

## CURRICULUM VITAE

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### I. Biographical Data

- a. **Name:** Rebekah Farrugia
- b. **Department:** Communication and Journalism
- c. **Rank:** Associate Professor

### II. Education

<b>Degree</b>	<b>Institution</b>	<b>Date</b>	<b>Subject</b>
Ph.D.	University of Iowa	2004	Communication
M.A.	Wayne State University	2000	Communication
B.A. Honors	University of Windsor	1998	English/Communication

### III. Professional Experience

#### a. Teaching Experience - not as a graduate student:

<b>Institution</b>	<b>Rank</b>	<b>Dates</b>	<b>Full or Part Time</b>
Oakland University	Professor	2020 – present	FT
Oakland University	Associate Professor	2012 – 2020	FT
Oakland University	Assistant Professor	2009 – 2012	FT
Western Michigan University	Assistant Professor	2004 – 2009	FT

#### Teaching Experience as a graduate student:

<b>Institution</b>	<b>Rank</b>	<b>Dates</b>
University of Iowa	Graduate Teaching Assistant	2000-2004

#### b. Other Relevant Professional Experience:

<b>Institution</b>	<b>Rank/Title</b>	<b>Dates</b>
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#### c. Oakland Appointment Record:

##### i. Rank and Date of Initial Appointment:

Assistant Professor, August 15, 2009

##### ii. Dates of Reappointment:

August 15, 2011

##### iii. Rank and Dates of Promotion:

August 15, 2012

##### iv. Rank and Dates of Promotion:

April 15, 2020

v. **Date(s) of Spring/Summer Teaching:**

1. Summer 2014
2. Summer 2013
3. Summer 2012
4. Summer 2011
5. Summer 2010

vi. **Date(s) and Type of Leave:**

08/16/2012-10/01/2012 Medical Leave

d. **Oakland Instructional Record:**

<b>Semester/Year</b>	<b>Course</b>	<b>Enrollment</b>	<b>Evaluations Available?</b>
Winter 2020	Com 2600	30	NA
Winter 2020	Com 3606	30	NA
Fall 2019	Com 3607	14	Yes
Fall 2019	Com 5000 (new course prep)	12	Yes
Summer 2019	Com 3606	24	Yes
Spring 2019	Com 2600	30	Yes
Spring 2019	Com 2600	30	Yes
Fall 2018	Com 6650 (new course prep)	11	Yes
Fall 2018	Com 3606/ Wgs 3827	25	Yes
Winter 2018	Com 3606/ Wgs 3827	28	Yes
Winter 2018	Com 3606/ Wgs 3827	28	Yes
Fall 2017	Com 368	7	Yes
Fall 2017	Com 287	22	Yes

Summer 2017	Com 201	7	Yes
Winter 2017	Com 368	28	Yes
Winter 2017	Com 287	30	Yes
Fall 2016	Com 387	30	Yes
Fall 2016 (new course prep)	Com 673	7	Yes
Fall 2015	Com 287	30	Yes
Fall 2015	Com 287	30	Yes
Winter 2015 (new course in popular music developed for media studies area)	Com 368	30	Yes
Winter 2015	Com 150	30	Yes
Fall 2014 (course redesign)	Com 28730		Yes
Fall 2014	Com 287	30	Yes
Fall 2014	Com 387 /Wgs 387	30	Yes
Summer 2014	Com 375	27	Yes
Winter 2014	Com 150	30	Yes
Winter 2014 (new course prep)	Com 150	30	Yes
Fall 2013	Com 287	30	Yes
Fall 2013	Com 287	30	Yes
Fall 2013 (new course in popular music developed for MA program)	Com 687	18	Yes
Summer 2013	Com 375	27	Yes
Winter 2013 (new course prep)	Wgs 200	21	Yes
Winter 2013	Com 387	30	Yes
Summer 2012	Com 38728		Yes

(online course developed for Moodle)

