Dr Jodie Taylor

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SUMMARY OF QUALIFICATIONS

- PhD qualified and award-winning educator-researcher, consultant, creator and activist.

- 20 years of teaching experience in university sector, 10 years working exclusively with postgraduate students and teaching faculty.

- Inspirational leader who has written and executed strategic plans and policy and managed national teaching and research teams across 6 campuses.

- Experienced researcher, research trainer, advisor, administrator and project manager.

- Skilled multimodal communicator evidenced by the authoring of 30+ academic publications, 26 conference presentations, 21 original tertiary courses and numerous lesson plans, learning resources, teaching guides, instructional documents and institutional processes.

- Ability to engage, manage and influence various stakeholders including students, faculty, clients, community organisations, industry partners and governing bodies.

- Capacity to connect and collaborate with diverse audiences and communities including LGBTIQ+ and First Nations peoples, people who are neurodiverse, culturally and linguistically diverse, and people with diverse abilities.

- Learner/customer-centred and future focused educator and education consultant specialising in student success, learner engagement, curriculum development, course writing, assessment design, professional learning, blended and online delivery.

- Scholar of international repute evidenced by 2200+ scholarly citations of my research, multiple prestigious board memberships, a track record of international research engagements, conference convenorships, keynote and guest speaker invitations, industry and community consultations, interdisciplinary and cross-sector collaborations.

- Subject matter expert in the creative industries, creative leadership, creative practice research, qualitative research methods, popular music studies, media and cultural studies, festival and audience studies, sociology of culture and identity (gender, sexuality, class, race, youth and ageing).

KEY SKILLS

- Transformational & compassionate leadership
- Mentoring, coaching & supervision
- Teaching, training & facilitation
- Instructional design & eLearning
- Adult learning theories
- Curriculum design, development & review
- Creative assessment design
- Creative teaching methods
- Multimodal content creation & curation
- Academic writing, editing & publishing
- Qualitative & mixed-method research design
- Research ethics, integrity & risk management

- Project planning & management
- Strategic planning, policy & governance
- Stakeholder engagement & management
- Community cultural development
- Event planning & programming
- Remote work & Zoom collaborations
- Public speaking & visual communication
- Teamwork & collegiality
- Diversity, equity & inclusion advocacy
- Critical, creative & analytical thinking
- Active listening
- Reflective & reflexive practice

EDUCATION

Doctor of Philosophy
Awarded February 2009, Griffith University
Fields of inquiry: Cultural sociology, popular music, gender studies, queer theory.

Professional Certificate in Higher Education (Excellence in Teaching & Excellence in Online Teaching)
Awarded September 2017 (renewed 2024), Career Education Colleges & Universities Association (USA)

Bachelor of Music with Honours in Musicology
Awarded April 2003, Queensland Conservatorium of Music, Griffith University

Bachelor of Music in Music Technology
Awarded February 2002, Queensland Conservatorium of Music, Griffith University

APPOINTMENTS AND EXPERIENCE

Please note, my most recent academic appointment was a **Level C, Step 6.**

Those appointments marked **RW** indicates that this was a fully remote position, demonstrating my **extensive experience working in and leading national and international teams remotely**.

Postgraduate Program Designer and Leader, Australian Performing Arts Conservatory
RW Full-time appointment (2024-Continuing).

Research Fellow, Waikato Institute of Technology
RW Fixed-term appointment (2024).

Higher Education Consultant
Various contracts with a range of higher education providers and industry-based registered training organisations (2021 - continuing).

National Chair of Scholarship and Research, SAE University College
RW Special appointment, three years (2021 – 2023).

National Convenor of Postgraduate Programs (acting), SAE University College
RW Special appointment, originally six-months short-term extended to two years (2019 – 2021).

Senior Lecturer in Masters of Creative Industries, SAE University College
RW Full-time continuing appointment (2017 – 2023).

Senior Lecturer in Media and Cultural Studies, SAE University College
Full-time continuing appointment (2014 – 2017).

Research Fellow and Centre Manager, Queensland Conservatorium Research Centre, Griffith University
Full-time fixed-term appointment (2012 – 2014).

Postdoctoral Research Fellow, Griffith Centre for Cultural Research, Griffith University
Full-time fixed-term appointment (2009 – 2012).

Sessional Lecturer in Music Technology and Music Literature, various institutions
Sessional appointments (2006 – 2013) see details of teaching experience below.

