

# Stephen de Filippo

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## SUMMARY

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Interdisciplinary scholar and educator working at the intersection of digital media, sound studies, and technology-mediated learning. My work explores how multimedia environments—including audio, video, and spatial media—can support new forms of communication, creativity, and critical engagement in contemporary education. I have taught English-medium undergraduate courses in media, music, and creative industries to highly international student cohorts, emphasizing multimodal literacy and project-based learning with digital tools. Alongside my academic research, I maintain an active professional practice in audio production, multimedia performance, and digital media creation, allowing me to bridge theoretical inquiry with practical industry skills. My teaching focuses on digital media production, sound and media culture, multimedia storytelling, and the role of creative technologies in learning environments.

## EDUCATION

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- **University of California, San Diego** La Jolla, CA  
*Ph.D. in Music* 2025
  - **Dissertation:** *Music as a Sonic Cartography: a series of journaling and place-making exercises*
  - **Committee:** Emeritus Professor Roger Reynolds (Chair), Distinguished Professor Steven Schick, Associate Professor Amy Cimini, Associate Professor Julie Burrelle
- **University of California, San Diego** La Jolla, CA  
*M.A. in Music* 2020
  - **Thesis:** *Portfolio of Compositions*
  - **Committee:** Emeritus Professor Roger Reynolds (Chair), Distinguished Professor Chinari Ung, Associate Professor Wilfredo Terrazas
- **University of Western Australia – Conservatorium of Music** Perth, Australia  
*B.A. (Honours) in Music [First Class]* 2017
  - **Thesis:** *Reconciling Complexity, Socialism, and the Symphony Orchestra: a comparative analysis of two works by Richard Barrett*
  - **Supervisor:** Dr. Christopher Tonkin
- **University of Western Australia** Perth, Australia  
*B.A. in Music and Anthropology* 2016

## FELLOWSHIPS

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- **Harvard University – Department of Music / Committee of Australian Studies** Cambridge, MA  
*Visiting Research Fellow* 2023
  - **Project Title:** *Place in Australian Vernacular Culture and New Classical Music*
  - **Research Focus:** Exploration of national identity through sonic vernaculars in contemporary Australian composition
  - **Supervisor:** Professor Chaya Czernowin
- **Edith Cowan University – West Australian Academy of Performing Arts** Perth, Australia  
*Visiting Scholar* 2021
  - **Project Title:** *Cultural Cringe and the Music of Australian Composer Peter Sculthorpe*
  - **Research Focus:** Auditory nationalism and postcolonial sonic representation
  - **Supervisor:** Associate Professor Jonathan Paget

## RESEARCH PROJECTS

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- **Scripps Institution of Oceanography – Interdisciplinary Fieldwork Collaborations** San Diego, CA  
*Collaborating Media Artist* 2024
  - **Project Scope:** Developed sound-based visualizations and media installations based on environmental and marine data. Explored acoustic communication, site listening, and data sonification.
- **ACTOR Project – Composer–Performer Research Ensemble (CORE)** UCSD + International  
*Composer–Research Collaborator* 2019 – 2025
  - **Project Scope:** International research-creation initiative exploring orchestration, perceptual acoustics, and ensemble problem-solving across McGill, UCSD, UBC, UdeM, and UofT
  - **Contributions:** Composed and workshopped original études; participated in rehearsals and peer-led analysis sessions across multiple CORE rounds
  - **Research Engagement:** Engaged with comparative score/audio documentation protocols; contributed to archived materials used for timbre and orchestration analysis in cross-institutional settings