Winter 2012	Com 375	30	Yes
Winter 2012	Com 375	30	Yes
Winter 2012	Com 380	19	Yes
Fall 2011	Com 387	18	Yes
Fall 2011	Com 287	22	Yes
Summer 2011	Com 375	30	Yes
Winter 2011	Com 375	19	Yes
Winter 2011	Com 287	11	Yes
Fall 2010	Com 330	18	Yes
Fall 2010	Com 287	30	Yes
Summer 2010	Com 287	12	Yes
Winter 2010	Com 287	30	Yes
Winter 2010	Com 375	19	Yes
Fall 2009	Com 287.001	18	Yes
Fall 2009	Com 287.003	26	Yes
Fall 2009	Com 287.008	26	Yes

**e. Advisor:**

Marty Shafer, MA student. Graduation date August 2014.

Earl Dent, MA student. Graduation date April 2015.

Franklin Kennemar, MA student. Graduation date April 2017.

**IV. Research, Scholarship, Publications and Related Activities:**

**a. Doctoral Dissertation:**

Farrugia, Rebekah. "Spin-sters: Women, New Media Technologies, and Electronic/Dance Music." Ph.D. Dissertation, University of Iowa, 2004.

**b. Master's Thesis:**

**c. Books Published or in Press:**

Farrugia, Rebekah and Hay, Kellie D. (2020). *Women Rapping Revolution: Hip Hop and Community Building in Detroit*. University of California Press: Berkeley, CA.

Farrugia, Rebekah. (2012). *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music*. Intellect: Wilmington, NC.

d. **Peer Reviewed Articles Published or in Press:**

Farrugia, Rebekah and Hay, Kellie D. (2018). "When We Gonna Quit? The 31<sup>st</sup> of Never!": Hip Hop Sounds and Sensibilities in Post-Bankruptcy Detroit." *Oxford Handbook of Hip Hop Studies*. Eds. Justin D. Burton and Jason Lee Oakes. Oxford: Oxford University Press.

Farrugia, Rebekah and Hay, Kellie D. (2018). "Wrecking Rap's Conventions: The Cultural Production of Three Daring, Detroit Emcees." *Popular Music* 37 (1): 63-80.

Hay, Kellie D. and Farrugia, Rebekah with Deidre "D.S. Sense" Smith. (2018). "D.S. Sense's 'On My Detroit Everything': Self-articulations of Black Girl Magic." *Arts* 7(2): 17. DOI:[10.3390/arts7020017](https://doi.org/10.3390/arts7020017)

Farrugia, Rebekah and Magdalena Olszanowski. (2017). "Women and Electronic Dance Music Culture: Introduction." *Dancecult: Journal of Electronic Dance Music Culture* 9 (1): 1-8.

Hay, Kellie D. and Farrugia, Rebekah. (2017). "The Women of the Foundation: Cultivating Hip-Hop Spaces and Solidarities in Detroit." *Departures in Qualitative Research* 6 (3): 50-64.

Farrugia, Rebekah and Hay, Kellie D. (2014). "The Politics and Place of a "Legendary" Hip Hop Track in Detroit." *Music and Politics* 8.1 (2014). n. pag. Web. (38 page manuscript)

Farrugia, Rebekah. "'Let's Have At It!': Conversations with EDM Producers Kate Simko and DJ Denise." *Dancecult: Journal of electronic Dance Music Culture* 1.2 (2010): <http://dj.dancecult.net/index.php/journal/article/view/38/51>

Farrugia, Rebekah and Nancy Gobatto. "Shopping for Legs and Boots: Tori Amos's *Original Bootlegs*, Fandom, and Subcultural Capital." *Popular Music and Society* 33.3 (2010): 357-375.

Farrugia, Rebekah. "From San Francisco to Cyberspace to *SisterUSA*: Exploring a Women-Centered DJ Collective." *Feminist Media Studies* 9.3 (2009): 335-351.

Farrugia, Rebekah and Thom Swiss. "Producing Producers: Women Talk About Electronic/Dance Music." *Current Musicology* 86 (2008): 79-100.

Farrugia, Rebekah. "Traversing Sonic and Cyber Scapes: On Becoming a Tech Geek Girl." *Canadian Woman Studies* 26.1 (2007): 93-96.

