

Dr Jodie Taylor

61 (0)413 023 707 | drjodietaylor@icloud.com

DRJODIETAYLOR.COM [LINKED.IN](https://www.linkedin.com/in/drjodietaylor) [ACADEMIA.EDU](https://www.academia.edu)

SUMMARY OF QUALIFICATIONS

PhD qualified, award-winning scholar-educator with 20 years of experience modelling my passion for lifelong learning and motivating students and colleagues along their learning journeys. 15 years of experience in the university sector, researching, lecturing and supporting the establishment and improvement of organizational policies, processes, systems and culture. Learner-centred and future focused education strategist and learning design consultant specialising in course design, delivery and evaluation for adult—postgraduate and professional—learners in face-to-face, online and blended environments. An early adopter of education technologies that foster curiosity, creativity, collaboration and facilitate opportunities for authentic social learning. A provocative thought leader and scholar of international repute evidenced by some 2000 scholarly citations of my research, multiple prestigious board memberships, a track record of international research engagements, conference convenorships, keynote and guest speaker invitations, industry consultations, community partnerships, interdisciplinary and cross-sector collaborations. Highly skilled multimodal communicator evidenced by the authoring of 30+ academic publications, 26 conference presentations, 9 tertiary courses and numerous policies, guidelines and strategic documents.

KEY SKILLS

- Mentoring, coaching, supervision
- Teaching, training, facilitation
- Adult learning theories
- Instructional / learning design
- Curriculum writing and content creation
- Assessment design and creative teaching
- Online learning and remote practice
- Qualitative research design and methods
- Academic writing
- Strategic planning
- Policy writing and reporting
- Project management
- Critical and creative thinking
- Curiosity and compassionate leadership
- Active listening
- Reflective practice

EDUCATION

Doctor of Philosophy

Awarded 19 February 2009, Queensland Conservatorium of Music, Griffith University

Fields of inquiry: Popular musicology, cultural sociology, queer and feminist theory.

Dissertation: *Playing it Queer: Understanding Queer Gender, Sexual and Musical Praxis in a 'New' Musicological Context.*

Bachelor of Music with Honours in Musicology

Awarded 24 April 2003, Queensland Conservatorium of Music, Griffith University

Dissertation: *Italian Futurism and Contemporary Electronic Music Cultures – A Comparative Analysis.*

Bachelor of Music in Music Technology

Awarded 20 February 2002, Queensland Conservatorium of Music, Griffith University

Higher Education Professional Certification with Excellence in Teaching

Awarded 11 September 2017, Career Education Colleges and Universities Association (USA).

Higher Education Professional Certification with Excellence in Online Teaching

Awarded 19 March 2024, Career Education Colleges and Universities Association (USA).

APPOINTMENTS AND EXPERIENCE

Senior Lecturer in Masters of Creative Industries (level C), SAE Creative Media Institute

Full-time continuing appointment (August 2017 – Feb 2023).

Senior Lecturer in Media and Cultural Studies (level C), SAE Creative Media Institute

Full-time continuing appointment (July 2016 – July 2017).

Lecturer in Media and Cultural Studies (level B), SAE Creative Media Institute

Full-time continuing appointment (June 2014 – June 2016).

Lecturer in Music Literature (level B), Queensland Conservatorium, Griffith University

Full-time fixed-term appointment (May 2013 – May 2014).

Research Fellow/Centre Manager (level B), Queensland Conservatorium Research Centre, Griffith University

Full-time fixed-term appointment (March 2012 – April 2013).

Postdoctoral Research Fellow (level A), Griffith Centre for Cultural Research, Griffith University

Full-time fixed-term appointment (Feb 2009 – Feb 2012).

Sessional Lecturer, various subjects in the humanities and performing arts, various institutions

Sessional appointments (Feb 2006 – June 2008) see details of teaching experience below.

Research Assistant, Centre for Public Culture and Ideas, Griffith University

Casual appointment, 15 hours per week (Nov 2004 – Nov 2008)

The initial appointment was as an RA for 3 years on ARC Discovery Project 'Imagining Assimilation: The Australian Experience' and was then extended by the Centre Director to assist with additional publishing projects.

Research Assistant, Queensland Conservatorium Research Centre, Griffith University

Various short term casual appointments including RA support on ARC Linkage Project 'Sound Links: Exploring the dynamics of musical communities in Australia' (2008) and RA support on an Intermedia, Music Education and Research Design project on e-learning and new media research (2006).

LEADERSHIP ROLES, RESPONSIBILITIES AND PROFESSIONAL EXPERIENCE

2021 – 2023: Chair Scholarship and Research, SAE Creative Media Institute

Responsibilities in this role included:

- Authoring three-year Scholarship and Research Strategic Plan.
- Implementation, monitoring and evaluation of Strategic Plan.
- Oversight of research integrity.
- Fostering a culture of research informed practice and scholarly teaching among academic staff.
- Developing and administering expedited ethics review of postgraduate and faculty research.
- Writing and revising institutional policy on scholarship, research and academic integrity.
- Facilitating change management of scholarly teaching framework for academic staff in accordance with TEQSA Guidance Note on Scholarship.
- Development of an internal system for reporting scholarly teaching activities.
- Revising and implementing professional development framework.
- Authoring Terms of Reference for Graduate Studies Program Committee.

2019 – 2021: Acting academic coordinator of Master of Creative Industries, SAE Creative Media Institute

Responsibilities in this role included:

- Running staff meetings and MCI staff colloquium.
- Authoring and curating support materials for MCI teaching staff.
- Co-authoring a supervision training program for staff new to postgraduate supervision.
- Contributing to the development of marketing and promotional materials.
- Contributing to the minor review of the program.
- Moderation of grades.
- Conducting Student-staff Consultative Committee meetings.
- Preparing reporting data for the National Examination Committee.
- Delivering presentations at prospective student webinars and virtual open days.
- Conducting study path meetings and experience-based entry interviews with students.

2017 – 2021: Coordinator of the Graduate Seminar Series, SAE Creative Media Institute

Responsibilities in this role included:

- Coordinating and delivering fortnightly workshops on a range of topics including academic study skills, management of candidature and professional practice in the creative industries.
- Appointment and supervision of graduate mentors.
- Developing and maintaining a virtual learning space that services the entire postgraduate cohort.
- Authoring of common learning resources and study support materials.
- Supporting students in the development of professional values and knowledge.