## EMPLOYMENT

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- **Canadian University of Dubai – Department of Communications & Creative Industries** Dubai, UAE  
*Assistant Professor of Music* 2025 – Present
  - **Music Appreciation & Communication:** (Fall 2025, Spring 2026, Summer 2026, Fall 2026). Introduces students to music as a practice of listening, communication, and creativity through the study of Western art music, jazz, popular traditions, deep listening, and field recording. Developing students' skills in critical listening, musical analysis, and creative sound-making through experiential workshops, discussion, and project-based learning.
  - **The Creative Process:** (Fall 2026) A studio-based undergraduate course exploring creativity through making, experimentation, and reflective practice. Students develop original creative work while investigating the processes that underpin innovation, collaboration, and artistic practice across the creative industries. Through workshops, iterative projects, critiques, and case studies, the course emphasizes creative exploration, problem-solving, and the development of a sustainable personal creative practice.
  - **Fandom & Popular Culture:** (Fall 2026) Explores fandom, participatory culture, and digital media through interdisciplinary perspectives drawn from media studies, cultural theory, sociology, and anthropology. Topics include identity formation, online communities, fan creativity, platform cultures, and the influence of audiences on contemporary cultural production.
  - **Global Entertainment Marketplace:** (Spring 2026). Introduces students to the global media landscape, examining how media technologies develop, converge, and shape culture. Covers key histories, theories, and concepts to prepare students for work in digital, interactive, and traditional media industries.
- **University of California, San Diego – Department of Music** La Jolla, CA  
*Associate Lecturer / Teaching Assistant* 2018 – 2025
  - **Music of Australia: Place, Politics & Power:** Associate Lecturer (Summer I & II 2025, Summer I 2024). A hybrid online course exploring Australian music as a reflection of the nation's identity, including Aboriginal traditions and contemporary genres, framed through historical and political contexts.
  - **Introduction to Western Music:** Associate Lecturer (Summer 2025, Winter 2024, Fall 2024). A survey of Western music from the Middle Ages to the present. Includes lectures, listening labs, and live performances. Typically enrolls over 200 students.
  - **Music Fundamentals 1a:** Associate Lecturer (Fall 2023). The first course in a sequence introducing musical literacy through harmonic/melodic dictation, rhythm, and sight singing. Large-enrollment lecture and lab format (200+ students).
  - **Opera:** Teaching Assistant (Spring 2025). A general elective course on the history of opera, examining stylistic periods, major works, and social context.
  - **Digital Audio Production:** Teaching Assistant (Winter 2025, Summer 2024). A foundational course in recording, editing, and mixing using digital audio workstations. Includes sound design projects and discussions on contemporary music tech applications.
  - **Discover Jazz:** Teaching Assistant (Spring 2024, Winter 2020). Introduces key jazz performers, styles, and improvisational techniques, covering the genre's history and social context.

- **Music of the 20th Century:** Teaching Assistant (Spring 2022). A critical analysis course on music from 1900 to the present, focusing on cultural ideas and their sonic embodiment.
- **Music Fundamentals 1a:** Teaching Assistant (Fall 2021, Fall 2018). Introduces musical literacy through harmonic/melodic dictation, rhythm, and sight singing.
- **Hip-Hop:** Teaching Assistant (Spring 2021, Winter 2021, Spring 2020). Covers the chronological evolution of hip-hop from the late 1970s to the present, with emphasis on cultural, political, and musical developments.
- **Popular Music:** Teaching Assistant (Fall 2020, Fall 2019, Spring 2019, Winter 2019). Focuses on popular music genres and eras, analyzed through lectures, films, and listening assignments. A lower-division humanities course.

- **Composers Conference – New Music / New Communities Program**

*Mentor*

2020, 2022

- **Mentorship:** Guided underserved communities through the creation of first-time percussion compositions. Supported creative development, rehearsal, and performance at the Composers Conference.

- **St. Mary's Anglican Girls' School**

Perth, Australia

*Music Composition Teacher*

2017 – 2018

- **Instruction:** Taught grade 11–12 students composition, music theory, and notation. Mentored final-year portfolio preparation for music curriculum assessments.

- **University of Western Australia – Center for Social Impact**

Perth, Australia

*Marketing Manager – Social Impact Festival*

2017 – 2018

- **Leadership:** Led marketing and engagement strategies for a 50+ event festival that attracted over 10,000 attendees. Oversaw talent liaison, public relations, and digital content development.

- **University of Western Australia – Conservatorium of Music**

Perth, Australia

*Venue and Production Manager*

2015 – 2018

- **Production Oversight:** Managed over 200 concerts and performances, coordinating sound, lighting, and stage logistics. Supported faculty concerts, student recitals, and guest artist residencies.