Research Assistant, Centre for Public Culture and Ideas, Griffith University
0.6 full-time fixed-term appointment (2004 – 2008).
RA on an ARC Discovery Project 'Imagining Assimilation: The Australian Experience'.

LEADERSHIP ROLES, RESPONSIBILITIES AND EXPERIENCE

2024 – 2025: Australian Performing Arts Conservatory (APAC)
- Leadership of APAC's expansion into postgraduate education.
- Development of TEQSA applications for 4 original Master's courses (all nested awards) in Creative Leadership, Creative Event Management, Creative Project Management, Creative Digital Marketing.
- Establishing institutional frameworks and policies for postgraduate teaching and research supervision.
- Leading the development of online delivery frameworks with global education partners.

2021 – 2023: National Chair Scholarship and Research, SAE University College
Serving member of the committee since 2016.
Responsibilities in this role included:
- Authoring three-year Scholarship and Research Strategic Plan.
- National implementation, monitoring and evaluation of Strategic Plan.
- Establishing institutional framework for research engagement and impact assessment.
- Oversight of research integrity and external research partnerships across 6 campuses.
- Fostering a culture of research informed practice and scholarly teaching among academic staff.
- Implementing and administering the process for expediated review of research ethics applications.
- Writing and revising institutional policy on scholarship and research.
- Revising and implementing professional development framework.
- Establishing and authoring the Terms of Reference for a Graduate Studies Program Committee.
- Developing a scholarly teaching and research frameworks in accordance with TEQSA Guidance Note on Scholarship.
- Development of an internal system for recording and reporting on scholarly teaching activities.
- Establishment and coordination of virtual staff research colloquium.
- Development and delivery of faculty online research training workshops and asynchronous professional learning opportunities.
- Establish research streams and initiatives aligned with the institution's strategic objectives.
- Mentor academic staff in developing their research skills and scholarly teaching practices.
- Reviewing staff applications for scholarship and research and professional development funding.
- Oversight of Bachelor of Creative Industries core curriculum and all postgraduate courses.
- Oversight of working groups and sub-committees.

2019 – 2021: National Convenor of Postgraduate Programs (acting), SAE University College
Responsibilities in this role included:
- Managing development, reviews, benchmarking, consensus moderation, quality assurance and improvement for all common core curriculum in the Graduate Certificate, Graduate Diploma and Masters of Creative Industries.
- Monitoring and reporting on student satisfaction, engagement, outcomes and retention.
- Providing leadership and cohesion to faculty located across 6 different cities and time zones.
- Authoring of a supervision training program for postgraduate teachers new to research supervision.
- Facilitating professional development opportunities for faculty.
- Developing and maintaining industry partnerships to support student internships and postgraduate project placements.
- Redevelopment of marketing and promotional materials for postgraduate courses.

- Contributing to TEQSA Program major and minor reviews.
- Conducting Student-staff Consultative Committee meetings and reporting to the Academic Board.
- Investigate and report on matters of academic integrity.
- Analysing and reporting on large data sets to various academic committees.
- Delivering presentations to prospective students at our virtual open days.
- Developing study plans, monitoring student progress and providing course guidance.
- Conducting RPL and experience-based entry interviews with students.
- Development of peer mentoring program and appointment of graduate mentors.

2017 – 2021: National Convenor, Academic Skills Training Program, SAE University College

Responsibilities in this role included:

- Development of academic literacies program to support postgraduate student cohort.
- Coordinating and delivering fortnightly virtual workshops on a range of topics including academic writing and language skills, research and study skills, management of candidature and professional practice and ethical research in the creative industries.
- Developing and maintaining a virtual learning space that services the entire postgraduate cohort.
- Authoring of common learning resources and study support materials.
- Running online student orientations and remote practice inductions.
- Supporting students in the development of professional values and knowledge.

2016 – 2023: Graduate Studies Development/Program Committee member, SAE University College

Responsibilities in this role included:

- Lead role in the development, authoring and implementation of all postgraduate policies and protocols including Supervision Code of Conduct, Conflict of Interest Guidelines, Postgraduate Examination Protocols.
- Lead role in core curriculum design and development.
- Review and endorsement of all modules in the Master of Creative Industries and nested postgraduate awards (AQF8 to AQF9).
- Monitoring and reporting on quality improvement measures and managing approval process for all changes to postgraduate programs and courses.
- Advising and monitoring postgraduate research ethics applications, approvals and reporting.
- Conferral of postgraduate degrees.
- Oversight of postgraduate examinations.