2016 – 2021: National Scholarship and Research Committee member, SAE Creative Media Institute

Responsibilities in this role included:

- Establishing institutional framework for research engagement and impact assessment.
- Reviewing staff applications for scholarship and research and professional development funding.
- Contributing to trimesterly reports on activities under the terms of reference to the Academic Board.
- Oversight of the core creative industries curriculum within the Bachelor and Masters program.

2016 – 2023: Graduate Studies Program Committee member, SAE Creative Media Institute

Responsibilities in this role included:

- Review and endorsement of all modules in the Master of Creative Industries Program (AQF8 to AQF9) and approving proposed changes to existing modules.
- Evaluation and oversight of research ethics protocols deemed low risk for Masters student projects.
- Conferral of graduate degrees
- Oversight of postgraduate examinations.

2014 – 2017: National Module Coordinator for Cultural Perspectives (CIU211), SAE Creative Media Institute

Responsibilities in this role included:

- Content authoring and quality improvement.
- Management of National single Moodle instance and all online learning materials.
- Supervision of national teaching team.
- Trimesterly reporting to the Academic Board.

- Coordinating national moderation of assessment.

2013 – 2014: Co-convenor of HDR Support Program at Queensland Conservatorium, Griffith University

Responsibilities in this role included:

- Facilitation and coordination of annual HDR/ECR Writer's Retreat.
- Mentoring the HDR students in the establishment, planning and facilitation of a Postgraduate Music Research Conference and peer-reviewed proceedings publication (now an annual event).
- Establishing a monthly HDR/ECR reading group and writing group meetings.
- Facilitating dialogue forums.
- Coordinator of HDR Colloquium.
- Development and delivery the following training modules and resources HRD seminars:
 - Your candidature: managing your supervisors and navigating the research environment
 - Understanding the 'impostor syndrome'.
 - Academic society memberships: fostering interdisciplinarity and collegiality outside your institution.
 - Introduction to academic writing in the arts and humanities.
 - Introduction to academic publishing in the arts and humanities.
 - Understanding the peer review process and the goals of criticism.
 - Academic conferencing and presentation skills.
 - Understanding research integrity and ethical research conduct.

2003 – 2013 (incidental examples)

- Facilitation of HDR workshops on 'publishing during your candidature', Queensland Conservatorium Research Centre (2012) and School of Humanities (2011), Griffith University.
- Co-facilitation of 'preparing for life after a PhD seminar series' for final year postgraduates, School of Humanities, Griffith University (2010, 2011).
- Delivery of presentations at the induction seminar for new Masters and Doctoral candidates, Queensland Conservatorium, Griffith University (2009, 2010, 2012).
- Co-facilitation of peer-to-peer postgraduate writing workshop. Griffith Graduate School (2003, 2004).
- Since 2009, I have been engaged outside of my institution as an **external examiner** for PhD defence seminars, Masters and Doctoral thesis examinations and have acted as an internal assessor for Honours, DMA and PhD assessments, confirmations, milestones and defence seminars on more than a dozen occasions.
- Member of the Queensland Conservatorium, Griffith University Advisory Council (2007, 2008).
- Assessment committee for entry folios for B. Mus (Music Technology) degree, Queensland Conservatorium, Griffith University (2007).

LEARNING AND TEACHING

I have held teaching appointments at Griffith University and JMC Academy of Creative Industries and SAE Creative Media Institute and have supervised postgraduate students across a range of disciplines including performing arts, fine arts, screen media, humanities, social sciences and education.

Accordingly, I have a demonstrated record in the following:

- Teaching experience at undergraduate and postgraduate level in traditional classroom, online and blended environments.
- Course coordination, lesson observations and management of teaching teams.
- Authoring of courses, learning materials and assessment tasks, program reviews and the redevelopment of undergraduate and postgraduate programs.
- Examining Honours, Masters and Doctoral theses and serving on assessment panels for Masters, PhD and Professional Doctorate confirmations, milestones, and defence seminars.
- Familiarity with Learning Management Systems such as Blackboard Learn, Moodle and Canvas.
- In accordance with the Australian Commission for Children and Young People Act, I have undergone a 'Working with Children Check' and currently hold a **Blue Card** (registration no. 61882/5)

UNDERGRADUATE TEACHING AND COURSE WRITING

*** indicates courses I have written**

SAE Creative Media Institute

- *Cultural Perspectives (CIU211, AQF 7), national coordinator, lecturer (2014, 2015, 2016, 2017).
- *Media Studies (CIU210, AQF 7), campus coordinator, lecturer (2014, 2015, 2016).
- Critical Thinking for Creative Media (CIU110, AQF 7), campus coordinator, lecturer (2014, 2015).

Griffith University

- Genealogy of Rock and Pop (2065QCM, AQF 7), lecturer (2014).
- Introduction to Musical Theatre (2303QCM, AQF 7), coordinator, lecturer (2013).
- Death, Grief and Culture (3182HUM, AQF 7), lecturer (2012).
- Women and Music (2111QCM, AQF 7), lecturer (2009, 2011).
- Information Technology and the Arts (1712QCM, AQF 7), coordinator, lecturer (2006, 2007, 2008).
- Music Technology 3 (2711QCM, AQF 7), coordinator, lecturer (2008).
- Virtual Studio Technology (2722QCM, AQF 7), lecturer (2006, 2007, 2008).
- Sound Composition (3722QCM, AQF 7), coordinator, lecturer (2006, 2007, 2008).
- Popular Music 3 (2108QCM, AQF 7), lecturer (2007, 2008).

JMC Academy of Creative Industries

- Film, TV & Popular Culture (DTV401, AQF 7), coordinator and lecturer (2012).
- *Sound Aesthetics (AUD401, AQF 7), course writer (2008).

POSTGRADUATE TEACHING AND COURSE WRITING

*** indicates courses I have written**

SAE Creative Media Institute

- *Teaching and Leadership in Creative Media (CIM414, AQF 8), coordinator, lecturer (2021, 2022).
- *Critical Inquiry (CIM402, AQF 8), coordinator, lecturer (2017, 2018, 2019, 2020, 2022).
- *Research in Creative Media Practice (CIM502, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- *Graduate Project A (CIM500, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- *Graduate Project B (CIM501, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- *Creative Inquiry (CIM406, AQF 8), coordinator, lecturer (2017, 2018).