## SERVICE & PROFESSIONAL ACTIVITIES

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### Peer Review

- **Openwork Journal – Columbia University**

New York, NY

*Peer Reviewer*

2026

- Served as a peer reviewer for submitted manuscripts.

### Grant Review

- **Kimmel Harding Nelson Foundation Center for the Arts**

Nebraska City, NE

*Music Fellowship Reviewer*

2025–Present

- Reviewed applications for music residencies and participated in jury selection.

- **American Australian Association**

New York, NY

*Arts Fund Reviewer*

2023–2025

- Evaluated proposals supporting cross-cultural artistic exchange between Australia and the U.S.

### Judging Panels

- **West Australian Music Awards – Song of the Year**

Perth, Australia

*Experimental Category Judge*

2025

- Judged submissions for the experimental category in a national songwriting competition.

- **Scholastic Art & Writing Awards – Maine Chapter**

Augusta, ME

*Digital Arts Category Judge*

2025

- Assessed digital artwork submissions from students in grades 7–12 across Maine.

## Curriculum Committees

- **West Australian School Curriculum & Standards Authority** Perth, Australia  
*Music Curriculum Panelist* 2018
  - Reviewed and advised on Grade 11–12 music curriculum to improve access for rural students.
- **West Australian School Curriculum & Standards Authority** Perth, Australia  
*Composition Portfolio Examiner* 2018
  - Assessed student composition portfolios and issued final evaluations for secondary certification.

## Other Contributions

- **Iona Presbyterian Ladies' College** Fremantle, Australia  
*Band & Orchestra Arranger* 2016–2017
  - Arranged popular and classical works for school wind and orchestral ensembles.
- **The Winthrop Singers** Perth, Australia  
*President* 2016
  - Managed choir operations including repertoire planning, fundraising, and tour logistics.

## ADMINISTRATIVE APPOINTMENTS

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- **Canadian University Dubai** Dubai, UAE  
*Faculty Representative, Music Club* 2026–Present
  - Serves as the primary faculty contact for the Music Club, supporting students in the development of musical, creative, and extracurricular activities.
  - Advises student-led initiatives, performances, events, and resource planning while fostering engagement with music-making across the university community.
- **University of California, San Diego – Department of Music** La Jolla, CA  
*Graduate Student Representative* 2023–2024
  - Served as elected graduate student representative for the composition area, acting as liaison between students and faculty on departmental matters.
- **University of California, San Diego** La Jolla, CA  
*Library Services Committee Representative* 2023–2024
  - Represented graduate student interests on the university-wide Library Services Committee, contributing to discussions on collections, services, and resource access.

## ADDITIONAL TEACHING QUALIFICATIONS

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*Instructional and compliance training completed through UC San Diego:*

- Cyber Security Awareness (2025)
- Sexual Violence and Sexual Harassment Prevention (2024)
- Syllabus and Course Design Series (2023)
- Introduction to College Teaching (2023)
- Family Educational Rights and Privacy (FERPA) (2019)
- Confidentiality of Student Records and Privacy Rights (2019)
- Student Integrity and Plagiarism Training (2018)
- Teaching Assistant Training (2018)

## Creative Research Output

- de Filippo, S. (2024). *Lake Hebron, ME* [Map]. ArcGIS. <https://arcg.is/1e4nm1>
- de Filippo, S. (2024, September 26). *Spectral Breathing Apparatus* [Video artwork]. Resonance Film Festival, Grosso Modo Gallery, Tel Aviv, Israel. Performed by N. Dell (oboe), videography by A. Guyton, mixing by J. Bradbury.
- de Filippo, S., Carlstrom, M., & Chin, E. (2024, May 24). *Reading Mantle Petrology* [Performance]. IDEAS: Initiative for Digital Exploration of Arts & Sciences, Atkinson Hall, Qualcomm Institute, UC San Diego.
- de Filippo, S. (2024, May 15). *Travelogue: Surat → Hat Yai*, sul G for solo violin, electronics, and video [Performance]. Conrad Prebys Experimental Theater, UC San Diego. Performed by S. Saviet.
- de Filippo, S. (2024, March 15). *Spectral Breathing Apparatus* [Video artwork]. Performing Media Festival, South Bend Museum of Art, IN.
- de Filippo, S. (2024, March 14). *Spectral Breathing Apparatus* [Performance]. CAMPGround Festival, Tempus Projects, Tampa, FL.

