processed drum kit,	*This cue is the weakest in the film so far, due to the erratic nature of the arrangement. I will likely*

	then see the walls oozing slime around them before a pair of eyes pops out of the wall and peers down toward them. Next, we see two demons clambering out of the wall before another face grins and reaches their hand over our character's face.	double bass section, synth string pluck. Disjointed staccato rhythms, gradually becoming more orderly, as per instructions. Delay to carry across sections of silence.	*keep elements that work but much of this cue will be reworked.*
Eyes	(2:24:000 – 2:52:500) After our character closes their eyes, we see a pair of hands reaching in to open holes in the darkness, revealing a set of eyes. The hands open and close the holes before revealing the demons touching our character's face.	Synthesised brass and acoustic strings accompanied by Guzheng. Use of minor 2nd string drones and whole tone tonality to create a dream-like mystical atmosphere. Cross rhythms create a feeling of disjointedness reflecting that of the scene itself.	'I also love the music when she wakes up and then gets back to the room again, I think this really tells the story I want to tell.' QUOTE *This cue captures the surreal, dream-like nature of the scene effectively. This is definitely one of the strongest cues.*

Close your Eyes (2022) *written and directed by Andy Chen*

This project is a rescore of a horror short film, based around a musician's evening becoming a nightmare when he discovers his roommate sleepwalking. I sourced the film from YouTube (Cranked Up Films, 2022) and undertook all aspects of the reworking of the clip. This includes dialogue, Foley, scoring, and sound design. I first began gathering inspiration for my approach to designing the sound for the project through some academic writings. I began with *Sound design...* (Sonnenschein, D, 2001), exploring the concepts and practical uses of sound shaping (p60). This led to me making field recordings in a train station for use in my scoring, by using equalisation to pick out resonant, tuned (to C) frequencies and constructing an ambient drone by layering this upon synth pads created via the same method, using reverb tails. One of my specific goals during this project was to hand craft each of my sound sources, not relying on effect libraries, as I had previously. This meant that most of the instrumentation and all the Foley, dialogue, and sound effects were constructed or recorded by me.

There are several specific moments in the project that are significant. Firstly, when we see the main character (Vincent) initially conversing with Martin and he knocks on the door before placing his ear to it and closing his eyes. This is important because it is the first real moment of apprehension. The use of low

pass filtering as he listens in allows the viewer to anticipate something shocking them but to no avail. This tension is broken completely, and our next point of interest is when Vincent walks away from the door to hear a reverberant knock behind him. The use of reverberation exaggerates the knock, alluding to the horror trope of using sounds to signpost the supernatural, as we have already heard a knock at the door but much less reverberant. The next application of this is when Vincent investigates the room, and we hear a synth stab shoot across the stereo field. This again hints to something unsettling briefly, building expectation in the viewer's mind.

The defining moment of the project is when we hear the door open after Vincent has taken a seat. The use of a sub boom and exaggerated reverberation on the door sound alongside the introduction of the dissonant rising strings and arpeggiated bass synth, lead to the revelation of the drowned lady very effectively. I aimed to make the sound of the lady as disturbing as possible so layered gargling sounds over cragged breathing and screaming. I also recorded a bag of skittles to create the cracking sound of her bones for added effect. Finally, the moment where Vincent is looking for the lady with his guitar in hand makes use of exaggerated breathing alongside the filtered, crotchet rhythm kick drum and an ear-splitting string riser to express the idea of his heart racing in fear before the lady finally gets to him. This is accompanied by a sub boom and the sound of his guitar hitting the ground as the title of the film is displayed, with a brief shot of the lady whispering 'secrets' to Vincent to close the film.

On reflection, this project was very enjoyable. I explored various sources of inspiration and practical applications of techniques when gathering the sounds used in the project and applied them successfully. I found that I was able to achieve what I set out to do: create a genuinely unsettling aesthetic through these methods while still retaining my own creative flair. The moments mentioned above are my favourite however in the future, there are several ways that I would improve the project or something similar: Firstly, I would like to explore the recording and processing of custom-built instruments (e.g., the apprehension engine) in my scoring. As a staple of horror, I think that delving into alternative methods of creating disturbing sound effects and music would be worthwhile for developing my personal style and furthering my skills in capturing/processing audio. Moving away from synthesised instrumentation, which is oversaturated in horror scoring, towards new and unique methods would benefit a career in the industry greatly. Finally, sourcing voice actors to record dialogue would help to create distinction between the characters in my

productions, something which I found to be lacking in this project, as at times it pulls the viewer out of the

action slightly. Details of specific audio processing, sound sourcing can be found in my sound sources

table.