Farrugia, Rebekah and Thom Swiss. "Tracking the DJs: Vinyl Records, Work and the Debate Over New Technologies." *Journal of Popular Music Studies* 17.1 (2005): 30-44.

Farrugia, Rebekah. "Sisterdjs in the House: Electronic/Dance Music and Women Centered Spaces on the Net." *Women's Studies in Communication* 27.2 (2004): 236-262.

#### Edited Works

Farrugia, Rebekah and Magdalena Olszanowski. (Eds.) (2017). Women and Electronic Dance Music [Special issue]. *Dancecult: Journal of Electronic Dance Music Culture* 8 (2).

#### Journal Issues Edited

Farrugia, Rebekah and Magdalena Olszanowski. (2017). Guest Editors, special issue. "Women and Electronic Dance Music Culture." *Dancecult: Journal of Electronic Dance Music Culture* 9 (1).

#### Invited Articles

Farrugia, Rebekah. (2019). "Response to Microwave DJs: A Revisit of Farrugia and Swiss' 'Tracking the DJs.'" *Journal of Popular Music Studies* 31 (1): 61-63.

Farrugia, Rebekah. "2011 Report on the International Association for the Study of Popular Music-US." *IASPM@Journal*. 2.1-2 (2011): n. pag. Web. February 2011.

Farrugia, Rebekah. "Sampling and Copyright in the Digital Age." *Vague Terrain: Digital Art/Culture/Technology* 7 (2007): n. pag. Web. 24 June 2007.

Farrugia, Rebekah. "Experimental Literature Was Really the First Kick: An Interview with Scanner." *Iowa Review Web* 4.7 (2002): n. pag. Web. November 2002.

#### Encyclopedia Entries

Farrugia, Rebekah. (2012) "Rave." *New Grove Dictionary of American Music*, 2nd ed. Oxford: Oxford University Press.

#### Other Writings

Farrugia, Rebekah. "Sounds from Women in the Detroit Hip Hop Underground." Web blog post (500 words) and mixtape (32 min). *IASPM-US Mixtape Series*. International Association for the Study of Popular Music—US, Mar. 2015.

## **Creative Activities**

### **FULL LENGTH DOCUMENTARY**

Farrugia, Rebekah and Jennifer Machiorlatti, producers. *Copyright and Creativity in the Digital Age*. 2009, 42 minutes.

#### ***Screenings/Selections: Juried***

East Lansing Film Festival, 2009. Awarded second place in documentary category.

Dallas Video Festival, 2008

Windsor/Detroit International Film Festival, 2008

#### ***Additional Screenings***

Annual meeting of the Southwest/Texas Popular Culture and American Culture Association, February 2008.

Annual meeting of the University Film & Video Association, Colorado Springs, CO, August 2008.

### **SHORT FILMS**

Farrugia, Rebekah and Jennifer Machiorlatti, producers. *Copyright, Culture (Remixed): Volume 4: Borrowing and Stealing for Art's Sake. Vague Terrain: Digital Art/Culture/Technology 7*. 2007: n. pag. Web. 24 June 2007, 5 minutes.

Farrugia, Rebekah and Jennifer Machiorlatti, producers. *Copyright, Culture (Remixed): Volume 3: Illegal Art*. 2006, 10 minutes.

#### ***International Distribution***

DVD extra released with the documentary *F@edom of expression: Resistance and repression in the age of intellectual property* (2007). Produced by Kembrew McLeod and the Media Education Foundation (MEF).

#### ***Screenings/Selections: Juried***

Dallas Video Festival, Dallas, TX, August 2007.

Waterfront Film Festival, Saugatuck, MI, June 2007.

Hawaii International Conference on Arts & Humanities, Honolulu, HI, January 2007.

Selected for premiere of DocuPyx.com, a documentary broadband channel, December 2006.

***Additional Screenings***

Indie Can Film Festival, Toronto, Canada. May 2007.

Annual meeting of the University Film & Video Association, Orange, CA, August 2006.

