

MA Commercial Music Producer

Creation Element C2b

Mixed Portfolio of Commercial and Personal Work

Introduction

In the convergence of artistic ingenuity and strategic business acumen, my year-long project encapsulates a dual narrative — one personal, the other commercial — interwoven with the threads of music and technology. This endeavour is a testament to the multifaceted nature of my artistic aspirations and a practical exploration of business strategies gleaned from diverse modules.

Building on the conceptual foundation of the interactive musical piece, this project is envisioned as a groundbreaking exploration of the intersection between storytelling, ethical decision-making, and music creation within a gaming framework. The overarching goal is to provide players with a novel and immersive experience where their choices not only steer the narrative but intricately mould the musical composition.

The interactive narrative is designed to prompt players with ethically charged decisions, delving into the nuanced dichotomy between human choices and those of artificial intelligence. Each decision branches the storyline, leading to either an electronic symphony reflective of AI decisions or an orchestral opus mirroring human choices. This intersection of narrative and musical divergence is a unique endeavour that aims to engage players profoundly, fostering an emotional connection with the evolving composition.

The essence of collaboration is embedded in the project's core. Players actively contribute to the composition by shaping the narrative through their choices. This collaborative creation process generates an original piece of music at the culmination of the experience and elevates fan engagement. Coauthoring a musical journey provides a sense of ownership to the players, transcending traditional music consumption.

Beyond its creative merit, this project strategically positions itself to address the challenges of a saturated music landscape. The fusion of gaming and music realms aims to carve a distinctive niche, offering an avenue for enhanced fan engagement. The endeavour aligns with the artist's broader vision of utilising video games as a unique platform for sharing music, transcending the constraints of traditional live concerts.

This fusion of storytelling, ethics, and music within a gaming framework creates an unparalleled opportunity for the artist and fans to connect on a deeper level. As players actively contribute to the musical creation, the project is a testament to the artist's commitment to exploring innovative avenues for music consumption and audience interaction.

This initiative not only represents a pioneering step into the realms of game design but also encapsulates the artist's aspiration to redefine the boundaries of music entertainment. Complementing the personal endeavour, the commercial facet unveils collaborations with diverse artists. Aligned with the central ethos of the course, this segment focuses on creating broadcast-ready, commercially viable tracks that resonate with artists' visions. Each project underscores the synthesis of artistic expression and commercial viability, navigating the delicate balance to deliver marketable musical pieces.

Personal Work

Leveraging Trends in Gaming and Music Consumption

In tandem with the aspirations of my artistic career, where I aim to merge music and gaming seamlessly, recent trends underscore the symbiotic relationship between gamers and music enthusiasts. A notable article (Arkenberg, C. 2022) highlights the practice of gamers curating their soundtracks, citing a survey revealing that 22%^[1] of Gen Z gamers share music recommendations in online games. This trend signifies an untapped potential for musicians to connect with gaming audiences.

Gaming influencers, particularly those on social media, are identified as the second-most popular type of influencers for US teens, just behind music influencers. However, these influencers need help with copyright restrictions, necessitating reconsidering how gaming and music content can be shared. This aligns with my project's core concept of integrating music and gameplay, presenting an opportunity to engage with the gaming community.

The article recommends exploring synergies between gamers, game streamers, gaming companies, and music providers, which resonates with my aim to bridge the gap between music and gaming. The suggestion to leverage influencers and game streamers aligns with the strategy I envision for the interactive experience I am creating.

Moreover, the recommendation to loosen copyright restrictions is particularly relevant to my project's interactive and immersive nature. It echoes influencers' challenges in live streams and supports making music and merchandise easily purchasable within video games. This recommendation aligns seamlessly with my project's vision of creating an environment where players actively shape the musical journey, emphasising the value of music within gaming ecosystems.

As the gaming landscape evolves into a more immersive and interactive space, the integration of music becomes pivotal. The recommendation to explore innovative content experiences, such as co-branding, crossovers, and live in-game events, resonates with the ambition of my project to redefine the boundaries of music entertainment within gaming. It suggests a forward-looking approach that mirrors the dynamic and interactive nature of the gaming industry.

In a report titled "Music & Gaming: A New Way to Play," MIDiA Research, in collaboration with Twitch, explores the burgeoning opportunity for music artists to harness the expansive fan economy within the gaming industry. Released on April 13, 2021, the report delves into rethinking how artists and music companies engage with gaming, moving beyond conventional marketing strategies towards more immersive and lucrative interactions.