Griffith University

- Music Research 2 (6721QCM, AQF 8), coordinator, lecturer (2013).
- Cultural Theory in Popular Music (6014QCM, AQF 8), lecturer (2008).
- Music Technology 3 (7711QCM, AQF 8), coordinator, lecturer (2008).
- Information Technology and the Arts (7713QCM, AQF 8), coordinator, lecturer (2006, 2007, 2008).

POSTGRADUATE SUPERVISION (HIGHER DEGREE RESEARCH AND CREATIVE PRACTICE RESEARCH)

External supervisor of Doctor or Creative Industries candidate David Page (Queensland University of Technology, current).

Project/Dissertation: Contemporary DIY music practice and the practitioner-self.

External supervisor of Doctor or Philosophy candidate Sophie Jung (University of the Sunshine Coast, current). Project/Dissertation: Imagining trauma and grieving through soundscape composition.

Principal supervisor of Master of Creative Industries graduate TJ Salvijo (SAE Australia, 2023).

Project/Exegesis: Exploring hyperpop as a technology of queer self-making.

Principal supervisor of Master of Creative Industries graduate Robin Lao (SAE Australia, 2023).

Project/Exegesis: Collage as queer aesthetic: Asian non-binary symbolism in graphic design.

Principal supervisor of Master of Creative Industries graduate Jared O'Sullivan (SAE Australia, 2022).

Project/Exegesis: Photographer as contemporary flaneur: Post-digital curation and the artist book.

Principal supervisor of Master of Creative Industries graduate Aurnyn Rotton (SAE Australia, 2022).

Project/Exegesis: Healing Rites: A Performance Autoethnography and *The Battle of Gaman* (film)

Principal supervisor of Master of Creative Industries graduate Henriette Blecher (SAE Australia, 2022).

Project/Exegesis: Men at peace: A digital archive of masculinities.

Principal supervisor of Master of Creative Industries graduate Christopher Lambert (SAE Australia, 2022).

Project/Exegesis: Sounds of space: Utilising the sonic language of space music in music production. *Sounds of space* (album and podcast).

Principal supervisor of Master of Creative Industries graduate Lilith Lane (SAE Australia, 2021).

Project/Exegesis: A Living Archive of Melbourne's Recording Studios (online archive). DIY music histories: a social justice approach.

Principal supervisor of Master of Creative Industries graduate Louise Thompson (SAE Australia, 2021).

Project/ Exegesis: Divine Affliction: Women in contemporary music production.

Principal supervisor of Master of Creative Industries graduate Fae Daunt (SAE Australia, 2021).

Project/Exegesis: Narrative, horror and mobile gaming. *The Stranger Next Door* (mobile game application).

Principal supervisor of Master of Creative Industries graduate Johannes Dreyer (SAE Australia, 2021).

Project/ Exegesis: *My Music Time* (software application). Developing an app for musically facilitated emotional expression in children.

Principal supervisor of Master of Creative Industries graduate Wayne McPhee (SAE Australia, 2019).

Project/Exegesis: *The Wolves that Live in Skin and Space* (film). Making New Queer Cinema.

Co-principal supervisor of Master of Creative Industries graduate Guy Cooper (SAE Australia, 2018).

Project/Exegesis: Ecomusic, conservation and sound sculpture. Creating Poseidon's Music Box (sound sculpture).

Principal supervisor of Master of Professional Practice graduate Faye Rigouloupous (SAE Global, 2017).
Dissertation: Emotional expression and musical theatre pedagogies in Asia.

Co-principal supervisor of PhD graduate Robert Buttigieg (Griffith University, 2014).
Dissertation: Coming from nothing, belonging nowhere: Queer youth, anoriginality, and heterosexed space.

Associate supervisor of Doctor of Musical Arts candidate Matthew Weimers (Griffith University, 2014).
Dissertation: Esotericism and music as ritualistic practice.

Project study supervisor of MPhil graduate George Browning (Griffith University, 2013).
Artistic research project: Sustaining cultures and curating conversations on YouTube: A critical account of *1001 Voices*.

Co-principal supervisor of Hillary Green, Hons. in Photography (Griffith University, 2013).
Artistic research project: Black by popular demand: Queer subjectivity and corporeality in portraiture photography.

Principal supervisor of Sophie Jung Hons. in Music Technology (Griffith University, 2013).
Artistic research project: Otherness and imagination in soundscape composition.

INNOVATION AND AWARDS IN LEARNING AND TEACHING

2017, SAE southern Teaching Award, Jodie Taylor and Perry Horner for the development of a National TPACK framework for lesson observations, observation training program and the Learning and Teaching Matrix (an online pedagogical resource designed for and use by all teaching Faculty at SAE Australia. nationally and is currently being developed for implementation across SAE campuses internationally.

TRAINING IN LEARNING AND TEACHING

Higher Education Professional Certification (CHEP) with Excellence in Teaching

Awarded 11 September 2017 by Career Education Colleges and Universities Association.
This involved the completion of the following units of study.

- Student Retention Methods
- Learning Theory and Practice
- Preparing and Creating Lesson Plans
- Time Management for Instructors
- Active Learning Methods
- Adult Learning Theories
- Influencing Student Motivation
- Effective and Efficient Instructional Strategies
- Critical Thinking Processes and Applications
- Teaching Gen Y Students
- Reflective Practice
- Stress Management for Instructors
- Adaptive Learning in Higher Education
- Practical Applications for the Flipped Classroom
- Coaching Skills
- Implementing Innovation

Higher Education Professional Certification (CHEP) with Excellence in Online Teaching

Awarded 19 March 2024 by Career Education Colleges and Universities Association.
This involved the completion of the following units of study.

- Active Learning in an Online Environment
- Engaging Online Learners
- Andragogy in Online Learning
- Online Teaching Techniques
- Effective Online Assessment
- Teaching Online: A Student-Centered Approach
- The Asynchronous, Self-Directed Learning Model
- Preparing Students to Become Good Online Learners
- Using Rubrics to Enhance Online Learning

- Designing and Developing Online Courses
- Designing Dynamic and Technology-Rich Learning Environments
- Fully Online Doesn't Mean Inactive

Griffith Institute for Higher Education postgraduate supervisor training (2011)

This involved the completion of 3 modules covering HDR policy, effective strategies for supervision, the role and responsibilities of HDR supervisors in relation to ethical conduct and the ethical management of research data.

