

Please note this is a guide only. Ensure you best reflect your area of practice adopting a similar approach to the examples provided, where relevant.

[name and title]

Website: If you have one (but make sure this is up to date and looking great!)

Contact: Address, email, phone

Languages

Career Statement & Ambitions: around 200 words summarising you as an artist: your interests, career highlights, what defines and drives you. This is where you position yourself within the industry and an outline of what you hope to achieve. Include a couple of press quotes if appropriate (and referenced correctly).

Education

Provide a list, with the more recent qualification at the top. Include all degrees, diplomas etc. post high school. Do not list unfinished study. Ensure you cover honours if you have them.

Industry Board and Panel Appointments

List with most recent on top: shows industry engagement. Include peer panels for arts grants.

Academic Appointments

List any you have had, provide a line or two about what you did in that role.

For example:

- 2015 Teaching Associate, Monash University. Global Studies GSA3240. I led 12 xx 3 hr tutorials and marked assessments in this third-year unit with 43 enrolments.

Awards

List with most recent at top. Only merit/recognition-based ones here. Save residencies etc for research.

Public Speaking

Industry keynotes and panels can be listed here. This demonstrates your status in your discipline.

For example:

- 2022. Panellist on Sounds Australia Industry panel 'Networking for Export'. The Malthouse Bagging Room.

GRANTS

List the arts grants you have applied for **and** received. If you were a co-applicant, note this and highlight your name in the list, in bold, according to the amount of work you put in. Only use the categories below if you have items in those categories. Use a formal referencing [style](#).

Peer reviewed Grants

This refers to state and federal funding, including residencies that have been through a peer review process.

For example:

1. Smith, C. (2019) Australia Council for the Arts, [AC 247677] \$29 500 for *Fundays – funding the final stage of development to a world premiere at the DarwinFestival 2019*
2. Peak, A., **Me.M.**, Someoneelse, P. (2017) WA Department of Local Government, Sport and Cultural Industries [17/GA/446] \$14240 for 'SuperChaos' to tour 'Mozart String Quartets' to VIC and QLD.

3. Stevens, C. (2016) *International Sociality for Contemporary Music (ISCM)*. \$7 000 for participation in the Visby International Composers Residency.

Industry and Philanthropy

Any other money you have received for your practice, including philanthropy

For example:

- Mavis, C. (2016) Art Music Fund (APRA/AMC), \$9000, to commission a series of sonatas for Melbourne Art Orchestra
- 2014 Ian Potter Trust. Commissions for the '555' program by MyEnsemble\$5000

Internal Academic Grants

Anything you may have got from a university while studying or working. Indicate if you were a lead or a collaborator. Collaboration is good!

For example:

- **Me, M.**, Fry, J., Stevens, P. (2019) UCSD Griffith Seed Grant "Collaborative Drafting: Engaging common approaches to musical and architectural drafting processes in creative human computer interaction." \$19500

PUBLICATIONS

Use a consistent reference format. The examples below follow [APA](#), but you may have another preference. Put in a grant reference number if they relate to one. For collaborative works/papers etc, ensure Your name is **BOLD**. Include catalogue essays, industry papers etc. – we want to see you have writing experience. Only use the categories below if you have items in those categories.

Scholarly Book Chapters

For example:

Hope, H. (in press, due December 2019). "From Early Soundings to Locative Listening in Mobile Media Art" in Lanser, K., Hjorth, L., & De Souza, A. *The Routledge Companion to Mobile Media Art.* New York: Routledge.

Crotty, J. & **Hope, H.** (in review, due Feb 2020). "Speechless: An Operatic Response to Human Rights Abuses in Twenty First Century Australia". In Davidson, J., Halliwell, M., Rocke, S. (Eds.) *Opera and Emotions in the Antipodes.* New York: Taylor and Francis.

Hope, H. & Trainer, A. (2018). "Tura- Thirty Years of Building New Music practice in Western Australia" in Fabian, D., and Napier, J. (Eds) *Diversity in Australia's Music: Themes Past, Present, and for the Future.* Newcastle upon Tyne: Cambridge Scholars. Pp255-267 [LP120100685]

Refereed Journal Articles (if many, provide a selection)

If have Google Scholar citations include these as well.