The report underscores the immense financial potential within the gaming industry, which, in 2020, boasted revenue nearly four times the size of the global music industry. The exponential growth of the gaming sector, mainly through in-game monetisation, presents an unprecedented opportunity for the music industry to replicate such a model.

While licensing music to gaming services has been a conventional approach, the report suggests a paradigm shift. It urges music companies to envision and embrace a more comprehensive involvement in the gaming space. This goes beyond marketing and promotion, encouraging artists to participate more directly in the gaming fan economy.

A crucial aspect highlighted in the report is monetising virtual online performances. Artists are tapping into the gaming fan economy by offering music and creating immersive virtual experiences. This includes ticket sales for online performances, fan contributions, virtual and real merchandise sales, and sponsorship and advertising revenue.

The report accentuates the growing importance of live-streaming performances, particularly on platforms like Twitch. Artists find that these platforms offer instant global reach, foster community development, and provide direct avenues for monetisation. The report cites case studies featuring artists like mxmtoon and Johnny & Heidi, illustrating how live streaming has become pivotal in cultivating a deeper connection with fans.

Mark Mulligan, Managing Director at MIDiA Research, emphasises the role of digital intimacy in monetising fandom. Initially seen as a response to pandemic-induced restrictions, live streaming has evolved into a transformative force. Artists are discovering that cultivating a digital fanbase, especially among gaming audiences, opens new avenues for monetisation. This shift not only represents a

response to the challenges of the pandemic but also introduces a novel format for the music industry.

These trends provide a strong foundation for my project, reinforcing the idea that music is not only complementary to gaming but has the potential to become an integral part of the gaming experience.

Research Methodology and Engine Selection: A Strategic Approach

In pursuing my final project, the choice of game engine emerged as a critical decision, shaped by both practical considerations and the desired outcome of the immersive experience. Leveraging the success and lessons from my previous assignment in Unity, I navigated toward Unreal Engine for many reasons.

Financial Considerations

Unity's transition to a subscription model posed budgetary challenges, prompting a reevaluation of the available options. With its enduring free-to-use model, Unreal Engine emerged as a financially astute choice. This decision aligned with the project's scope and a desire to maximise creative freedom without the constraints of a subscription.

Photorealistic Aesthetics

Recognising the significance of player resonance with the game environment, Unreal Engine's capability to render photorealistic visuals became a compelling factor. The addition of Lumen lighting ([UnrealEngine.com](https://unrealengine.com)), a revolutionary feature, presented an opportunity to infuse realism into the game's visual narrative. Also, the partnership with Quixel Bridge (quixel.com), which offers high-fidelity photogrammetry captures, further enriched the creative palette without incurring additional costs.

Unreal Engine's Nanite System ([UnrealEngine.com](https://unrealengine.com)) stood out as a game-changer, especially in handling pixel-scale detail and managing high object counts efficiently. The system's intelligent optimisation only processes perceptible details, enhancing performance and allowing for intricate world design. The compressed data format and automatic level of detail added a layer of sophistication crucial for the desired player experience.

MetaHuman System for Personalization

In line with my vision of seamlessly incorporating a digital version of myself, Unreal Engine's MetaHuman system offered an accessible solution. The capability to use a smartphone for believable motion capture eliminated the need for prior animation expertise, aligning with the project's aim of reducing barriers to creative expression. This facet was precious, given the goal of creating a personal avatar for my artist project.

Blueprint for Ease of Development

Opting for the Blueprint visual scripting system over C++ coding reflected a strategic decision to mitigate unnecessary complexity. As blueprints provide a more intuitive visual representation of programming logic, they streamlined the development process and aligned with my learning preferences. While this decision limited the direct applicability of ChatGPT for coding assistance, it paved the way for a smoother learning curve without a coding background. I recognised the need for external guidance, so I turned to YouTube video tutorials ([YouTube.com](https://www.youtube.com)). The wealth of content allowed me to delve into specific topics relevant to the project, accumulating over 10 hours of research. This approach facilitated a self-paced learning experience and ensured a nuanced understanding of the Unreal Engine's intricacies, augmenting my proficiency in Blueprint-based development and music arrangement within a game engine.

The research methodology and engine selection were intricately woven to optimise financial resources, enhance visual aesthetics, and streamline development. The strategic alignment of these elements sets the foundation for a creative journey that balances innovation with practical considerations.