Farrugia, Rebekah and Jennifer Machiorlatti, producers. *Copyright, Culture (Remixed): Volume 2: Outsider/Outisde Her*. 2006, 5 minutes.

***Screenings***

Indie Can Film Festival, Toronto, Canada. May 2007.

Farrugia, Rebekah and Jennifer Machiorlatti producers. *Copyright, Culture (Remixed): Volume 1: Artists and Fair Use*. 2006, 5 minutes.

***International Distribution***

DVD extra released with the documentary *F@edom of expression: Resistance and repression in the age of intellectual property* (2008).

Produced by Kembrew McLeod and the Media Education Foundation (MEF).

**MUSIC VIDEOS**

Piper Carter, Kellie Hay and Rebekah Farrugia, producers. *Legendary*. Hip Hop Video. 2013, 4 minutes.

**ADDITIONAL PRODUCTION WORK**

Interviewer. *Girls Gone Vinyl: The Untold Story of Female DJs*. Produced by Parliament Studios. (in production)

Additional Videographer. *KalamazooRiverUS*. Produced by Boiling Water Productions. 2009, 102 minutes.

***Screenings/Selections: Juried***

Windsor/Detroit International Film Festival, 2011

Audio supervisor. *A Wastewater Miracle*. Produced by Boiling Water Productions. 2006, 28 minutes. Kalamazoo Water Treatment Plant.



Producer. Machiorlatti, Jennifer and Rebekah Farrugia. *Outsider/Outside Her: A feminist travelogue*. Multi-media installation presented at the annual meeting of the University Film & Video Association, Chicago, IL, August 2005.

Audio engineer for voiceover commentary. *The Clinging Vine* [motion picture]. Voice over provided by Heather Addison. 2006. Distributed by: Image Entertainment.

Assistant Editor. *Train Station: A history of the Detroit Central Train Station*. Produced by Gary Glaser. 2004, 24 minutes.

***Screenings/Selections: Juried***

Detroit Documentary Film Festival, 2004

**e. Oral Presentations; Performances; Exhibitions:**

Hay, Kellie and Farrugia, Rebekah. "Mama Sol and Rapsody: Rapping Back Against Misconceptions of Black Masculinity." International Association for the Study of Popular Music—United States, May 2020. (Refereed Presentation, canceled due to COVID-19)

Hay, Kellie and Farrugia, Rebekah. "Gender/Sexuality Identity Formation in Detroit's Hip Hop Underground." International Association for the Study of Popular Music—United States, March 2018. (Refereed Presentation)

Hay, Kellie and Farrugia, Rebekah. "D.S.Sense's 'On My Detroit Everything': Self-articulations of Black Girl Magic." International Communication Association, May 2017. (Refereed Presentation)

Farrugia, Rebekah and Hay, Kellie. "When We Gonna Quit? The 31<sup>st</sup> of Never!": Hip Hop Sounds and Sensibilities in Post-Bankruptcy Detroit." International Communication Association, May 2017. (Refereed Presentation)

Farrugia, Rebekah and Hay, Kellie. "Solutionaries in Action: The cultural production of three daring, Detroit Emcees." International Association for the Study of Popular Music—United States and Canada, May 2016. (Refereed Presentation)

Farrugia, Rebekah and Hay, Kellie. *Designing Space and Reimagining Place: Women and Hip Hop in Detroit*. Michigan Sound Conference, sponsored by the Detroit Sound Conservancy. May 2015. (Invited Presentation)

Farrugia, Rebekah and Hay, Kellie. *Bringing Their Voices Back. Exploring Women in Detroit Hip Hop*. Department of Music. Saginaw Valley State University. January 2015. (Invited Lecture)

Piper Carter, Hay, Kellie and Rebekah Farrugia, producers. *Legendary*. Hip Hop Video. 2013, 4 minutes. Ecomusics and Ecomusicology 2014: Dialogues, October 2014. (Invited Exhibition)

Farrugia, Rebekah and Hay, Kellie. "Hip Hop Flows (through Detroit): Women's 'Legendary' Work Mapping Marginalization and Sustainability in Urban Sonic Spaces." International Association for the Study of Popular Music—United States, March 2014. (Refereed Presentation)