Close your Eyes sound sources table

Sound	Timestamp/Duration	Source	Processing/Mix
Room ambience	0:00:000 – 3:19:400	Bathroom extractor fan, recorded with Shure KSM44A.	Stereo widener Filtered during separate room scene. In room reverb group.
Footsteps	0:00:000 – 3:07:000	Walking on tiles/wooden floor, recorded with Shure KSM44A.	High pass filter > 80Hz. In room reverb group.
Vincent	0:05:400 – 1:32:500	Voice acted by me, recorded with Shure SM58.	High pass filter > 120Hz. In room reverb group.
Martin	0:21:200 – 1:18:200	Voice acted by me, recorded with Shure SM58.	High pass filter > 120Hz. In room reverb group.
Breathing	0:43:000 – 3:19:400	Voice acted by me, recorded with Shure KSM44A.	High pass filter > 275Hz. In room reverb group.
Door opening/closing	1:40:500 – 2:14:600	Bathroom door opening/closing, recorded with Shure KSM44A.	High pass filter > 96Hz. In room reverb group. Automated hall convolution reverb. In room reverb group.
Door knocks	0:51:960 – 1:30:400	Knocking on door, recorded with Shure KSM44A.	Low pass EQ, cut at 1.44kHz. Automated hall convolution reverb. In room reverb group.
Drowned lady footsteps	2:50:000 – 3:19:400	Bare feet on tiles, recorded with Shure KSM44A.	Low pass EQ, cut at 2.45kHz. In room reverb group.
Drowned lady vocalisation layer 1	2:45:200 – 3:31:850	Gargling, groaning, whispering and screaming recorded with Shure SM58.	Saturation. In room reverb group.
Drowned lady vocalisation layer 1	2:45:200 – 3:31:850	Gargling, groaning, whispering and screaming recorded with Shure SM58.	Transposed +6st Saturation. In room reverb group.
Guitar	2:52:200 – 3:27:000	Handling and dropping guitar, recorded with Shure KSM44A.	In room reverb group.
Light switch	0:01:625 – 2:04:580	Pressing light switch, recorded with Shure SM58.	In room reverb group.
Airy synth pad	0:06:000 – 1:11:500	Vital soft synth, performed by me.	Sine, saw and noise wave synth with automated chorus and

			phasing, reverb and high cut EQ < 2kHz.
White noise riser	1:08:000 – 1:09:500	Surge soft synth, programmed.	Sample and hold white noise wave, high unison voices and detune and width. Automated stereo widener and high cut filter opens up.
Sub boom	1:28:500 – 3:23:600	Ableton tension string synth, programmed.	Chorus, resonant filter at 59Hz, EQ boost at 104Hz, compression.
Train station ambience pad	1:28:500 – 2:16:500	Layered reverb tail and train station pads, composed of samples tuned using EQ.	Automated high pass filter <0-115Hz.
Reverberant string pluck.	1:29:500 – 2:42:000	Ableton tension string synth, performed by me.	Inharmonic envelope follower, hybrid reverb, automated string excitor.
String section riser	2:19:000 – 2:44:000	Spitfire LABS strings.	Resampled and clip transposition automated to rise.
Squelchy synth stab	1:41:500 – 1:43:500	Ableton 'Hollow Point' 64 pad lab drum kit.	Stereo delay.
Saw wave drone	1:39:600 – 1:43:500 2:41:400 – 2:48:500	Ableton 'Hollow Point' 64 pad lab drum kit.	Stereo delay.
Vowel arpeggiated synth	1:56:500 - 2:02:000	Ableton 'Hollow Point' 64 pad lab drum kit.	Stereo delay.
Arpeggiated verb synth/ bass.	2:13:000 - 2:42:000 2:50:800 – 3:20:500	Field recorded beeps at train station, processed with arpeggiated auto pan.	Delay, automated high pass filter <0-3kHz.
Slinky violin.	2:31:000 – 2:45:000	Decent Sampler 'Slinky Violin' Instrument, Rising.	Reverb. Volume automation.
Reverberant hit.	2:48:150 - 2:52:200	Crash cymbal and snare sample layered.	Low pass filter < 10kHz. Compression. Amplifier plug-in. Hybrid snare room Reverb. Limiter.
Supersaw drone riser.	3:00:000 – 3:19:385	Vital soft synth layered saw and noise waves synth.	Flanger. Distortion. Delay. Convolution Reverb. Filter automated to open out. EQ. Volume automation.
Electronic drum kit.	2:55:750 - 3:20:000	Ableton 'Boom Bap Kit, programmed.	Automated low pass filter >0Hz-20kHz. Automated cross rhythm delay. EQ. Volume automation.

Whistle rising strings.	2:55:500 – 3:19:200	Ableton tension string synth.	Automated stereo widener. Volume automation.
Crash cymbal.	2:50:770 – 2:57:500	Crash cymbal sample, programmed.	Automated stereo widener. High pass EQ >50Hz. Reverb.
Crash cymbal and clap.	2:50:900 – 2:54:585	Crash and clap sample, programmed.	High-pass filter >500Hz. Reverb.

Conclusion

   To conclude: this portfolio was a great success from beginning to end. I have explored various academic writings, OSTs, and films which contributed to the development of my previously outlined post-production skillsets. These would eventually grow into hands-on, technical approaches and compositional formats which I had previously never considered. Collaboration with two separate students was not only a confidence-boosting activity but also improved my time management, communication, acceptance of criticisms, and my post-production toolkit. I found that for the most part, I was able to explore my own areas of interest while still creating valuable content for my collaborators, working alongside their guidance to fulfil the desired outcomes musically. I still have a great deal to learn but know that this portfolio has been extremely valuable in building the relevant skills that I will need for work in post-production. I feel a greater sense of direction in terms of the kind of work that I would like to undertake after graduation and know that I have the skillset to achieve this with enough work and the right kind of attitude.