Griffith Institute for Higher Education workshop series for academic staff new to teaching (2006)

This involved the completion of 2 modules covering basic pedagogy, lecturer responsibilities, policy and internal administrative processes.

Uni-Key Mentor Training (2004)

Uni-Key is coordinated by Student Equity Services at Griffith to provide first year students from equity backgrounds with mentoring from high achieving students. After completing a series of training modules on peer mentoring, group facilitation, cross-cultural communication and equity issues, I became an accredited mentor and employed by the program on a casual paid basis.

RESEARCH EXPERTISE AND OUTPUTS

Evidence of Management and Leadership Skills Within Scholarship and Research

In my previous role as a Research Fellow and the Manager of the Queensland Conservatorium Research Centre my responsibilities included:

- Convening research seminars, workshops, retreats, conferences and other scholarly events.
- Convening research staff project planning and writing retreats.
- Development of community partnerships and management of community partnership projects.
- Conducting ethnographic field research.
- Management, coding and analysis of qualitative research data and ethical reporting.
- Peer revision for international journals and academic publications.
- Delivery of national and international conference presentations and invited lectures.
- Authoring of scholarly publications, edited collections and special journal editions.
- Developing and submitting competitive grant applications.
- Provision of significant administrative, budgeting, and research support for QCRC research projects.
- Preparation and co-authoring of Annual Research Centre report.
- Internal reporting to the University's Office for Research, Arts, Education and Law Faculty and University Ethics Committee.

AREAS OF RESEARCH EXPERTISE

- Popular music and identities (gender, sexuality, age, race and class)
- Critical musicology (20th century aesthetics, philosophy and technologies)
- Queer theory and feminist critique
- Queer youth and ageing (sociocultural perspectives)
- The sociology of subcultures, scenes and audiences
- Creative communities, culture and wellbeing

- Risk, intimacy and ethics in social research
- Festival studies (cultural representation and consumption)
- Critical pedagogies in creative media

SCHOLARLY PUBLICATIONS

Authored Books (1)

Taylor, J. (2012). *Playing it queer: Popular music, identity and queer world-making*. Bern, Switzerland: Peter Lang Press.

Edited Books (2)

Bennett, A., Taylor, J., & Woodward, I. (Eds.). (2014). *The festivalization of culture*. London: Ashgate.

Baker, S., Bennett, A., & Taylor, J. (Eds.). (2013). *Redefining mainstream popular music*. New York: Routledge.

Book Chapters (8)

Taylor, J. (2022). Sound desires: Auralism and the sexual fetishisation of music. In F. Maus & S. Whiteley (Eds.), *The Oxford handbook of music and queerness* (pp. 227–294). Oxford University Press.

Taylor, J. (2018). Sound desires: Auralism and the sexual fetishisation of music. In F. Maus & S. Whiteley (Eds.), *The Oxford handbook of music and queerness*. Oxford University Press.
DOI:10.1093/oxfordhb/9780199793525.013.94

Taylor, J., & Dwyer, A. (2015). Sexualities and sensitivities: Queer(y)ing the ethics of youth research in the field. In S. Baker, B. Robards & R. Buttigieg (Eds.), *Youth cultures and subcultures: Australian perspectives* (pp. 258–269). Ashgate.

Taylor, J. & Dwyer, A. (2015). Queer youth research/ers: A reflexive account of risk and intimacy in an ethical (mine)field. In P. Kelly & A. Kamp (Eds.), *A critical youth studies for the 21st Century* (pp. 251–266). Brill.

Taylor, J. (2014). Festivalizing sexuality: Discourses of 'pride', counter-discourses of shame. In A. Bennett, J. Taylor & I. Woodward (Eds.), *The festivalization of culture* (pp. 27–48). Ashgate.

Taylor, J. (2013). Lesbian musicalities, queer strains and lesbian pop: The poetics and polemics of women-loving-women in mainstream popular music. In S. Baker, A. Bennett & J. Taylor (Eds.), *Redefining mainstream popular music* (pp. 39–49). Routledge.

Taylor, J. (2012). Queering age: Performances of post-youth sexual identities in queer scenes. In A. Bennett & P. Hodkinson (Eds.), *Ageing and youth cultures: Music, style and identity* (pp. 24–36). Berg.

Taylor, J. (2009). Spewing out of the closet: Musicology on queer punk. In E. Mackinlay, B. Bartleet & K. Barney (Eds.), *Musical islands: Exploring connections between music, place and research* (pp. 221–241). Cambridge Scholars Press.

Taylor, J. (2009). A way of loving, a way of knowing: Music, sexuality and the becoming of a queer musicologist. In B. Bartleet & C. Ellis (Eds.), *Music autoethnography: Making autoethnography sing / making music personal* (pp. 245–260). Australian Academic Press.

Refereed Journal Articles (10)

Taylor, J. (2013). Claiming queer territory in the study of subcultures and popular music. *Sociology Compass*, 7(3), 194–207.

- Taylor, J. (2012). Taking it in the ear: On musico-sexual synergies and the (queer) possibility that music is sex. *Continuum: Journal of Media & Cultural Studies*, 26(4), 603–614. Special issue: Erotic screen and sound.
- Taylor, J. (2012). Queerious youth: An empirical study of a queer youth cultural festival and its participants. *Journal of Sociology*, 48(3), 1–16.
- Bennett, A., & Taylor, J. (2012). Popular music and the aesthetics of ageing. *Popular Music*, 31(2), 231–243. As time goes by: Special issue: As time goes by: Music, dance and ageing.
- Taylor, J. (2012). Scenes and sexualities: Queerly reframing the music scenes perspective. *Continuum: Journal of Media & Cultural Studies*, 26(1), 143–156.
- Taylor, J. (2011). The intimate insider: Negotiating the ethics of friendship when doing insider research. *Qualitative Research*, 11(1), 3–22.
- Taylor, J. (2010). Queer temporalities: The significance of 'music scene' participation in the social identities of middle-aged queers. *Sociology*, 44(5), 893–907.
- Taylor, J. (2008). The queerest of the queer: Sexuality, politics and music on the Brisbane scene. *Continuum: Journal of Media & Cultural Studies*, 22(5), 651–665. Special issue: Music scenes.
- Haebich, A., & Taylor, J. (2007). Modern primitives leaping and stomping the earth: From ballet to bush doof. *Aboriginal History Journal*, 31, 63–84.
- Taylor, J. (2007). Music of kings and bio queens: Performing gender and the self. *Kritikos: Journal of Postmodern Culture*, 4. Available at <http://intertheory.org/kritikos>

Edited Special Editions of Scholarly Journals (1)

- Taylor, J., & Baker, D. (Eds.). (2012). Special edition on 'Erotic Screens and Sounds', *Continuum: Journal of Media & Cultural Studies*, 26(4).