Literary Guidance

In creating my final project, two essential books significantly influenced the narrative and musical aspects of the game.

"Video Game Storytelling" by Evan Skolnick

Skolnick's guide delves into crafting compelling narratives, drawing from films and video games. It offered insights into building player engagement, emphasising the interplay between characters and the art of mystery. The principles gleaned shaped the script for player interactions in the game, particularly with me as the AI guide.

"Composing Music for Games" by Thomas Chance:

Chance's comprehensive book provided a rich understanding of the art, technology, and business. Its well-structured layout, practical modules, and real-world insights from industry experts made it a valuable resource. Despite lacking a glossary, the book catered to various audiences, from those with basic musical knowledge to seasoned composers.

Reflection on Development

Story Crafting

Initiating the development journey, attention was devoted to weaving a captivating narrative. Set in a distant future, the player's journey begins with a disorienting awakening in an unfamiliar place, gradually unravelling the mystery through encounters with the AI mentor (myself). The narrative progression hinges on player decisions, introducing an intriguing dichotomy — an AI possessing seemingly limitless power yet grounded and helpful. As the story unfolds, layers peel away, revealing the haunting reality that the player is but a replicated version of the AI trapped in post-apocalyptic solitude. The AI endeavours to discover an ideal companion; paradoxically, as the clones approximate their essence, the AI's sense of loneliness intensifies. This narrative underpinning establishes a unique emotional connection, inviting players into a world of existential exploration.

Notably, the process of constructing this narrative served as a revelation. It became apparent that, unwittingly, I was sculpting a reflection of myself within the AI character. The AI's quest for specific attributes in its replicas mirrored an introspective realisation — the tendency to seek particular characteristics in those I encounter, potentially affecting my ability to form meaningful connections with the people I meet throughout my life. This introspection adds an unexpected layer to the project, turning it into a creative endeavour and a mirror reflecting personal growth and self-awareness. In embracing vulnerability, an artist opens the door to profound emotional connections with the audience, fostering a deeper and more authentic relationship.

World Building

In the progression from story conceptualisation to world creation, the limitations of available 3D assets, particularly in Quixel Bridge's catalogue, posed challenges to the expansive vision of the game world. Despite the richness of the Quixel Bridge resources, their relatively confined selection constrained the diversity of environments I could craft. The deliberate design of initial areas before the player's encounter with the AI aimed to captivate, intrigue, and introduce tension. These segments served as narrative devices and canvases for musical expression, transforming the game into a playable music video.

World-building became an exploration of the Unreal Engine's capabilities and a creative endeavour to make the environment visually appealing. Quixel Bridge, while a valuable resource, showcased its limitations due to its comparatively small catalogue. I sought alternative methods to keep budget spending in check to address this. Photogrammetry emerged as a cost-effective solution, allowing me to scan objects using the LiDAR sensor on my iPhone. While this method exhibited imperfections, particularly on reflective surfaces, it served its purpose for smaller, faster-moving objects like the train model in the first scenario.

However, the quality differential between Quixel and my scans prompted a strategic decision. To maintain visual consistency, I opted to limit the use of self-generated scans. Despite this constraint, the world-building process aimed not for strict realism but to create an aesthetically pleasing and intriguing environment.

Navigating the distinctions between Unreal Engine and Unity, I consulted YouTube tutorials and game development forums to overcome challenges. Unlike Unity, Unreal Engine presented advantages and difficulties, with the former contributing to my envisioned detailed and realistic world. Drawing inspiration from the game 'Alan Wake 2' (Alan Wake 2, 2023), where shifts between the natural world and the 'shadow world' disorient the player's point of reference, I aimed to create a similar effect in my game. This approach allowed for creative and unusual scenarios while staying true to the core experience, enhancing the player's journey through the game world.

In-game logic and employing blueprints in Unreal Engine introduced convenience and complexity. While Blueprints initially seemed a more straightforward choice compared to coding, each node's specificity became a double-edged sword. Each function and node had a distinct name, making searching for the exact term online for every desired game function imperative. Compounding this, Unreal Engine's iterative nature, with nodes being added, removed, or renamed through updates, posed a challenge to consistency and tutorial-following.

Despite these hurdles, Blueprints proved indispensable for implementing crucial game features. Functions like sliding doors, the dynamic movement of the entire train, and pop-up text elements all found realisation through the Blueprint system. The flexibility of Blueprints allowed me to connect different game levels seamlessly and introduce cinematic fades between levels, enhancing the overall immersive experience.