Farrugia, Rebekah and Hay, Kellie. "The Politics and Place of a Legendary Hip Hop Track: Working Through Collaboration." Women and Gender Studies Department. Dr. Naomi Andre. University of Michigan, March 2014. (Invited Lecture, State)

Farrugia, Rebekah and Hay, Kellie. "Mapping Marginalization in Detroit (and Hip Hop)." American Musicological Association, November 2013. (Refereed Presentation)

Farrugia, Rebekah. "The Rhymes Are More Than Lyrical." (Round table discussion) Hip Hop Literacies Conference: Pedagogies for Social Change, Ohio State University, February 2013. (Participant on Refereed Panel)

Farrugia, Rebekah and Kellie Hay. Rise Up for 'The Foundation': Challenging Ideologies of Sex and Gender in Hip Hop." International Association for the Study of Popular Music—United States, March 2012. (Refereed Presentation)

Gobatto, Nancy and Rebekah Farrugia. "Working Hard For Their Sins: Reading into the Private Writings of Kurt Cobain and Courtney Love." International Association for the Study of Popular Music—United States, April 2010. (Refereed Presentation)

Wiese, Danielle and Rebekah Farrugia. "Coordinating Communication on Facebook: An Analysis of Meaning Development Through Close Relationships." National Communication Association, November 2009. (Refereed Presentation)

Farrugia, Rebekah. "Gender Inequalities, Community, and Change in Electronic Dance Music." The Festival of Faith and Music. Calvin College, April 2009. (Invited Workshop)

Farrugia, Rebekah and Nancy Gobatto. "Shopping for 'Legs and Boots': The Cost of Tori-phile Fandom in the Oughts." International Association for the Study of Popular Music—United States, May 2008. (Refereed Presentation)

Farrugia, Rebekah. Panelist. "Teaching Gender Beyond Gender and Communication." National Communication Association, November 2007. (Refereed Presentation)

Weise, Danielle and Rebekah Farrugia. "'It's Complicated': Speaking like a Facebook Queen." Association for Internet Researchers, October 2007. (Refereed Presentation)

Farrugia, Rebekah. "From San Francisco to Cyberspace: DJs, DIY Culture, and Corporate Logic." International Association for the Study of Popular Music—United States, April 2007. (Refereed Presentation)

Farrugia, Rebekah and Nancy Gobatto. "Even Greg Burns His Cds: The Commodification of the Bootleg." Canadian Communication Association, June 2006. (Refereed Presentation)

Farrugia, Rebekah. Panelist. "Coming Together to Achieve Great ends: A Practical Approach to Graduate Education." National Communication Association, November 2005. (Refereed Presentation)

Farrugia, Rebekah. "Mediated DJ culture: Music, Magazines and Gender Roles." International Association for the Study of Popular Music—International, July 2005. (Refereed Presentation)

Farrugia, Rebekah. "Beyond the Dance Floor: Women and the Production of Electronic/Dance Music." International Association for the Study of Popular Music—United States, October 2004. (Refereed Presentation)

Farrugia, Rebekah. "Dancewhores, Sisterdjs, and Pinknoises: Gendered Discourse in E/DM." International Communication Association, May 2004. (Refereed Presentation)

Farrugia, Rebekah. "More Than Just a Trend: Female Fighting for a Place in Popular Music." International Communication Association, May 2004. (Refereed Presentation)

Farrugia, Rebekah. "Sisterdjs in the House: Electronic/Dance Music and Women Centered Spaces on the Net." International Communication Association, May 2003. (Refereed Presentation)

Farrugia, Rebekah. "From Midnight to Broad Daylight: The Constructive Capabilities of Techno and the Detroit Electronic Music Festival." International Communication Association, May 2003. (Refereed Presentation)

Farrugia, Rebekah. "Tracking the DJs: Vinyl Records and the Debate Over New Technologies." *Transparencies: Technology, Culture, Communication*, November

2002. (Refereed Presentation)