## Published Scores

- de Filippo, S. (2023). *Pop Blocks: For wood blocks (3 players) & electronics*. ISMN 979-0-67315-745-3. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2022). *Stone Compression: For violin, megaphone & electronics*. ISMN 979-0-67315-743-9. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2022). *Spectral Breathing Apparatus: For solo wind instrument (w/o mouthpiece) & electronics*. ISMN 979-0-67315-742-2. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2020). *Micropraxis: For solo alto flute*. ISMN 979-0-67315-744-6. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2019). *Star Picc: For amplified piccolo, vocoder, tape, and a big drum*. ISMN 979-0-67311-456-2. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2019). *a moment lost: For mixed chamber ensemble*. ISMN 979-0-67311-770-9. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2018). *a moment like this...?: For bass flute, percussion, piano & violoncello*. ISMN 979-0-67311-307-7. Australian Music Centre, Sydney, Australia.
- de Filippo, S. (2017). *Micropraxis: For piccolo and bass flute*. ISMN 979-0-67311-166-0. Australian Music Centre, Sydney, Australia.

## Dissertations

- de Filippo, S. (2025). *Music as a Sonic Cartography: a series of journaling and place-making exercises* [Doctoral dissertation, University of California, San Diego].
- de Filippo, S. (2020). *Portfolio of Compositions* [Master's thesis, University of California, San Diego]. <http://escholarship.org/uc/item/7rh2h49k>

## Peer-Reviewed Conference Proceedings

- de Filippo, S. (2026). *Listening-Based Soundscape Evaluation in Smart Mobility Environments*. In *Proceedings of the 2026 IEEE International Conference on Smart Mobility (SM 2026)*.

## DISCOGRAPHY

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- de Filippo, S. (2024). *Lake Hebron, ME*. Solo field recording album. Supported by Monson Arts. <https://defilippo.bandcamp.com/album/lake-hebron-me>
- de Filippo, S. (2023). *Thailand's State Railways*. Solo electroacoustic album. Supported by Harvard University and the University of California. <https://defilippo.bandcamp.com/album/thailands-state-railways>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2022). *Expeditions, Vol. 3*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-3>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2021). *Expeditions, Vol. 2*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-2>
- Glinka, I. (2018). *Two Minutes*. Phasma Music. Featured track: *Micropraxis*. <https://www.discogs.com/release/15829310-Iwona-Glinka-Two-Minutes>
- Spectrum Duo WA (de Filippo, S. & Tenadii-Hay, K.). (2017). *Expeditions, Vol. 1*. Independent release. <https://spectrumduo.bandcamp.com/album/expeditions-vol-1>
- The Winthrop Singers. (2015). *Music of Love, Loss, and Separation*. Featured track: *Ecce Homo*. Independent release.

## GRANTS & AWARDS

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### Commissions & Prizes

- **Low Frequency Trio – Call for Scores** 2023  
*Commission Award for new ensemble work*
- **Situ8 Hotel / STRUT Dance** 2022  
*Site-Specific Composition for Link Dance Company at the Alex Hotel*
- **APRA AMCOS Art Music Fund** 2021  
*Commission for Spectral Breathing Apparatus, premiered at Audible Edge Festival*
- **Homophonic Pride Prize** 2019  
*Prize commission for Star Picc, toured at six national festivals*
- **Cybec Foundation – Melbourne Symphony Orchestra** 2018  
*21st Century Composer Award for Static Anxiety*
- **Rosetta Contemporary Ensemble – Osaka** 2018  
*International Composition Prize for Banned... unbound*