My problem-solving efforts were also dedicated to refining the creation of non-player characters (NPCs) tied to the train tracks. My initial attempt involved utilising an AI model capable of converting any video into character animations, presenting an enticing prospect. However, upon importing the animation into Unreal Engine, a significant roadblock emerged — the skeletal mesh of the imported animation misaligned with Unreal Engine's, resulting in glitchy and unappealing NPC animations.

Subsequent investigation revealed that my application provided options for exporting different types of skeletal meshes. However, accessing this feature demanded a steep monthly subscription, which did not align with my budget. While skeletal mesh retargeting seemed like a potential solution, delving deeper into this avenue made it apparent that mastering this aspect of game design would require considerable time. Faced with these challenges, I strategically decided to pivot and opt for manual animation.

Undertaking the manual animation process, I crafted the initial character's movements. To expedite the animation process, I adjusted the speed and starting points in the animation loop for subsequent characters, streamlining the workflow and overcoming the challenges posed by the initial setback.

Regarding Metahuman animation, challenges arose in integrating an exported animation video into my game. While I possessed prior knowledge of Metahuman and knew how to link my iPhone to Unreal Engine for live facial expression capture, a hurdle emerged as the Metahuman plugin was unexpectedly removed from the Unreal Marketplace. After troubleshooting, I adapted by capturing the Metahuman animation using a pre-recorded video instead of a live feed.

However, the next challenge presented itself when attempts to incorporate the rendered video into the game proved futile. Despite being in the correct format, the video was not recognised as media within the game engine. This posed a significant obstacle as the interactions between the player and the AI (myself) were fundamental to the core experience, and the successful integration of Metahuman was crucial for communicating with my audience on social media.

After numerous attempts, I sought guidance by following a tutorial video. This tutorial provided Unreal Engine files used in the demonstration, and by replicating the method, I managed to create a working prototype of a TV displaying a video. However, an unexpected issue surfaced — the video played only once every ten attempts. Determined to resolve this, I thoroughly compared my video to the tutorial.

The key revelation was the size of the video. Upon compressing it, the video played reliably. To enhance the player's experience, I integrated a trigger zone through blueprints, ensuring the video played when the character entered a specific area. This strategic approach resolved the issue, providing consistent and seamless playback of the Metahuman animation within the game environment.

SFX, Music and Voiceover

In sound effects, I began by creating diverse auditory elements to infuse life into the game environment. Recognising the richness that multiple good sources contribute to the ambience of released video games, I aimed to emulate this complexity to make the game world feel alive.

Starting with footsteps, I recorded various takes on different materials, including wood concrete, walking over fallen leaves, and crunching stones. To enhance realism, I incorporated small details such as the buzzing of fluorescent light fixtures, electrical hums from wire boxes, and the low hums of boilers—this amalgamation of elements aimed to create a cohesive and immersive auditory experience for the player.

Once I recorded all the sounds, I turned to Ableton for editing. However, during this process, I encountered some drawbacks specific to this DAW when working with sound effects. I edited the sounds within the same project for each room in the game, applying reverb, EQ filters, and delays to individual sounds until I was satisfied. Subsequently, I edited them together, adding compression and room reverbs to create a sense of cohesiveness, making the sounds feel like they belonged to the same space.

However, a limitation emerged during the exporting phase. Ableton does not support batch exporting for audio tracks of different lengths, necessitating a manual, one-at-a-time export process.

To craft distinct voices for non-player characters (NPCs), I recorded different lines for each character and employed format and pitch-shifting plugins to modify my voice. Utilising various EQ settings, I further altered the resolution of my voice to enhance differentiation between characters. During the export phase, I leveraged the necessity for uniform track lengths. While each line varied in duration, exporting them at the same length introduced varying amounts of silence, creating natural pauses between NPC lines. This approach proved effective in the game, contributing to the NPCs' genuine and authentic speech patterns.

When confronted with an issue involving Fmod's incompatibility with the updated version of Unreal Engine (from 5.2 to 5.2.1), I explored potential solutions to initialise Fmod within Unreal. Despite attempts to troubleshoot by modifying Unreal Engine files, the bug persisted, necessitating the search for an alternative. The discovery of Metasounds, a native Unreal plugin, albeit in beta, presented a viable substitute. However, due to its rudimentary nature, with all functions managed through nodes and blueprints, I faced a learning curve in implementing music and sound effects within the game.

