

# Dr Jodie Taylor – Curriculum Vitae

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## FORMAL QUALIFICATIONS

### **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

## ACADEMIC APPOINTMENTS

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

Full-time (commencing June 2014 – continuing).

### **Research Fellow and Lecturer in Music Literature (level B), Queensland Conservatorium, Griffith University**

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

### **Research Fellow and 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).

## 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 students working in the performing and visual arts, humanities, social sciences and education at honours and postgraduate level.

Accordingly, I have a demonstrated record in the following:

- Classroom teaching experience at undergraduate and postgraduate level in traditional and online environments.
- Online delivery and design of blended learning materials.
- Authoring and developing original courses, unit guides, learning materials and assessment tasks for Bachelor and Masters programs.
- Administration of courses across 5 campuses nationally.
- Convening courses, evaluating and updating content of existing course profiles.
- Examining Honours, Masters and Doctoral theses and serving on assessment panels for DMA and PhD confirmations, milestones and defence seminars.
- Learning and teaching administration at undergraduate and postgraduate level.
- Familiarity with Learning Management Systems such as Blackboard Learn and Moodle.
- 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 DEVELOPMENT

\*indicates courses I have developed

#### SAE Creative Media Institute

- \*Cultural Perspectives (CIU211), course developer, convenor, lecturer, national coordinator (2014, 2015, 2016, 2017).
- \*Media Studies (CIU210), course developer, convenor and lecturer (2014, 2015, 2016).
- Critical Thinking for Creative Media (CIU110), convenor and lecturer (2014, 2015).

#### Griffith University

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

#### JMC Academy of Creative Industries

- Film, TV & Popular Culture: An International Perspective (DTV401), convenor and lecturer (2012).
- \*Sound Aesthetics (AUD401), course developer (2008).

## POSTGRADUATE TEACHING, SUPERVISION AND COURSE DEVELOPMENT

\*indicates courses I have developed

### SAE Creative Media Institute

- \*Critical Inquiry (CIM402), course developer, lecturer, national coordinator (2016, 2017).
- \*Research in Creative Media Practice (CIM502), course developer, lecturer, national coordinator (2017).
- \*Creative Inquiry (CIM406), course developer, lecturer, national coordinator (2017).

### Griffith University

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

### Honours Supervisions

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

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

### Doctoral and Masters Supervisions

Principal supervisor of Masters of Professional Practice candidate Faye Rigouloupous (SAE Global, 2016 – 2017).  
Dissertation project: Emotional expression and musical theatre pedagogies in Asia.

External supervisor of DCI candidate David Page (Queensland University of Technology, 2015- continuing).  
Dissertation project: Contemporary DIY music practice and the practitioner-self.

Co-principal supervisor of PhD candidate Robert Buttigieg (Griffith University, 2012 –2014).  
Dissertation: Coming from nothing, belonging nowhere: Queer youth, anoriginality, and heterosexed space.

Co-Principal supervisor of PhD candidate Narelle McCoy (Griffith University, 2013 – 2014).  
Dissertation: Keening rituals and contemporary female voice in Ireland.

Associate supervisor of DMA candidate Matthew Weimers (Griffith University, 2013 – 2014).  
Dissertation: Esotericism and music as ritualistic practice.

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

### LEARNING AND TEACHING AWARDS

- 2017 SAE southern Teaching Award, teamwork category, Jodie Taylor and Perry Horner for the development of a National online TPACK framework for lesson observations. This resource is used by all SAE Faculty nationally and is currently being rolled out for global use across SAE's 53 campuses in 27 countries.

## **LEADERSHIP IN LEARNING AND TEACHING**

### **2016 – 2017: National Scholarship and Research Committee, SAE Creative Media Institute**

Perry Horner and I launched the Learning and Teaching Matrix Moodle. This was a yearlong project that resulted in the development, authoring and delivery of an online professional development hub and TPACK lesson observation-training program servicing all SAE teaching staff across 5 campuses nationally. I was the principle program designer, content developer and author on this project.

### **2016 – 2017: National Scholarship and Research Committee member, SAE Creative Media Institute**

Responsibilities in this role include:

- Establishing institutional framework for research engagement and impact assessment.
- Review and endorsement of new modules in the core modules stream of the Bachelor of Creative Industries Program and all modules in the Masters of Creative Industries Program (AQF5 to AQF9) and approving proposed changes to existing modules.
- Reviewing staff applications for professional development funding.
- Provide trimesterly reports to the Dean on its activities under the terms of reference and report on research and curriculum matters to the Academic Board.

### **2015 – 2017: Masters of Creative Industries Program Committee member, SAE Creative Media Institute**

Responsibilities in this role include:

- Authoring 3 core modules and coordinating the development of all 6 core modules in the program.
- Convening the national graduate webinar series.
- Preliminary evaluation of research ethics requirements for Masters student projects.