### Creative & Academic Grants

- **University of California System** 2025  
*Travelling Fellowship to support travel and premiere of a new work at the .acadeca Music Festival in Slovenia*
- **UC San Diego – Department of Music** 2025  
*Graduate Student Travel Grant – Stanford University presentation*
- **Dean of Arts and Humanities – UC San Diego** 2024  
*Travel support for Monson Arts residency participation*
- **University of California System** 2023  
*Travelling Fellowship to support Kimmel Harding Nelson Foundation residency*
- **WA Department of Local Government, Sport and Cultural Industries** 2021  
*Creative Development Grant – Harvard Fellowship support*
- **Ian Potter Cultural Trust** 2021  
*International Travel Grant – \$10,000 for Harvard research*
- **American Australian Association – Arts Fund** 2020  
*Cross-cultural development grant for research in the US*

- **Harvard University – Committee of Australian Studies** 2020  
*Research Microgrant – \$2,000 for Australian musical nationalism project*
- **WA Department of Culture and the Arts** 2017  
*Creative Development Grant – Kalv Festival premiere support*

## Artist Residencies

- Kimmel Harding Nelson Foundation for the Arts — Nebraska City, NE 2027
- Bloedel Reserve — Bainbridge Island, WA 2026
- Monson Arts — Monson, ME 2024
- Yefe Nof — Lake Arrowhead, CA 2024
- Kimmel Harding Nelson Foundation for the Arts — Nebraska City, NE 2023
- Kalv Festivalen — International Young Composer Residency — Kalv, Sweden 2017

## Performance & Composition Awards

- **Domaine Forget International Music Festival** 2019  
*Contemporary Composition Award – a moment lost*
- **West Australian Music Award** 2019  
*Song of the Year (Experimental) – a moment like this... ?*
- **Dorothy Ellen Ransom Prize – University of Western Australia** 2018  
*Best Undergraduate Composition – Two Pieces for Soprano and String Quartet*

## Academic Distinction

- **Teaching Excellence Award – University of California, San Diego, Department of Music** 2025  
*Recognizing outstanding performance, service, and commitment to teaching.*
- **Sir Harold Bailey Prize – University of Western Australia** 2018  
*Top graduate across Arts, Humanities and Law*
- **UWA Choral Society Award – Conservatorium of Music** 2018  
*Highest overall music graduate (Honours)*
- **Dr. Harold Schenberg Music Fellowship** 2018  
*AU\$20,000 awarded for doctoral study in composition abroad*

## INVITED TALKS

### Conference Presentations

- de Filippo, S. (2025, April 27). *Discussant presentation (Ni Zheng) & Artist Talk*. ACTOR CORE Symposium, University of California, San Diego, CA.
- de Filippo, S. (2024, May 11). *Spectral Breathing Apparatus: Amplifying liminal sounds and reconfiguring instrumental boundaries*. Center for Electro-acoustic Music Conference, Moscow Center for Electro-acoustic Music, Moscow, Russia.
- de Filippo, S. (2024, April 15). *Colonial anxiety & Aboriginality: The music of Peter Sculthorpe through the lens of settler-colonial cultural cringe*. Oregon Bach Festival Musicking Conference, University of Oregon, Eugene, OR.
- de Filippo, S. (2023, May 10). *Spectral Breathing Apparatus: Liminality & removing the reed*. Manhattan International Composer's Conference, CUNY, New York, NY.
- de Filippo, S. (2022, June 29). *Stone Compression: A new work for Bailey Wantuch & Stephen de Filippo*. 78th Composers Conference Artist Presentation, Brandeis University, Waltham, MA.

## Guest Lectures

- de Filippo, S. (2025, February 18). *Place-making through field recording and the aestheticization of the field into experimental music settings*. Department of Music, Stanford University, CA.
- de Filippo, S. (2023, July 15). *Travel documentation as music composition: Surat → Hat Yai, sul G*. West Australian Conservatorium of Music, Mount Lawley, Australia.
- de Filippo, S. (2022, September 19). *Visiting Fellow Lecture*. Harvard University, Department of Music, Cambridge, MA.
- de Filippo, S. (2022, January 15). *Approaches to listening to the music of Karlheinz Stockhausen*. UC San Diego, Department of Music, La Jolla, CA.
- de Filippo, S. (2020, July 20). *Kitsch and Australiana: Australian vernacular culture in experimental music*. West Australian Conservatorium of Music, Perth, Australia.
- de Filippo, S. (2020, July 15). *Kitsch and Australiana: Australian vernacular culture in experimental music*. West Australian Academy of Performing Arts, Perth, Australia.