Edited Conference Proceedings (1)

- Hitchcock, M., & Taylor, J. (Eds.). (2012). *Interactive: Refereed proceedings from the 2012 Australasian Computer Music Conference*. Brisbane, July 12–15. Victoria: The Australasian Computer Music Association.

Articles in Refereed Conference Proceedings (3)

- Taylor, J. (2009). Lesbian dissonance, music cultures and mainstreams. In C. Strong & M. Phillipov (Eds.), *Stuck in the middle: The mainstream and its discontents. Selected papers from the 2008 IASPM Australia/New Zealand Conference* (pp. 49–57). Auckland, NZ: IASPM-ANZ.
- Taylor, J. (2008). Pink noise: Queer identity and musical performance in a local context. In D. Bendrup (Ed.), *Music on the Edge: Selected papers from the 2007 IASPM Australia/New Zealand Conference* (pp. 168–174). Dunedin, NZ: IASPM-ANZ.
- Haebich, A., & Taylor, J. (2008). Creating and sustaining local knowledge societies and cultural diversity: A case study of cultural repositories in Australia. In M. Zlateva (Ed.), *Cultural diversity and communication among cultures: Refereed proceedings from the 10th international scientific conference*. Sofia, May 18–19, 2007: UNESCO.

Non-refereed Publications (3)

Taylor, J. (2013). [Review of VØ1CE: Vocal Aesthetics in Digital Arts and Media edited by Norie Neumark, Ross Gibson and Theo Van Leeuwen]. *Australasian Journal of Popular Culture*, 2(2), 307–318.

Taylor, J. (2011). [Review of *Being Ethnographic* by Raymond Madden]. *Journal of Sociology*, 47(1), 113–114.

Taylor, J. (2009, February). Queer punk daddy...lay your chocolate kisses on me. *Spunk Magazine*, 1, 24–25.

Refereed Conference Presentations (16 National, 9 International)

Taylor, J. (2014). "Politics of pleasure / stylistics of survival". Invited paper as part of the Sex, Drugs and Youth Culture Symposium held at Promises & Limitations: 13th Social Research Conference on HIV, Viral Hepatitis and Related Diseases. Sydney, Australia.

Taylor, J. (2012). "A fetish for music: A case study of music fetishists and online auralism communities." International Association for the Study of Popular Music, Australia and New Zealand Conference, Hobart, Australia.

Taylor, J. (2012). "Queer challenges to ageing in a post-youth (sub)cultural context". Crossroads in Cultural Studies Conference, Paris, France.

Taylor, J. (2011). "Sexualities and translocal style: Routine musics and queer aesthetics from Brisbane to Berlin". International Association for the Study of Popular Music, Australia and New Zealand Conference, Wellington, New Zealand.

Taylor, J. (2011). "Popular music and queer world-making". 1st Global Conference on Queer Sexualities, Warsaw, Poland.

Taylor, J. (2011). "Taking it in the ear: On musico-sexual synergies and the (queer) possibility that music is sex". Erotic Screen and Sound: Culture, Media and Desire International Conference, Griffith University, Brisbane, Australia.

Taylor, J. (2010). "Scenes and sexualities: Queerly reframing the music scenes perspective". International Association for the Study of Popular Music, Australia and New Zealand Conference, Melbourne, Australia.

Taylor, J. (2010). "Queeriosity: Identity and community in the case of a queer youth cultural festival in Brisbane". Creative Communities II: Culture, Identity and Inclusion International Conference, Griffith University, Gold Coast, Australia.

Taylor, J. (2010). "Queering middle age and music scene participation". British Sociological Society Youth Study Group Conference, 'Identities, Transitions, Cultures', University of Surrey, United Kingdom.

Taylor, J. (2010). "Music as queer world-making". The 2nd International Queer Studies Conference, Queering Paradigms II, Brisbane, Australia.

Taylor, J. (2009). "'Scene' to be queer in middle age". International Association for the Study of Popular Music, Australia and New Zealand Conference, Auckland, New Zealand.

Taylor, J. (2009). "Queer temporalities and building identity across musical time". The 32st National Conference of the Musicological Society of Australia, Newcastle, Australia.

Taylor, J. (2008). "Queer agendas in feminist music making". The 31st National Conference of the Musicological Society of Australia, December 2008, Melbourne, Australia.

- Taylor, J. (2008). "Women on the edge: Oppositional music making and the lesbian and gay mainstream". International Association for the Study of Popular Music, Australia and New Zealand Conference, Brisbane, Australia.
- Taylor, J. (2007). "Pink noise: Queer identity and musical performance in a local context". International Association for the Study of Popular Music, Australia and New Zealand Conference, Dunedin, New Zealand.
- Taylor, J. (2007). "Sexy scholarship: Musicology does queer punk". Combined Australian and New Zealand Musicological Society Conference, Brisbane, Australia.
- Haebich, A., & Taylor, J. (2007). "Creating and sustaining local knowledge societies and cultural diversity: A case study of cultural repositories in Australia". Xth International Scientific Conference on Cultural Diversities and Communication Amongst Cultures, Sofia, Bulgaria.
- Taylor, J. (2006). "The music of kings and bio queens". The 29th National Conference of the Musicological Society of Australia, Armidale, Australia.
- Haebich, A., & Taylor, J. (2006). "Creating and sustaining knowledge societies in the age of e-learning: A challenge to cultural diversity". Higher Education Research and Development Society of Australasia international conference, Perth, Australia.
- Taylor, J. (2005). "Giving queer musicology a voice". The 28th National conference of the Musicological Society of Australia, Sydney, Australia.
- Taylor, J. (2005). "Reading queerly, rejecting normativity". 13th conference of the International Association for the Study of Popular Music, Rome, Italy.
- Taylor, J. (2004). "Music, meaning and sexuality", Big Sound: Music Industry Conference, Brisbane, Australia.
- Taylor, J. (2005). "My queer life: The soundtrack. Divas and rock gods". Revelling 05', Queer Lives and Spaces Conference, Sydney, Australia.
- Taylor, J. (2004). "Bent musicology: Queering the discipline". Australian Homosexual Histories Conference, Sydney, Australia.
- Taylor, J. (2004). "Queering music: An exploration of music and queer identity". Symposium of the International Musicological Society, Melbourne, Australia.