Me, M., Grant, N., Smart, G. & Peters, T. (in press, due June 2020). "The Summers Night". *Tempo*, Cambridge University Press.

Haloa, S., Bolandt, D., **Me, M.**, and Grisney, T. (2019 in review), "Women composers' use of online communities of practice to build and support their careers", *Personnel Review*, Vol. =22, Issue 6, <https://doi.org/10.1108/PR-02-2018-0059>

Hotham, S., Benedict, D., Ghoney, T., Halla, S., & **Me, M.** (2017). *The Rise and Fall of Feminist Gaming: What Goes Around Comes Around?*. *Ludomusicology Australia*, 39(2), 73-95. [**8 citations, GS**]

Refereed Conference Papers (selection)

Me, M., Wally A., Thorpe, M. (2018) Scoring -- The Main Idea and the Role of the Digital Copyist in 'Bella's Journey' *Proceedings of the Fourth International Conference on Technologies for Music Notation and Representation, Montreal, Canada May 2022*. Pp 293-300. [7 citations GS]

Non-Refereed Conference Publications and Catalogue Essays

Me, M. and Lindsay, J. (2019). "A Partnered PhD for Cultural Impact?" *NiTRO Magazine*, October 4, 2019.

Me, M. (2012). An existential Crisis to music: the films of Jesper Just. *revCon. Revelation Film Festival*. Astor Cinema, Perth.

Editorial

Where you have gathered other materials together.

For example:

Me, C., Traer, A., Stam, S. (2016) "Soundscripts", *Proceedings of the Totally Huge Book Conference, vol. 5*. Sydney, NSW: Australian Music Centre.

Curatorial

Where you have organised a concert line up, a recorded release.

For example:

Me, M. (2016). Revolution. A program of 8 Australian new work premieres, performed by Blue Ensemble. Melbourne Recital Centre.

Me, M. (2020). Sunsets. CD. Tall Poppies: 2TP22. Nine Australia works commissioned for Peter Wild new music ensemble.

Other writing

You most likely have something here

Me, M. & Smith, T., (2018 May 7) *Leadership in Writing*, Melbourne International Writing Festival Blog, <http://www.melbournewrite.com/blog/22022>

Malley, S., **Me, M.** Britth, D. (2016 May 31). *The sound of silence: why aren't Australia's female writers being heard?* <http://theconversation.com/thelinek>

NON TRADITIONAL RESEARCH OUTPUTS

Order these according to your area: these examples are obviously slanted to composer/performers, with an emphasis on composition.

Major works

Hope, H. (2014-19). Speechless. For 4 soloists, choir and orchestra. Premiered at the Perth Festival, 2019. Commissioned with funds from Perth Festival, Tura New Music, Australia Council and WA Dept. for Culture and Arts. 70 minutes, director and composer.

Releases (as composer)

Hope, H. (2019). Kaps Freed. On Works for Travelled Piano, performed by Gabriella Smart. HatHut Ezz-thetics 1104: Switzerland (CD)

Hope, H. & Marchetti, L. (2018). *The Last Days of Reality*. 2 compositions by Hope, plus flute performance. Room 40 (CD).

Select Recent International Composition Commissions/Performance Invitations

Hope, H. (2019). *Black Vulture. For trio. Commissioned by IRE Ensemble, France. Premiered Festival Blanc Bruits, Lyon, France2020.*

Film Music Commissions

Hope, H. (2018). *Dark Water. Dir. Erin Coates and Anna Nazzari, shown at 5 overseas film festivals to date.*

Select recent Installation Commissions

Hope, H. (2019). *Sub Decorative Sequences I-VI. Linden new Art, Melbourne, Australia. July – August.*

McMillan, K., & Hope, C. (2017). *The Past Can Be Felt in Our Teeth. Kunsterhaus Bethanian, Berlin, Germany and Edinburgh Festival, 2018.*

Select Recent Live Performance Highlights

Radigue, E. (2018). *OCCAM XXIV for solo alto flute. Premiered by Hope at Open Frame, Carriageworks, Sydney, NSW. Commissioned by Carriageworks. Repeat performances in Adelaide (2019) and Melbourne (2019).*

Other (title according to what it is)

Workshops you have given, tours, etc.

Referees

Names, emails and phone numbers of 2 people who can talk to your strengths in your artistic community. Make sure they know they are listed here and are ready to receive a call.