2014 – 2017: National Module Coordinator, Cultural Perspectives (CIU211), SAE University College

Responsibilities in this role included:

- Curriculum development, assessment design, content authoring and lesson planning.
- Monitoring student progress, outcomes and feedback for quality assurance and improvement.
- Management of national single Moodle (LMS) instance and all online learning materials.
- Supervision of national teaching team in Australia and curriculum development for SAE Dubai.
- Assist early career teaching staff in their roles as learning facilitators.
- Analysis and summary of national data sets for end-of-trimester 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:

- Planning, coordination and facilitation 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).
- Facilitating monthly HDR/ECR writing workshops, reading groups and dialogue forums.
- Coordination of the HDR colloquium, which involved development and delivery of the following HDR training modules:
  o Your candidature: managing your supervisors and navigating the research environment
  o Understanding the 'impostor syndrome'.
  o Academic society memberships: fostering interdisciplinarity and collegiality.
  o Introduction to academic writing in the arts and humanities.
  o Introduction to academic publishing in the arts and humanities.
  o Understanding the peer review process and the goals of criticism.
  o Academic conferencing and presentation skills.
  o Understanding research integrity and ethical research conduct.

LEARNING AND TEACHING

I have been a **lecturer, course coordinator and curriculum writer/developer** at Griffith University, SAE University College, The Australian Performing Arts Conservatory and JMC Academy, and I have **supervised postgraduate students across a range of disciplines including creative industries, performing & fine arts, screen media, humanities, social sciences and education.**

Accordingly, I have a demonstrated record in the following:

- Authoring of courses, learning materials and assessment tasks, program reviews and the redevelopment of undergraduate and postgraduate programs.
- Teaching experience at undergraduate and postgraduate level in traditional classroom, online and blended environments.
- Course leadership, course coordination, lesson observations and management of teaching teams.
- 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.
- Using educational technologies for effective teaching and learning.
- I have a **valid 'Working with Children Check'** (Blue Card registration no. 61882/7, exp. June 2025).

TEACHING, CURRICULUM DESIGN AND DEVELOPMENT

DD indicates my **original curriculum design and development** D indicates **curriculum development.**

Australian Performing Arts Conservatory

- DD Introduction to Creativity (CBM401, AQF 8), 2025
- DD Creative Futures (CBM402, AQF 8), 2025
- DD Creative Technologies (CBM403, AQF 8), 2025
- DD Marketing, Events and Entrepreneurship (CBM404, AQF 8), 2025
- DD Creative Project Design and Management (CBM501, AQF 8), 2025
- DD Critical Cultural Perspectives (CBM502, AQF 8), 2025
- DD Research and Evaluation (CBM503, AQF 8), 2025
- DD Community Arts and Cultural Development (CBM504, AQF 8), 2025
- DD Creative Leadership Development (CBM604, AQF 9), 2025
- DD Applied Creative Leadership (CBM614, AQF 9), 2025

- **DD** Graduate Studio 1 (CBM601, AQF 9), 2025
- **DD** Graduate Studio 2 (CBM611, AQF 9), 2025

SAE University College

- **DD** Teaching and Leadership in Creative Media (CIM414, AQF 8), coordinator, lecturer (2021, 2022).
- **DD** Critical Inquiry (CIM402, AQF, 8), coordinator, lecturer (2017, 2018, 2019, 2020, 2022).
- **DD** Research in Creative Media Practice (CIM502, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- **DD** Graduate Project A (CIM500, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- **DD** Graduate Project B (CIM501, AQF 9), coordinator, lecturer (2018, 2019, 2020, 2021, 2022).
- **DD** Creative Inquiry (CIM406, AQF 8), coordinator, lecturer (2017, 2018).
- **DD** Cultural Perspectives (CIU211, AQF 7), national convenor, lecturer (2014, 2015, 2016, 2017).
- **DD** Media Studies (CIU210, AQF 7), coordinator, lecturer (2014, 2015, 2016).
- **DD** Critical Thinking for Creative Media (CIU110, AQF 7), coordinator, lecturer (2014, 2015).