Farrugia, Rebekah. "Digital Jockey vs. Disc Jockey: Reasons for Resisting the (R)evolutionary." *Craft, Critique, Culture*, April 2002. (Refereed Presentation)

Farrugia, Rebekah. "Mid-West Raves as a Case Study of Online Community." Association of Internet Researchers 2.0, October 2001. (Refereed Presentation)

Farrugia, Rebekah. "Representation and the Construction of Collectivity: Women and the Electronic Dance Music Art World." International Association for the Study of Popular Music-US, September 2001. (Refereed Presentation).  
(Conference cancelled due to 9-11)

Farrugia, Rebekah. "Embracing the Postmodern Track: Raves, Youth, and Electronic Music Culture." National Communication Association, November 2000. (Refereed Presentation)

Farrugia, Rebekah. *Spice Persuasion: A Rhetorical Analysis of the Spice Girls*. National Communication Association, November 1999. (Refereed Presentation)

f. **Book Reviews Published or in Press:**

Farrugia, Rebekah. *Girls Rock!: The Movie*, a film by Arnie Johnson and Shane King. *Popular Music and Society* 33.2 (2010): 33-35.

Farrugia, Rebekah. *High Tech Soul: the Creation of Techno Music*, a film by Gary Bredow. *Journal of the Society for American Music* 2 (2008): 91-93.

g. **Abstracts Published or in Press:**

h. **Research in Progress:**

Hay, Kellie D. and Farrugia, Rebekah. "Mama Sol and Rapsody: Mama Sol and Rapsody: Rapping Back on Misconceptions of Black Masculinity" For submission to *Global Hip Hop Studies*.

i. **Grants: Source, Date and amount of award:**  
**Research Grants**

Oakland University Faculty Research Fellowship, for "From Dilla Day to Denim Day: Identifying the Intersections of Hip Hop, Politics, and Community Work in Detroit" 2018. \$10 000.

Oakland University Faculty Research Fellowship, for “(A) Pure Girl Meets Mic Against All Odds: The Power and Production of Socially Conscious Rap Music in Detroit,” 2015. \$10 000.

Faculty Research and Creative Activities Support Fund, Western Michigan University, 2005-2006. \$9840.

Ramona Tomlin Mattson Fellowship. University of Iowa, Communication Studies Department, 2003-2004. \$2,000.

Robert Olney Scholarship for Sound Research Travel. University of Iowa, Spring 2003. \$250.

University of Iowa Student Government Research Grant, 2003. \$700.

### **Teaching Grants**

e-Learning and Instructional Support Advanced Moodle Course, 2015 (\$1000).

e-Learning and Instructional Support Online Course Award for COM 375 Rise of Electronic Media, 2010-2011 (\$3000).

e-Learning and Instructional Support Online Course Award for COM 387 Gender, Sexuality, and the Media, 2011-2012 (\$3000).

### **V. Public and University Service:**

<b>Names of Activity</b>	<b>Dates</b>	<b>Role in Activity</b>
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#### **a. Public Service/Community Engagement:**

One of the ingredients listed in OU’s mission statement is “responsive and effective public and community service.” My public service commitments to working on projects with women and people of color in Detroit to advance social justice goals directly contribute to OU’s commitment to public outreach.

Culture as Capital: How we use hip hop to reclaim representations of women in media. A critical discussion of community cultural wealth. Led by Piper Carter (co-founder of We Found Hip Hop) with special guests Kellie Hay and Rebekah Farrugia. March 3, 2019: Charles H. Wright Museum of African American History, Detroit.

Allied Media Projects, Annual Conference, 2016 \* Track Coordinator  
Wayne State University, Detroit. (June 16-19)

\*Responsible for planning and organizing academic portion of mini-conference about women, hip hop, and activism.

Allied Media Projects, Annual Conference, 2015 \*Track Coordinator  
Wayne State University, Detroit. (June 18-21)  
\*Co-responsible for planning and organizing 12 conference sessions over three days under the umbrella topic of hip hop and social justice.