Given my comfort with Ableton, I processed the sounds in the DAW before integrating them into the game through Metasounds. This approach allowed me to connect sound effects to specific areas, incorporate voices for NPCs, and synchronise them with the train's movement. Transitioning to adding background music to the game, I revisited the tracks that constituted the final piece the player was creating. Employing music composition structures found in movies and video games, I divided the track into short loops and strategically placed them within triggerboxes. Subsequently, I routed these loops within Metasounds to ensure that the conclusion of the previous loop seamlessly led into the triggering of the next, thereby creating an organic and immersive soundtrack for the game.

When embarking on the composition of the tracks, I envisioned a dichotomy between an electronic element representing AI choices and an analogue, instrument-driven component aligning with human decisions. Recognising the dual role of these tracks as both standalone releases and integral parts of the game's soundtrack, I approached their development within the same Ableton project.

Structuring the composition with a standard pop format of Intro, Verse, Pre, Chorus, Post, Verse, Mid-8, Pre, and Chorus facilitated future lyric incorporation and established a cohesive framework. I crafted each section's electronic and orchestral components, ensuring distinctiveness while maintaining a harmonious blend. Leveraging Ableton's audio-to-MIDI conversion feature allowed seamless repurposing of downloaded electronic loops for the orchestral piece, contributing to the tracks' unity.

To maintain cohesion, I mixed the electronic version first and employed Izotope's referencing capabilities to guide the mixing process of the orchestral piece. Despite various methods available for melding the two tracks, such as introducing instruments from one track into the other during player choices, the increasing complexity of the Ableton project, approaching 200 tracks, prompted a shift in approach. I divided the song into thematic chunks, aligning with different scenarios or choices in the game: Intro-Verse, Pre-Chorus, Post-Verse, Mid-8, and Pre-Chorus. With five decision points and two choices at each juncture, the number of possible outcomes for the music becomes a staggering 2^5 , resulting in 32 unique musical compositions. This approach ensures a diverse and dynamic musical experience for players and maximises the replay value as the soundtrack evolves based on the player's decisions.

Data

A questionnaire^[2] was given to the 15 beta testers, resulting in 10 individuals responding. ^[2]

The beta testing phase has offered valuable insights into the current state of the interactive music game. Notably, 70% of players found the story engaging, indicating a positive initial response. However, there is room for improvement, as 30% had a neutral or negative view. The significance of meaningful choices in the game is evident, with 70% of players expressing that the decision provided felt impactful. Visual appeal is a concern, as only 60% found the game environment visually appealing, with 30% holding a neutral or negative stance.

The game's logic and mechanics received mixed responses, with 60% finding them needing to be more intuitive. This suggests a need for clarifications and simplifications to enhance the overall user experience. On a positive note, representing the AI character, the Metahuman component garnered positive feedback, with 70% feeling it added to the immersion.

Regarding the two versions of the songs, 60% found the contrast noticeable and exciting. However, this aspect might benefit from a more pronounced musical distinction. Sound effects and background music showed varied responses, indicating a need for fine-tuning to elevate the gaming experience.

Creating a deeper connection between the player and the music is a crucial goal, yet only 50% believed the game achieved this successfully. This highlights a significant area for improvement. Interest in replaying or recommending the game was moderate, with 50% expressing a desire to do so.

It is crucial to note that the game, in its current state, is still ongoing, featuring only one scenario for player choice. The final game aims to have five scenarios,

offering a more comprehensive and immersive experience. As such, the current limitations in feedback can be attributed to the game's ongoing development.

Accelerating refinement is paramount, particularly in areas with mixed or negative responses. Conducting more extensive beta testing with focus groups could provide qualitative insights, contributing to a more polished final product. Future testing phases should also incorporate additional scenarios to gauge the game's impact. In conclusion, the beta testing phase has illuminated both positive aspects and critical areas for refinement, setting the stage for the game's ongoing development and eventual release.

Commercial Work

During this project, I had the privilege of collaborating with fellow artists. One connection provided references that caught my attention, especially those related to Fred Again's tracks. Intrigued, I delved into an exploration of Fred's production style. The research emphasised the significance of BPM for achieving a distinctive "skippy feel," akin to the garage tempo, leading me to settle on 123 BPM.