Griffith University

- Genealogy of Rock and Pop (2065QCM, AQF 7), lecturer (2014).
- **D** Introduction to Musical Theatre (2303QCM, AQF 7), coordinator, lecturer (2013).
- **D** Death, Grief and Culture (3182HUM, AQF 7), lecturer (2012).
- **D** Women and Music (2111QCM, AQF 7), lecturer (2009, 2011).
- Information Tech and the Arts (1712/7713QCM, AQF 7/8), coordinator, lecturer (2006, 2007, 2008).
- Music Technology 3 (2711/7711QCM, AQF 7/8), coordinator, lecturer (2008).
- **D** Music Research 2 (6721QCM, AQF 8), coordinator, lecturer (2013).
- Cultural Theory in Popular Music (6014QCM, AQF 8), lecturer (2008).
- Popular Music 3 (2108QCM, AQF 7), lecturer (2007, 2008).
- Virtual Studio Technology (2722QCM, AQF 7), lecturer (2006, 2007, 2008).
- **D** Sound Composition (3722QCM, AQF 7), coordinator, lecturer (2006, 2007, 2008).

JMC Academy

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

POSTGRADUATE SUPERVISION (HIGHER DEGREE RESEARCH AND CREATIVE PRACTICE RESEARCH)

External supervisor of Doctor of Philosophy candidate Megan Rogerson-Berry (RMIT, current)
Dissertation: Queer Listening practices

External supervisor of Doctor or Creative Industries candidate David Page (QUT, current).
Project/Dissertation: Contemporary DIY music practice and the practitioner-self.

External supervisor of Doctor or Philosophy candidate Sophie Jung (USC, 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 Auryn 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. Creating Poseidon's *Music Box* (sound sculpture).

Principal supervisor of Master of Professional Practice graduate Faye Rigoulopous (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).
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.

PROFESSIONAL DEVELOPMENT AND AWARDS IN LEARNING AND TEACHING

2017, SAE southern Learning and Teaching Award: Jodie Taylor and Perry Horner for their **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).

Certified Higher Education Professional (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

Certified Higher Education Professional (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-Centred 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
- Fully Online Doesn't Mean Inactive
- Designing Dynamic Technology-Rich Learning Environments

Griffith Institute for Higher Education, Postgraduate Supervisor Training Program (2011)

A program for newly appointed HDR supervisors involving the completion of a series of modules on HDR policy, effective strategies for supervision, the role and responsibilities of HDR supervisors, ethical research practice for supervisors and the ethical management of research data for supervisors.

Uni-Key Mentor Accreditation (2004)

Uni-Key is a Student Equity Services initiative providing first year students from equity backgrounds with mentoring from high achieving postgraduates. After completing a series of training modules on peer mentoring, group facilitation, cross-cultural communication and diversity, equity and inclusion I became an accredited mentor and was employed by the program on a casual paid basis.

RESEARCH EXPERTISE AND OUTPUTS

RESEARCH SKILLS

- Authoring of scholarly publications (books, book chapters, journal articles).
- Editing scholarly collections, special editions of scholarly journals and conference proceedings.
- Authoring and administering competitive grant applications.
- Applying for and managing human research ethics.
- Research project design, planning, management, delivery, reporting and evaluation.
- Development of community partnerships and management of community partnership projects.
- Ethnographic field research and insider research ethics.
- Management, coding and analysis of qualitative (and some quantitative) research data.
- Peer review for international journals and academic publications.
- Academic advising and consultation.

AREAS OF RESEARCH EXPERTISE

- Popular music and identities (gender, sexuality, age, race and class)
- 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
- Creative teaching and leadership

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, 2025 forthcoming) The pleasure of sonic penetration: The sonic erotics of top fuel drag racing. In J. Durand (Ed)., *Music, sound and pornography*.

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 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). 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, 2025 forthcoming) Affective labour, abuse culture and post traumatic growth in academia. IASPM Journal.

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

Creative Practice Research (1)

Taylor, J., performer. *Red Rabbit, White Rabbit*, directed by Wayne McPhee, produced by X Collective. Fate Container Studio, Brisbane, 22 Oct 2022.

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: 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 10th international scientific conference*. Sofia, Bulgaria: 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 & Sound: Culture, Media & 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. (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 my book *Playing it Queer*.
- 2011 Griffith University Arts, Education and Law Vice Chancellor's award for research excellence
- 2001 Golden Key International Honours Society 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

"Postgraduate Supervision Best Practice". Faculty Seminar, `14th April, 2025, WinTec, Hamilton, New Zealand.

"'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.

"Insider ethnography." Music and Communities Symposium. Queensland Conservatorium Research Centre, 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 punk: Burning down the closet". Gold Coast Public Culture Colloquium, School of Humanities, Griffith University, June 2008, Gold Coast.