The Foundation: Women in Hip Hop Collective 2012-2016 Member

*Girls Gone Vinyl: The Untold Story of Girls Gone Vinyl*. Fundraising Screening/Event and Lecture, Detroit, December 2013. (Expert panel discussion participant)

Kalamazoo International Teen Film Festival 2008 Judge

**b. Professional Service:**

Professional service is especially important as it provides mentorship and networking opportunities. Since tenure, I have steadily increased my leadership activities with various journals and professional organizations. I believe in providing mentorship to junior faculty and taking on more responsibilities with professional organizations so that they have some time to mature and develop their goals. Additionally, reviewing manuscripts for journals is a way for me to engage with cutting edge research in my field.

IASPM-US (International Association for the Study of Popular Music)  
Conference Programming & Planning committee 2019-2020 Member

Societies (sociology journal) 2019 Manuscript Reviewer

Oxford University Press 2019 Book Proposal Reviewer

Bloomsbury Academic 2017 Book Proposal Reviewer

Samuel L. Becker Award,  
University of Iowa 2017 Submission Reviewer

Bloomsbury Academic 2016 Book Proposal Reviewer

IASPM-US, “New Venues and Virtualities” 2016 Panel Moderator

IASPM-US, 2016 to 2018  
Communications Committee Member

IASPM-US 2014-2016 Secretary

IASPM-US, “Gender, Power, Race” 2015 Panel Moderator  
IASPM-US Annual Conference 2014-2015 Programming & Planning

		Committee Member
Detroit Sound Conservancy, “Electronic Music”	2014	Panel Moderator
Thirty-Three and a Third book series, Bloomsbury Academic	2013	Manuscript Reviewer
IASPM@Journal	2011 to present	Editorial Advisory Board Member
Dancecult: Journal of Electronic Dance Music Culture	2010 to present	Editorial Board Member
Journal of Popular Music Studies	2004 to present	Editorial Board Member/Manuscript Reviewer
Popular Music and Society	2009 to present	Manuscript Reviewer
International Association for the Study of Popular Music (IASPM)	2009 to 2013	Exec Committee Member, Open Seat
IASPM-US	2012	Graduate Student Paper Prize Committee (Chair)
IASPM-US	2010, 2011	Graduate Student Paper Prize Committee
IASPM-US	2010, 2011	Elections Committee Member
Journal of Mass Communication at Francis Marion University	2007 to 2009	Editorial Board Member
IASPM-US	2007-2008	Programming & Planning Committee Member
National Communication Association	2003	Manuscript Reviewer (Student division)
Journal of Communication Inquiry	2002-2003	Manuscript Reviewer
<u>Western Michigan University</u>		
WIDR-FM College Radio Station	2004-2009	Board Member

WMUK (NPR affiliate)	2007	HD Planning Committee Member
Freshman liaison contact	2007	
School of Communication, Graduate Committee	2007-2009	Member
Lambda Pi Eta	2006-2009	Faculty Advisor
Undergraduate Committee	2006-2007	Member
Comprehensive Exams for MA committee	2006-2007	Member
Comprehensive Exams for MA committee	2005-2006	Chair

c. **University Service:**

Graduate School Dean Search Committee	2020	Member
Strategic Enrollment Management Graduate Recruitment and Retention Committee	2018-2020	Member
Strategic Enrollment Management Graduate Recruitment and Retention Subcommittee on Culture of Support Subcommittee	2019-2020	Member
Professional Development Research Leave Committee	2020	Member
Professional Development Research Leave Committee	2019, 2018	Member
Historical Overview of LGBTQ Representation in Media, presentation for Feminism at OU Student Organization		March 2019
Graduate Sub-committee on Student Retention	2018	Member
All-University Fund Drive Department Representative		2016, 2012, 2011
WXOU Advisory Board	2009-present	Board Member

d. **College Service:**

Women and Gender Studies Annual Film Festival	Committee Member	2016 to 2019
New Faculty Mentor-mentee program	2015	Mentor



*High Tech Soul: The Creation of Techno Music.* 2015 Panel participant  
Screening/Event and Lecture sponsored by OU Film Studies Program.