A pivotal aspect of the track involved integrating samples recorded solely with my phone, a technique frequently employed by Fred in his compositions. These samples added diverse atmospheres that subtly underpinned the overall mix. Satisfied with the blend and arrangement, I eagerly shared the demo with the artist, who enthusiastically responded.

Venturing to London to utilise university equipment and studios, I collaborated with the artist on vocal tracking. During this time, the artist shared an unexpected revelation—the lyrics flowed effortlessly, and the demo prompted him

to step out of his comfort zone, allowing him to sing about deeply emotional topics for the first time. This resonance between my demo and the artist's vision established a desire to work together on releasing the song and set the stage for future collaborations.

Maintaining the artist's anonymity, it's noteworthy that the vocal tracking session was efficiently accomplished in a single day, a testament to our preparation—myself armed with the demo and the artist equipped with the lyrics. Within a couple of weeks, the piece was expertly mixed, ready to be delivered to the artist, marking a swift and harmonious creative journey.

During a songwriting camp in London over the summer, I had a significant interaction that bears mentioning for various reasons. It was our first in-person meeting in a group with two fellow online students. I assumed the role of the leading producer for the track we were to create. While the track's outcome isn't entirely satisfying to me, particularly in the vocal department, it is a valuable lesson in the producer's role.

On that day, I aimed to involve everyone in the recording process, wanting each participant to contribute to the song. However, in my pursuit of inclusivity, the quality of the song suffered. It's crucial to clarify that I don't place blame on my fellow collaborators; instead, the lapse was in my failure to initiate more comprehensive discussions about the song's direction and what actions needed to be taken.

Reflecting on this experience, I recognise that my eagerness to involve everyone shouldn't have come at the expense of the song's integrity. A more collaborative approach involving strategic discussions about the track's vision and execution likely led to a more polished demo. Additionally, acknowledging my

limitations in vocal comping and using tuning applications like Melodyne and enhancing my skills in these areas could have significantly elevated the song's overall quality. This experience underscores the importance of effective communication and skill development in the collaborative process.

Nevertheless, despite my reservations about the track's outcome, one of my collaborators strongly desired to release it. Talks are underway regarding the release of this particular track and the potential for future collaborations and projects together. This demonstrates the subjective nature of creative work and the diverse perspectives collaborators bring to a task.

Final Thoughts and Future Prospects

Several areas for improvement became evident throughout the development of this interactive music game. One notable aspect was the limited scope of the current version, featuring only one scenario where the player makes a choice. The intended final version aims for five scenarios, providing a more comprehensive and engaging experience. This limitation, however, served as a valuable lesson, emphasising the need for careful project planning and resource allocation to achieve the desired outcome.

Despite this limitation, the game development process brought numerous achievements and successes. Despite its singular nature, completing a functional scenario marked a crucial milestone. This prototype allowed for valuable testing and feedback, setting the foundation for further refinement and expansion.

A significant achievement during this period was the successful collaboration with a fellow artist inspired by Fred Again's production style. The resulting track resonated well with the collaborating artist and laid the groundwork for potential future releases. The efficient recording process, all completed in a single day, underscores the importance of preparation and effective communication in collaborative projects.

Reflecting on mistakes made during the development, one notable instance was the decision to include everyone in the recording process during the songwriting camp. While the intention was to involve everyone and make collective decisions, it led to compromises in the final product. This experience emphasised the importance of effective leadership and decision-making in collaborative settings.

Looking forward, the personal development plan involves enhancing skills in vocal comping and using vocal tuning applications. This newfound awareness stems from the realisation that a higher proficiency in these areas could have elevated the quality of the collaborative track. Additionally, expanding knowledge in interactive game development, particularly in creating diverse scenarios and refining game mechanics, is a crucial focus for future growth.

My overarching goal with this project was to construct a framework that adds an extra layer of immersion to my music, enabling listeners to engage more deeply and influence the final rendition of a track. In this aspect, the project is a success. I've gained the ability to craft 3D environments, each tailored to harmonise with a specific song or project. Integrating Metahuman and Unreal Engine has provided me with a virtual set for recording in diverse environments for my music and social media content creation. This enhances my artistic expression and substantially reduces the costs associated with video content production.