## Artist Talks

- de Filippo, S. (2026, August 16). *Sonic Cartography, Field Recording, and Specialty Microphones*. Public workshop presented at Bloedel Reserve, Bainbridge Island, WA.
- de Filippo, S. (2025, April 27). *Sonic Cartography: Mapping sound and timbre in my recent works*. ACTOR CORE Symposium, University of California, San Diego, CA.
- de Filippo, S. (2023, December 21). *Third Thursday Artist Talk*. Kimmel Harding Nelson Center for the Arts, Nebraska City, NE.
- de Filippo, S. (2019, June 11). *The Music of Stephen de Filippo*. Domaine Forget International Music Festival, Saint-Irénée, Quebec, Canada.
- de Filippo, S. (2018, August 9). *a moment like this... ?*. Kalv Festivalen, Kalv, Sweden.
- de Filippo, S. (2017, January 15). *Time & Notation in works by Stephen de Filippo*. Tilde New Music Festival, Melbourne, Australia.

## FESTIVALS & CONFERENCES

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*My compositions and sound art have been commissioned, exhibited, and premiered at a range of international festivals, where I have collaborated with ensembles, engaged with multidisciplinary projects, and contributed to contemporary music programming as a guest artist.*

- Festival After Cage — Navarra, Spain (2026)
- Bled Contemporary Music Festival — Bled, Slovenia (2026, 2025)
- MUSLAB — Mexico City, Mexico (2025)
- SOUND/IMAGE Festival — London, United Kingdom (2025)
- Hear Now Music Festival — Los Angeles, CA (2025)
- ACTOR CORE Symposium — San Diego, CA (2025)
- Center for Electro-acoustic Music Conference — Moscow, Russia (2024)
- CAMPGround Festival – Contemporary Art Music Project — Tampa, FL (2024)
- Resonance Sound Art and New Music Film Festival — Tel Aviv, Israel (2024)
- Performing Media Festival — South Bend, IN (2024)
- Manhattan International Composer's Conference — New York, NY (2023)
- Audible Edge Festival of Sound — Perth, Australia (2022)



- Composers Conference Festival — Waltham, MA (2022)
- Midsumma Festival — Melbourne, Australia (2020)
- ChillOut Festival — Daylesford, Australia (2020)
- Bendigo Pride Festival — Bendigo, Australia (2020)
- Geelong Rainbow Festival — Geelong, Australia (2020)
- Domaine Forget International Music Festival — Quebec, Canada (2019)
- Kalv Festivalen — Kalv, Sweden (2018)
- Tilde~ New Music Festival — Melbourne, Australia (2018)
- Totally Huge New Music Festival – Tura New Music — Perth, Australia (2017)
- Basklarinet Festijn — Amsterdam, Netherlands (2016)

## COLLABORATIONS

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*My collaborations as a composer and sound artist span a range of artistic settings, where I have worked alongside esteemed performers, ensembles, and conductors. These partnerships have led to the commissioning, performance, and exhibition of my works in both sound, multimedia, classical music, dance, and experimental contexts.*

### Ensembles

|                                          |                                                |
|------------------------------------------|------------------------------------------------|
| Ensemble .acadeca (Slovenia)             | Ensemble Apparat (Germany)                     |
| Ensemble Paramirabo (Canada)             | Ensemble Recherche (Germany)                   |
| Gondwana Chorale (Australia)             | line upon line (USA)                           |
| Loadbang (USA)                           | Low Frequency Trio (Mexico)                    |
| Melbourne Symphony Orchestra (Australia) | National Youth Orchestra (Australia)           |
| Norrbottn NEO (Sweden)                   | OperArt Lab Chamber Orchestra (Greece)         |
| Palimpsest Ensemble (USA)                | Perth Orchestra Project (Australia)            |
| Piñata Percussion (Australia)            | red fish, blue fish (USA)                      |
| Rosetta Contemporary Ensemble (Japan)    | Schallfeld Ensemble (Austria)                  |
| Tasmanian Symphony Orchestra (Australia) | West Australian Symphony Orchestra (Australia) |