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

Responsibilities in this role include:

- 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).

## **TRAINING IN LEARNING AND TEACHING**

### **Higher Education Professional Certification (CHEP) with Excellence in Teaching**

Awarded 11 September 2017, Career Education Colleges and Universities Association

This involved the completion of the following 12 units of study over a one year period: Student Retention Methods; Learning Theory and Practice; Preparing and Creating Lesson Plans; Time and Stress Management for Instructors; Active Learning Methods; Influencing Student Motivation; Critical Thinking Processes and Applications; Teaching Gen Y Students; Adaptive Learning in Higher Education; Effective and Efficient Instructional Strategies; Practical Applications for the Flipped Classroom; and Adult Learning Theories.

### **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**

### **AREAS OF RESEARCH EXPERTISE**

- Popular music and identities (gender, sexuality, age, race and class)
- Critical musicology (20<sup>th</sup> 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. (in press, 2017). Sound desires: Auralism and the sexual fetishisation of music. In S. Whiteley & F. Maus (Eds.), *The Oxford handbook of music and queerness*. Oxford University Press.

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). London: 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 21<sup>st</sup> 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). London: Ashgate.

Taylor, J. (2013). Lesbian musicalities, queer strains and celesbian 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). New York: 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). Oxford: 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). Newcastle, UK: 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). Bowen Hills, Qld: 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. Bendrups (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 10<sup>th</sup> international scientific conference*. Sofia, May 18–19, 2007: UNESCO.

### **Non-refereed Publications (3)**

- Taylor, J. (2013). [Review of *VØICE: 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: 13<sup>th</sup> 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". 1<sup>st</sup> 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 2<sup>nd</sup> 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 32<sup>st</sup> National Conference of the Musicological Society of Australia, Newcastle, Australia.
- Taylor, J. (2008). "Queer agendas in feminist music making". The 31<sup>st</sup> 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 29<sup>th</sup> 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 28<sup>th</sup> National conference of the Musicological Society of Australia, Sydney, Australia.
- Taylor, J. (2005). "Reading queerly, rejecting normativity". 13<sup>th</sup> 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 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

"Examining music fetish and auralism". University of Manchester, Queer Conversations in Cultural Studies Seminar Series, July 8<sup>th</sup> 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 27<sup>th</sup> 2012, Vienna, Austria.

"Music scenes and queer world-making". Södertörn University Cultural Studies Seminar Series, May 23<sup>rd</sup> 2011, Stockholm, Sweden.

"Music scenes and queer world-making". Lund University Culture Sociology Seminar Series, May 19<sup>th</sup> 2011, Lund, Sweden.

"From gay to queer: Aesthetic and political fractures in sexual minority cultures". The Institute for Cultural Theory and Research, Leuphana University, 12<sup>th</sup> 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 32<sup>nd</sup> 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)**

"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 Festivals. 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 515 research citations and a h-index of 11 and an i10-index of 12.**

## 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*

## PRESTEGIOUS BOARD MEMBERSHIPS OF SCHOLARLY JOURNALS

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

## PROFESSIONAL SOCIETY MEMBERSHIPS

- Australian Forum for Sexuality, Education and Health
- 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

#### **Learning and teaching resource development: Teacher training videos**

Funding awarded in 2016: \$9350

Internal funding Scheme: SAE Strategic Development Funding

Research, design, 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 (1<sup>st</sup> year \$57,865; 2<sup>nd</sup> year \$64,949, 3<sup>rd</sup> 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.

## **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).

## **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).

## **COMMUNITY SERVICE AND CULTURAL ENGAGEMENT**

### **SERVICE TO THE LGBTIQ COMMUNITY**

- Member of Queensland Aids Council and service to the board (2017).
- Ally Network Member, awarded upon completion of the Ally Network Diversity and Equity training program (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). 7<sup>th</sup> 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 27<sup>th</sup>, 2012. (<http://gaynewsnetwork.com.au/feature/ft-queensland/4829-2012-up-and-comers.html>)
- Interviewed on 612 Brisbane ABC radio about Queeriosity festival, 4<sup>th</sup> May 2011.
- Interviewed on 4ZZZ radio about Queeriosity festival, 27<sup>th</sup> April 2011.
- Interviewed on 96.1 Joy FM (Melbourne) about the *Erotic Screen and Sound* conference, 16<sup>th</sup> 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, 14<sup>th</sup> April 2010.
- Interviewed for a feature article "Curious Queeriosity" *Same.Same* online magazine, 13<sup>th</sup> 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, 14<sup>th</sup> 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

- Since June 2014 I have been performing and artistically collaborating with industrial rock band Dogmachine. In this time, we have supported international touring artists and are in the process of recording an album.
- Co-curator of 'Bloodbath: A Feminist Experiment in Human Movement and Dramatic Episodes', which premiered at The White House Space, 15<sup>th</sup> 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.