Beyond the artistic realm, this project is a strategic move to diversify myself in the saturated landscape where music and digital influence intersect. This convergence is increasingly prevalent, and developing immersive experiences can set me apart in this merged space. Looking ahead, I plan to leverage the knowledge accumulated during this course to refine a catalogue of demos into broadcast-ready tracks. Each release will be strategically planned, forming part of a broader music release strategy.

I'm also committing to a serious engagement with TikTok, utilising the Metahuman for content creation. The platform allows me to share my knowledge with followers and listeners, building a community around my artistic endeavours. As I gather more followers, I plan to introduce gaming experiences that deepen the connection between myself and the audience. Monetising these experiences could become a revenue stream reminiscent of how albums used to generate income for artists in the past.

Furthermore, I'm working to elevate my home studio to a professional standard. I intend to make this studio available for other artists, adding another dimension to my income stream. This multifaceted approach aligns with my vision of expanding my artistic footprint and establishing sustainable revenue streams within the evolving landscape of digital media and music.

In conclusion, this project has been a learning, testing, and collaboration journey. Acknowledging areas for improvement, celebrating achievements, learning from mistakes, and planning for future development all contribute to a comprehensive understanding of the creative and technical processes involved. This reflection serves as a guide for the ongoing pursuit of excellence in both interactive music and collaborative artistic endeavours.

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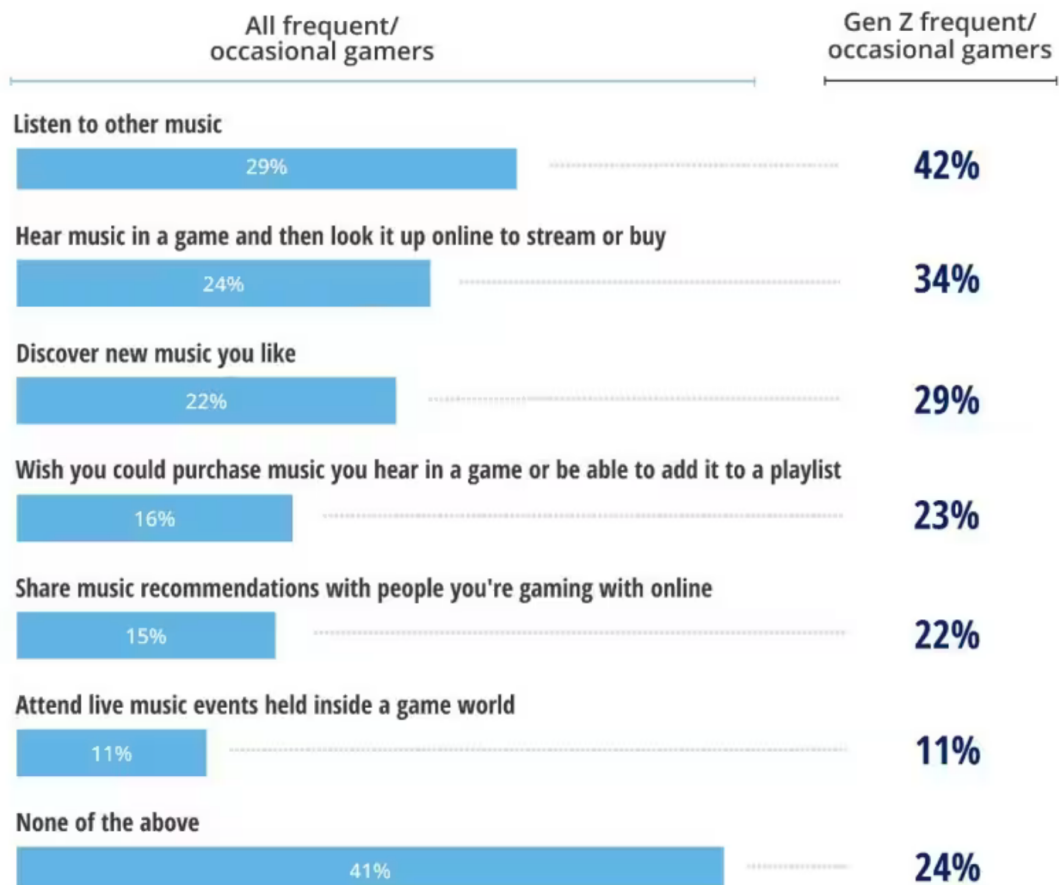
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Appendix

[1]



Note: N (frequent/occasional gamers) = 792.

Source: Digital media trends, 15th edition (Fall pulse survey, October 2021).

[2]

