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JORDAN LEE COLLINS

SOUND DESIGNER (GAME AUDIO)

PROFESSIONAL SUMMARY

Sound Designer with **6+ years of professional game-audio experience** across AAA, AA and live-service development, specialising in original sound design, implementation and interactive audio for gameplay, characters, enemies, abilities, environments, UI, Foley and systemic content.

Contributed to high-profile projects including **Fortnite, Silent Hill 2 (2024), Cuphead and The Ascent**, working collaboratively with audio leads, designers, programmers and other development disciplines across established production pipelines. Experience includes extensive live-service production with **Epic Games**, including major crossover content developed with **Disney**, alongside full development-cycle experience on **The Ascent**.

Experienced across the audio pipeline from **field recording, Foley, synthesis and source creation through editing, implementation, in-engine iteration, mixing and final delivery**, with hands-on Unreal Engine experience using **Sound Cues, Blueprints and MetaSounds**. Background in music production and performance brings a strong sensitivity to tone, timing, dynamics and mix balance.

SELECTED CREDITS

- **Fortnite** – Epic Games (Live Service)
- **Silent Hill 2 (2024)**
- **Cuphead**
- **The Ascent**
- Additional AAA and commercial projects under NDA

EXPERIENCE

Sweet Justice Sound, Contract/Freelance – *Sound Designer*

Contract / Freelance | JUNE 2020 – October 2026

- Designed, edited, implemented and iterated audio across **AAA, AA and live-service game projects**, collaborating closely with audio leads, designers, programmers and other development disciplines.

- Contributed extensively to projects in partnership with **Epic Games**, collaborating with the **Fortnite team** on live-service production, including major crossover content developed with **Disney**.
- Created high-quality **game-ready audio** across gameplay, characters, enemies, creatures, abilities, emotes, environmental props, cosmetics, UI, ambiences, Foley and systemic content.
- Implemented and iterated audio directly in **Unreal Engine**, using **Sound Cues, Blueprints, MetaSounds and gameplay-driven audio logic** to create responsive in-game behaviours.
- Designed and refined **interactive and systemic audio behaviours** driven by gameplay events, states and player interaction.
- Captured and created original source material through **field recording and Foley**, combining bespoke recordings, professional libraries, synthesis, layering and signal processing.
- Tested and refined audio through **in-engine reviews and playable builds**, responding to creative feedback while identifying implementation, playback and mix issues.
- Mixed and balanced gameplay audio, dialogue, ambience, Foley and effects to support **clarity, dynamics, gameplay readability and creative direction**.
- Worked within large-scale production pipelines, maintaining organised audio assets, naming structures, technical standards and documentation across substantial content sets.
- Collaborated across **audio, design, animation, technical art and engineering**, communicating creative requirements and implementation needs across disciplines.
- Contributed across the **full development cycle of The Ascent**, supporting audio throughout production, iteration and final delivery through release.
- Contributed to shipped projects including **The Ascent, Silent Hill 2 (2024) and Cuphead**, alongside extensive live-service work on **Fortnite** and additional projects under NDA.

AWARDS & RECOGNITION

- **2022 Golden Reel Award Nominee** – *Outstanding Achievement in Sound Editing: Game Audio* – **The Ascent**

SKILLS & EXPERTISE

- Game sound design across gameplay, characters, enemies, creatures, abilities, environments, UI, Foley and systemic content
- Interactive and systemic audio design driven by gameplay events and states
- Unreal Engine audio implementation, prototyping, iteration and troubleshooting
- Sound Cue, Blueprint and MetaSounds-based audio workflows
- **Independent audio feature ownership from concept through implementation, iteration and final polish**
- **In-engine testing, debugging and audio troubleshooting through playable builds**
- Live-service production and rapid content iteration
- Field recording, Foley and original source creation

- Synthesis, layering, filtering and creative signal processing
- Sound effects and dialogue recording, editing, cleanup, processing and mixing
- In-game mixing, dynamics and gameplay readability
- Spatial and 3D audio, including attenuation, binaural monitoring, ambisonic ambience and multichannel workflows
- Environmental and atmospheric sound design
- Audio-to-picture, cutscene and trailer sound design, editing and synchronisation
- Large-scale asset creation, organisation and management to professional technical standards
- Cross-disciplinary collaboration across audio, design, animation, technical art and engineering
- Co-development, vendor, embedded and client-facing production environments
- Version-controlled production workflows
- Strong organisation, documentation, communication and remote collaboration

TOOLS & TECHNOLOGY

- **Game Engine:** Unreal Engine - Sound Cues, Blueprints, MetaSounds, gameplay-driven audio implementation, spatialisation and attenuation
- **DAWs:** Reaper, Pro Tools, Logic Pro
- **Audio Tools:** Soundminer, iZotope RX and professional plug-in / processing workflows
- **Audio Middleware:** Wwise - working familiarity with interactive audio concepts and implementation workflows
- **Version Control:** Perforce and version-controlled asset workflows
- **Production:** Jira-style task tracking and remote development workflows
- **Technical Audio:** Interactive/systemic audio, spatial audio, optimisation and performance-aware real-time delivery
- **Recording:** Field recording, Foley, dialogue and bespoke source recording

EDUCATION

- **Falmouth University, Cornwall** - *BA (Hons) Music*

  Graduated in 2017

- **BIMM Brighton** - *Music (Foundation Year + Undergraduate Study)*

  Completed Foundation Year and first year of undergraduate study before transferring to Falmouth University to complete BA (Hons) Music.