New Program Reviewer, Media Studies & Journalism (EMU) 2014 Reviewer

30th Annual Women and Gender Studies Film Festival, “Grrls at the Mic: Power and Protest in Punk and Hip Hop” 2013 Discussion leader

New Program Reviewer, Entertainment Design and Technology (EMU) 2013 Chair

CAS Theme Film Series 2011-present Co-coordinator

CAS Theme Committee 2010-12 Chair

CAS Assembly fall 2009 Dept Representative

e. **Department Service:**

Graduate Director 2015-present

Merit Pay Review Committee 2016-present

Master’s Program Assessment Committee 2016-2017 Member

Accelerated BA/MA Committee 2016-2018 Chair

Library Materials Coordinator 2009-present Coordinator

Graduate Studies Committee 2014-2015 Member

Chair Nomination, Ad Hoc Committee fall 2014 Member

Media Production Course Restructuring, Ad Hoc Committee spring 2014 Member

Curriculum Committee 2013-2014 Member

Media Production Faculty Search Committee 2013-2014 Chair

Interactive and Social Media Minor, Ad hoc committee 2013 Chair

Part-Time Instructor Committee 2012-2013 Member

Curriculum Committee	fall 2011	Member
Hildum/MUC Scholarship Committees	2009-10, 2012-13	Member

**VI. Other Activities Relevant to Application:**

2019 Teaching Excellence Award Nominee

2016 Order of the Plume

Completed e-Learning and Instructional Support Quality Online Teaching Certification Course, Spring 2015.

Invited Scholar in Residence for the Interdisciplinary Music Forum, University of Michigan, May 17-18, 2013.

Interviewed for IASPM-US Interview Series. *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music Culture*. August 2013.

Consultant and Interviewee, *Girls Gone Vinyl* (a documentary about women DJs currently in post-production).

Women Who Rock Research Project Conference (University of Washington and Seattle University), Invited Respondent to Graduate Student Workshop, February 2011.

**Press Mentions**

Miller, Hallie. (2019, August 6). “Why is it so hard for Baltimore female DJs to be heard?” *Baltimore Sun*.  
<https://www.baltimoresun.com/entertainment/music/bs-fe-female-djs-edm-baltimore-20190807-4kykkq4hsvblpmtrpuovopzyk4-story.html>

Dickson, James David. (2019, March 3). “Detroit hip-hop events, forum offer safe space for female listeners.” *The Detroit News*.  
<https://www.detroitnews.com/story/entertainment/music/2019/03/03/women-piper-carter-we-found-hip-hop-detroit/3013273002/>

Carter, Piper. (2018, July 12). Detroit is Different (podcast). Episode 11: “Women in Hip Hop.” Featured Guest.  
<https://www.stitcher.com/podcast/detroit-is-different/piper-carter-podcast/e/55297856>

Vermoesen, N. (2017, June) Pourquoi la techno est-elle si sexiste? *Trax Magazine*, 204, 45-50.

Uchill, Joe. “‘Hackers’ at 20: How a 20-year-old, mostly inaccurate flop predicted the future, reshaped sci-fi, and won over the real hacker community.” *Passcode*. 2015.  
<http://passcode.csmonitor.com/hackers>

Hann, Owen. “Female Producers Fight Stereotypes with Sound: Gender Inequality in the Canadian Music Industry.” *CW Magazine.com* 29 April 2015.  
<http://cvvmagazine.com/female-producers-fight-stereotypes-with-sound-by-owen-hann/>

Katz, Emily. “Girls Who Spin the Dancing Beats: Where Are All the Women At?” 19 May 2014. <https://emilykatz.creatavist.com/girlswhospindancingbeats>

Stamm, Alan. “Why Are Female DJs So Rare, Asks Professor-Fan Who Gives Answers Tonight in Midtown.” *Deadline Detroit: Homegrown Media Revolution*. 12 Dec. 2013

Gates, Sara. “Breaking the Myth of the Female DJ in Electronic Dance Music.” *Huffington Post*. 19 Sept. 2013.  
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