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

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.
- Music Research Festival, Griffith University, June 2012, November 2013.
- 'Urban Cultures' 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 ethnographic research methods indicating both the quality of my work and its cross-disciplinary impact. According to Google Scholar, **my work has over 2200 citations, and I have a h-index of 16 and an i10-index of 19.**

PEER REVIEWING FOR SCHOLARLY PUBLICATIONS

I have **reviewed manuscripts for the following academic publishers**: Ashgate Publishing (Popular and Folk Music Series), Cambridge Scholars Publishing and Routledge.

I am an expert reviewer for 16 scholarly journals, some among the most prestigious in their field, including:

- British Journal of Sociology
- Qualitative Research
- 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
- Continuum: Journal of Media and Cultural Studies
- 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
- Perfect Beat
- Dancecult: Journal of Electronic Dance Music

PRESTEGIOUS 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

- Society for Social Impact Entertainment
- International Association for Cultural Studies
- Cultural Studies Association of Australasia
- The Musicological Society of Australia
- Australasian Performing Rights Association (Writer Full Member)
- International Association for the Study of Popular Music
- Independent Higher Education Organisation of Australia
- Popular Culture Association of Australia & New Zealand
- Australian Forum for Sexuality, Education & Health

FUNDING

FELLOWSHIPS AND FUNDING AWARDED

Diversity Work and Affective Labour in Creative Industries Academia
Funding awarded in 2024: $19,000 NZD.
Funding scheme: Research Fellowship at Wintec, Hamilton, New Zealand, Contestable Funding Program.
Research and publication of series of scholarly podcasts and articles.

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.
A capacity-building partner-driven project, focusing on music in disability and sexual minority communities.

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 by doctoral work and leading to the publication of my single-authored book.

COMMUNITY CUTLURAL DEVELOPMENT AND CREATIVE PRACTICE

SERVICE TO THE LGBTIQ COMMUNITY

- Member of Queensland Association for Healthy Communities (since 2017–continuing).
- Ally Network Member, awarded upon completion of the Ally Network Diversity and Equity training program (since 2013–continuing).
- Pinnacle Foundation LGBTIQ youth mentor (since 2014–continuing).
- 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 COMMUNITY STANDING

- Interviewed on *Just Gay Stuff* Podcast about the importance of International Women's Day (8th March 2024).
- Interviewed by *Gay Times* for an article on the changing tongue of queer language, 23rd July 2023. (https://www.gaytimes.com/culture/from-padam-padam-to-polari-how-pop-culture-is-shaking-up-queer-language/)
- Interviewed by *New York City News* for an article on queer music 50 years after Stonewall, 13th May 2019. (https://afterstonewall.nycitynewsservice.com/music/)
- 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.

CREATIVE PRACTICE AND INDUSTRY EXPERIENCE

- Performing and artistically collaborating with industrial rock band Dogmachine (2014–2016). During this time, we supported international touring artists Pop Will Eat Itself.
- Festival programming assistant, Encounters India, Brisbane, (2013).
- Festival director, Queeriosity: LGBTIQ Youth Festival, Brisbane, (2010–2011).
- Event planner, organiser and promoter with Underground Warehouse Party Collective, (2005–2010).
- Big Sound Music Industry Conference, panellist and presenter, (2004).
- 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).
- Co-curator of '*Bloodbath: A Feminist Experiment in Human Movement and Dramatic Episodes*', which premiered at The White House Space, 15th September, 2005.
- Vocal teacher and musical director, Carolyn Gilby School of Dance (2000–2003).
- Conductor of the West Brisbane Gospel Choir (2000–2002).
- Backing vocalist in the Goodwill Games Brisbane Opening Gala, 2001.
- Radio programming assistant, 4EB Ethic Community Radio (2000).
- Senior choral conductor, Mitchelton State School (1999–2001).
- 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).
- Songwriter, composer and performer with various contemporary ensembles, which has provided me with experience in independently recording, releasing and promoting creative work since 1997.

Music recordings and production credits:
- Jodie Taylor (clarinet) on *Ill Translation* (CD recording, written and produced by ICZERone and Lawrence English and released by Horrorshow Records, 2002).
- Jodie Taylor (vocals) on The Cube (CD recording, written and produced by Orpheus and released by Ugly World Music, 2001).

- 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 conducted 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.
- Peel Child (1996). Self-titled EP. All song written by Jodie Taylor and Glenn Coleman. Jodie Taylor (vocals), Glenn Coleman (guitar), Lawrence English (drums), Mark Dover (bass).