IMPACT, ESTEEM MEASURES AND PROFESSIONAL STANDING

ACADEMIC AWARDS

- 2013 International Association for the Study of Popular Music Australia and New Zealand Publication Prize for Playing it Queer.
- 2011 Griffith University Arts, Education and Law Vice Chancellor's award for research excellence
- 2001 Griffith University award for academic excellence
- 2001 Golden Key award for academic excellence

INVITED PRESENTATIONS

To date I have received 5 invitations by international universities to present keynote addresses, guest lectures and seminars. I have also been an invited panel discussant and guest speaker at numerous national symposia, academic conferences, public forums and faculty seminars.

International Invitations

“‘What it feels like for a girl.’ A reflexive account of affective labour, abuse culture and post traumatic growth from the margins of the music academy. Keynote speaker. International Association for the Study of Popular Music, Australia and New Zealand Conference, 7th December, 2023, Hamilton, New Zealand.

“Examining music fetish and auralism”. University of Manchester, Queer Conversations in Cultural Studies Seminar Series, July 8th 2012, Manchester, UK.

“Scenes and sexualities: Music scenes and sexual styles in translocal contexts”. Department of Music Sociology Seminar Series, University of Music and Performing Arts, June 27th 2012, Vienna, Austria.

“Music scenes and queer world-making”. Södertörn University Cultural Studies Seminar Series, May 23rd 2011, Stockholm, Sweden.

“Music scenes and queer world-making”. Lund University Culture Sociology Seminar Series, May 19th 2011, Lund, Sweden.

“From gay to queer: Aesthetic and political fractures in sexual minority cultures”. The Institute for Cultural Theory and Research, Leuphana University, 12th August 2009, Lüneburg, Germany.

National Invitations (selected)

“Queer Youth and the Future of Sex”. Theories and Concepts in Youth Studies, University of Newcastle. July 2015, Crowne Plaza, Newcastle.

“Un/Authorised Access. The incommensurate latitudes of researching sexual cultures.” Interdisciplinary Workshop at the Sexualities and Gender Research National Network Meeting. University of Western Sydney, November 2013, Sydney.

“Queer(y)ing the ethics of youth research in the field.” Youth cultures and subcultures: Australian Perspectives Symposium. Griffith University, November 2012, Brisbane.

“Thinking critically about gender and sexuality in music praxis and research”. Musicological Society of Australia 32nd National Conference, September 2009, Newcastle.

“Queers and quirks: Bent Brisbane and beyond”. The Institute for Modern Art, July 2009, Brisbane.

“Queer sounds for Brisbane's underground”. Music Scenes National Symposium, School of Humanities, Griffith University, September 2007, Brisbane.

Panel Invitations (selected)

“Marginalised Musics”. Restrung Festival, October 2012, Brisbane.

“Pills, piss and pop: Drug use and popular culture”. Institute for Modern Art, November 2011, Brisbane.

“Musicological encounters of a queer kind”. Musicological Society of Australia and New Zealand combined conference, November 2007, Brisbane.

“Where to from here?” and “What's in it for the artist”. Create World 06', Apple University Consortium. December 2006, Brisbane.

"The conservatorium and the community" and "Leadership and music education". Connecting With... Symposium, Griffith University, August 2002, Brisbane.

Faculty Seminars (selected)

"Sound desires." Virtual Research Salon. SAE Creative Media Institute, "November 2022.

"Insider ethnography." Music and Communities Symposium. Queensland Conservatorium Research Centre, Griffith University, November 2012, Brisbane.

"Queering' middle age through musical play". Popular Music Public Lecture Series, Centre for Public Culture and Ideas, Griffith University, November 2009, Brisbane.

"Queer punk: Burning down the closet". Gold Coast Public Culture Colloquium, School of Humanities, Griffith University, June 2008, Gold Coast.

"Queer punk: Burning down the closet". Popular Music Public Lecture Series, Centre for Public Culture and Ideas, Griffith University, March 2008, Brisbane.

"Queer heterotopias: Music in the margins". Queensland College of Art Public Lecture Series, Griffith University, September 2007, Brisbane.

RESEARCH CONVENORSHIPS (CONFERENCES, SEMINARS AND WORKSHOPS)

I have co-convened 3 international conferences, 2 international workshops and 6 national scholarly events, including conferences, academic seminars series and workshops. In each instance below, 'international' indicates that the keynote speakers plus the majority of academic presenters from outside Australia and the event focused on transnational themes. Many of the 'national' events also featured international keynotes and presenters, however—since primarily attended by Australia scholars—scholarly debate and impact was more localised.

International Conferences and Workshops

- Erotic Screens and Sound: Culture, Media and Desire. An international conference hosted by Griffith Centre for Cultural Research, Griffith University, February 2011.
- Creative Communities II: Culture, Identity and Inclusion. An international conference hosted by the Centre for Public Culture and Ideas, Griffith University, September 2010.
- Creative Communities: Sustainable Solutions to Social Inclusion. An international conference hosted by the Centre for Public Culture and Ideas, Griffith University, April 2009.
- Festivals in Australia: Global Perspectives. An international workshop hosted by the Centre for Public Culture and Ideas, Griffith University, September 2009.
- Ageing, Leisure and Social Inclusion. An international workshop, hosted by the Centre for Public Culture and Ideas, Griffith University, April 2009.

National Conferences, Workshops, Lecture Series and other Forums

- Popular Music Ecologies. International Association for the Study of Popular Music, Australia and New Zealand Conference, Brisbane, November 2013.
- Australia Forum of Sexuality, Education and Health. Brisbane, August 2013.
- Queensland Conservatorium Research Centre, Music Research Festival. Griffith University, June and November 2012.
- 'Urban Cultures' annual public lecture series. The Institute for Modern Art (Brisbane), 2009–2011.