### Soloists

|                                             |                                   |
|---------------------------------------------|-----------------------------------|
| Jennifer Barrington (soprano, Australia)    | Lisa Cella (flute, USA)           |
| Niamh Dell (oboe, Australia)                | Julianna Eidle (flute, USA)       |
| Laila Engle (flute, Australia)              | Pilar Fontalba (oboe, Spain)      |
| Iwona Glinka (flute, Poland)                | Kaichi Hirayama (clarinet, USA)   |
| Rebecca Lloyd-Jones (percussion, Australia) | Sarah Saviet (violin, UK/Germany) |
| Stas Venglevski (accordion, USA)            | Bailey Wantuch (violin, USA)      |

### Conductors

|                             |                              |
|-----------------------------|------------------------------|
| Nikos Athanopoulos (Greece) | Nicholas Bannan (Australia)  |
| Carl Crossin (Australia)    | Elliott Gyger (Australia)    |
| Brett Kelly (Australia)     | Hamish McKeich (New Zealand) |
| James Ledger (Australia)    | Vimbayi Kaziboni (USA)       |
| Steven Schick (USA)         | Niki Zohdi (UK)              |

## Interdisciplinary Creatives

Angela Guyton (UK/Spain)  
Collaborative for Bioregional Action  
Learning & Transformation (USA)  
James Bradbury (USA)  
LINK Dance Company (Australia)  
Posey Moulton (USA)  
STRUT Dance (Australia)

Celina Hage (Australia)  
Georgia Van Gils (Australia)  
Kane Tenadii-Hay (Australia)  
Nikki Tarling (Australia)  
Scipps Institute of Oceanography (USA)  
Tomio Shota (UK/JAP)

## CREATIVE DEVELOPMENT PROGRAMS

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*I have participated in competitive national and international development programs focused on composition, creative research, and mentorship.*

- Precept.Concept.Percept XII — Bled, Slovenia (2025)
- Ensemble Offspring Hatched Mentorship Program — Sydney, Australia (2023)
- Australian Youth Orchestra Composition Academy — Canberra, Australia (2016)
- Tasmanian Symphony Orchestra Composition Program — Hobart, Australia (2016)
- West Australian Symphony Orchestra Young Artistry Program — Perth, Australia (2015)
- Gondwana National Choirs: National Composers School — Sydney, Australia (2015)
- National Youth Choir of Australia: Performance Program — Perth, Australia (2015)

## MEMBERSHIPS

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- Harvard Group for New Music — Guest Composer
- West Australian Music Industry Association (WAM)
- Australasian Performing Right Association (APRA)
- Australian Music Centre — Associate Represented Composer
- Analysis, Creation + Teaching of Orchestration (ACTOR) — Research Affiliate, Student Composer

## SKILLS

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- **Digital Media & Multimedia Production:** Audio production, multimedia storytelling, sound design, and the integration of audio, video, and spatial media in creative and educational contexts.
- **Digital Learning & Educational Technology:** Design of multimedia learning environments; integration of digital tools for project-based learning, media literacy, and creative communication.
- **Audio Technology & Production:** Digital signal processing, field recording, studio recording, mixing, mastering, and multichannel audio production.
- **Media Software & Digital Tools:** Proficient with DAWs and media production tools including Ableton Live, Logic Pro, Pro Tools, and professional audio editing workflows.
- **Creative Media Practice:** Multimedia performance, electroacoustic media production, and interdisciplinary digital media projects.
- **English-Medium Instruction (EMI):** University-level teaching in international classrooms; experience delivering courses in media studies, creative industries, listening practices, and digital media topics.
- **Online & Hybrid Teaching:** Instruction using digital learning platforms (Canvas, Zoom, Teams); development of hybrid and online course delivery models.
- **Interdisciplinary Collaboration:** Collaborative work with performers, visual artists, scientists, and researchers in multimedia and research-based projects.
- **Student Mentorship:** Supervising student creative work, multimedia projects, and interdisciplinary research initiatives.