- Gender, Sexuality and Music Studies: a national workshop hosted by the Musicological Society of Australia, September 2009.

SCHOLARLY CITATIONS

My work is increasingly read and cited by key scholars in popular music studies, queer and women's studies, and studies in critical qualitative research methods indicating both the quality of my work and its cross-disciplinary impact. According to Google Scholar Citations, **I have over 2000 research citations and a h-index of 15 and an i10-index of 17.**

PEER REVIEWING FOR SCHOLARLY PUBLICATIONS

I have previously reviewed manuscripts for the following academic publishers:

- Ashgate Publishing (Popular and Folk Music Series)
- Cambridge Scholars Publishing
- Routledge

I am an expert reviewer for 16 scholarly journals, many of which are considered to be among the most prestigious in their field, including:

- British Journal of Sociology
- Continuum: Journal of Media and Cultural Studies
- Journal of Youth Studies
- Journal of Sociology
- Sex Education
- Journal of Lesbian Studies
- Participations: Journal of Audience and Reception Studies
- Popular Music
- European Journal of Cultural Studies
- Qualitative Research
- Field Methods
- Journal of Homosexuality
- Journal of the International Association for the Study of Popular Music
- Transposition: Musique et sciences sociales
- The Australasian Journal of Popular Culture
- Dancecult: Journal of Electronic Dance Music Culture

PRESTIGIOUS BOARD MEMBERSHIPS OF SCHOLARLY JOURNALS

- Transposition. Musique et sciences sociales (member Scientific Committee since 2013)
- Journal of Popular Romance Studies (editorial board member since 2013)

PROFESSIONAL SOCIETY MEMBERSHIPS

- Australian Forum for Sexuality, Education and Health (founding member)

- International Association for the Study of Popular Music
- International Association for Cultural Studies
- Cultural Studies Association of Australasia
- Popular Culture Association of Australia and New Zealand
- The Musicological Society of Australia
- Institute of Modern Art
- Golden Key International Honour Society
- Australasian Performing Right Association (Writer Full Member)

FUNDING

FELLOWSHIPS AND FUNDING AWARDED

Diversity Work and Affective Labour in Creative Media Academia

Funding awarded in 2024: \$5500

Funding scheme: Research Fellowship at Wintec, Hamilton, New Zealand, Contestable Funding Program
Research and publication of series of scholarly outputs.

TPACK lesson observation training video resource production

Funding awarded in 2016: \$9350

Internal funding scheme: SAE Strategic Development Funding

Research, development, production and delivery of a series of video training resource for lesson observations and classroom best practice examples to support improvements in learning and teaching.

Learning and teaching matrix Moodle: Online professional development portal

Funding awarded in 2016: \$4569

Internal funding scheme: SAE Strategic Development Funding

Research, design, development, authoring and delivery of an online professional development portal.

Cultural anomalies and affective communities: Making music, making meaning

Funding awarded in 2013: \$4916

Internal funding scheme: Griffith University's Area of Strategic Investment in Music, Arts and the Asia-Pacific (ASI) Junior Fellowship.

Focusing on disability and sexual minority communities, this is a capacity-building partner-driven project intending to seed future competitive grant funding.

Building international research collaborations

Funding awarded in 2011: \$5604

Funding scheme: Griffith Centre for Cultural Research International Research Collaborations

Supplementary funding was also received from two European host institutions, the Department of Sociology, Lund University and Department of Gender, Culture and History, Södertörn University, Sweden.

Queeriosity Festival: LGBTIQ youth community cultural development and capacity-building

Funding awarded in 2010: \$5000 (internal) and \$1000 (external).

Internal funding scheme: Community Partnerships Seeding Grant, Centre for Public Culture and Ideas

External funding scheme: National Youth Week seeding funds, Queensland Government.

Community partner: Open Doors Youth Service

Postdoctoral Research Fellowship

Funding awarded in 2009: Salary over 3 years (1st year \$57,865; 2nd year \$64,949, 3rd year \$70,030)

funding scheme: My salary for this appointment was secured via a joint funding initiative between the Griffith Institute for Social and Behavioural Research and the Centre for Public Culture and Ideas. The

continuation of this salary funding was reviewed annually on the basis of my performance up to a maximum of 3 years. In addition to my salary, in the first year I was also awarded \$4660 to undertake fieldwork in Berlin, Germany for the purpose of bringing an international perspective to my doctoral work and leading to the publication of my single-authored book.

Conference Travel Grants

- \$350. Musicological Society of Australia, conference travel grant (2008).
- \$200. Musicological Society of Australia, conference travel grant (2006).
- \$280. Musicological Society of Australia, conference travel grant (2005).
- \$2500. Griffith University Arts, Education and Law international conference travel bursary (2005).

COMPETITIVE GRANT WRITING EXPERIENCE

Although unsuccessful in acquiring funding, the following are demonstrative of my experience at applying for competitive funding:

ARC DECRA, for funding beginning in 2012. DE120100628. "Popular music, sexualities and youth: A socio-cultural study of marginalised (sub)cultural identities". CI: Dr Jodie Taylor

ARC Discovery, for funding beginning in 2011. DP110102242 "The festivalisation of culture in Australia: Measuring cultural and community impacts". CIs: Prof. Andy Bennett; Dr Ian Woodward; Prof. Michael Meadows; Prof. Michael Balfour; Prof. Geoff Woolcock; Dr Jodie Taylor (APD).

ASSA International Science Linkages Bilateral Program, for funding beginning in 2011. "Popular music and chemical cultures: The cultural significance of drug and alcohol use among music scene participants." Lead Investigators: Prof. Andy Bennett (Griffith University), Dr Karenza Moore (Lancaster University), Dr Jodie Taylor (Griffith University).

COMMUNITY SERVICE AND CULTURAL ENGAGEMENT

SERVICE TO THE LGBTIQ COMMUNITY

- Member of Queensland Aids Council (since 2017).
- Ally Network Member, awarded upon completion of the Ally Network Diversity and Equity training program (since 2013).
- Pinnacle Foundation LGBTIQ youth mentor (since 2014).
- I was the founder and co-organiser of Queeriosity: LGBTIQ Youth Festival (2010, 2011). Launched in 2010 with community partnership seeding money provided by the Centre for Public Culture and Ideas, Griffith University and run in conjunction with Open Doors Youth Services, Queeriosity has now become an annual National Youth Week event: the only Youth Week event of its kind dedicated to the well-being of gender and sexually diverse young people.
- I served as an Advisor to the Queensland Association for Healthy Communities' 'States of Mind: Arts and Mental Health' project (2008–2009).
- I served as an Advisor to 'Prejudice and Pride: Brisbane's Lesbian, Gay, Bisexual and Transgender History Exhibition'. Partners included the Museum of Brisbane, State Library of Queensland and the Queensland Association for Healthy Communities' (2008–2009).

EVIDENCE OF STANDING WITHIN THE COMMUNITY

- Guest speaker at Melt: A Celebration of Queer Arts and Culture (February 2015). Brisbane, Powerhouse.
- Guest speaker at the 2013 annual Gay and Lesbian Welfare Association Charity Dinner.
- Interviewed in Scene Magazine about the launch of my book *Playing it Queer* (2012). 7th November, issue 971, p. 23.
- I have received commendation by Queensland Pride newspaper for service to Brisbane's gay, lesbian, bisexual, transgender, intersex and queer communities. Interview features in Queensland Pride, Feb 27th, 2012. (<http://gaynewsnetwork.com.au/feature/ft-queensland/4829-2012-up-and-comers.html>)
- Interviewed on 612 Brisbane ABC radio about Queeriosity festival, 4th May 2011.
- Interviewed on 4ZZZ radio about Queeriosity festival, 27th April 2011.
- Interviewed on 96.1 Joy FM (Melbourne) about the Erotic Screen and Sound conference, 16th Feb 2011.
- Interviewed in a documentary film, *People, Parties, Pride and Power*, about contemporary queer culture, May 2010.
- Interviewed on 4ZZZ radio about Queeriosity festival, 14th April 2010.
- Interviewed for a feature article "Curious Queeriosity" *Same.Same* online magazine, 13th April 2010 (<http://www.samesame.com.au/features/5264/Curious-Queeriosity.htm>).
- Interviewed for a feature article "Equality, Or Something Better?" *Same.Same* online magazine, 14th July 2009 (<http://www.samesame.com.au/features/4276/Equality-Or-Something-Better.htm>).
- Interviewed on 4ZZZ radio about Pride festival, June 2009.
- Interviewed on 4EB radio about doctoral research, November 2008.

NON-TERTIARY TRAINING, EMPLOYMENT AND CREATIVE PRACTICE

NON-TERTIARY ACCREDITATIONS AND TRAINING

- Queensland Institute of TAFE, Certificate of Attainment BSB40401, Small Business Management (2004).
- Australian Music Examinations Board (AMEB), Contemporary Popular Music Vocal Teacher Training (1999). This involved the completion of a series of professional development workshops on teaching Advancing Steps 1–4 of the contemporary popular music syllabus.
- Trinity College London, Voice (ATCL), Organ (grade 5), Clarinet (grade 5), Music Theory (grade 5).

EMPLOYMENT IN THE PERFORMING ARTS AND CREATIVE INDUSTRIES

- Voice and music theory teacher, providing private tuition to over 20 students at any one time, administered via my own registered small business (1998–2011).
- Club DJ/VJ, employed by Nightlife Entertainment and contracted to various Brisbane nightclubs on a weekly basis (2004–2006).
- Vocal teacher and musical director, Jacinta Kay Academy of Dance (2003–2006).
- Vocal teacher and musical director, Carolyn Gilby School of Dance (2000–2003).

- Senior choral conductor, Mitchelton State School (1999–2001).
- Conductor of the West Brisbane Hillsong Gospel Choir (2000–2002).
- Radio programming assistant, 4EB Radio (2000, 3 month fixed-term appointment).

CREATIVE PRACTICE AND INDUSTRY EXPERIENCE

- *Red Rabbit White Rabbit*, lead performer, Directed by Wayne PcPhee and produced by X Collective (2022).
- Performing and artistically collaborating with industrial rock band Dogmachine. In this time, we have supported international touring artists
- Co-curator of '*Bloodbath: A Feminist Experiment in Human Movement and Dramatic Episodes*', which premiered at The White House Space, 15th September, 2005.
- Session musician (clarinet) on *Ill Translation* (written and produced by ICZERone and Lawrence English and released by Horrorshow Records, 2002).
- Session singer on *The Cube* (CD recording, written and produced by Orpheus and released by Ugly World Music, 2001).
- Backing vocalist in the Goodwill Games Brisbane Opening Gala, 2001.
- Songwriter, composer and performer with various contemporary ensembles, which has provided me with experience in independently recording, releasing and promoting creative work pre and post web 2.0, 1997 – 2014.

While completing my Bachelor of Music in Music Technology between 1999 and 2001 I recorded and produced a range of musical ensembles across a variety of genres. Recording and production credits attributed to me include:

- Gregory Smith Solo Recital for Clarinet (2001). Premiere Rhapsody / Debussy; three folk songs / Bartok; sonata no. 1, op. 120 in f minor / Brahms; three preludes / Gershwin. Engineered and produced by Jodie Taylor.
- Musical Medleys (2001). Performed by the Sensations Show Choir from the Carolyn Gilby Dance Academy. All musical arrangements, recording, engineering and production by Jodie Taylor.
- True Bliss Jingle (2000). Writing by Andrew Whitehouse and performed by Melinda Lawrence, Daniel McGahan, Andrew Whitehouse, Daniel Spirovski and Daniel McGahn. Produced by Jodie Taylor and engineered by Hans Kristjansson and Tim Fairless.
- Walk across the world (2000). The Andy Whitehouse band. Produced by Hans Kristjansson and engineered by Tim Fairless and Jodie Taylor.
- QSW alive (2000): Queensland Symphonic Winds conductor by Philip Davis. Paul Draper, Gary Compson, executive producers. Phil Davis, Peter Laughton, producers. Hans Kristjansson, Jodie Taylor, Tim Fairless, David Carter, engineers.
- Beautiful Love (2000). Joel Gregory, bass; Nick Hatch, drums; John Smallcombe, saxophone; Dave Pescott, trumpet; Paul Handerson, guitar; Rochelle O'Neill, keyboard. Produced by Tim Fairless and engineered by Jodie Taylor and Hans Kristjansson.