

## Collaborators / Collaborateurs

LAUREN ACTON is a Ph.D. candidate in Musicology at York University, Toronto, Canada. She received her M.A. in Music from Newcastle University, UK, and her Bachelor of Music from the University of Western Ontario. Her research interests include entertainment aesthetics, pragmatic aesthetics and guilty pleasures, as well as art/entertainment and highbrow/lowbrow continuums in many forms of popular music. Her dissertation will examine musicals produced at Canada's Stratford Festival through the lens of entertainment aesthetics.

PAUL A. AITKEN is a Ph.D. candidate at the Institute of Communications Studies, University of Leeds. His thesis research focuses on critical theories of gift giving and their relationship to music piracy. In this work he examines the possibility of piracy in the creation and maintenance of the common, the ways in which piracy so construed may/may not present a challenge both to the music industry, and the manner we conceive the distribution of cultural products.

MICHAEL DUBNEWICK is a master's student in the Recreation and Leisure Studies program at the University of Alberta. His research interests revolve around alternative constructions of leisure across marginalized populations, specifically in regards to how leisure emerges in music communities, community gardens, and local food production.

KAREN FOX is a professor of Leisure Studies at the University of Alberta. Her scholarship focuses on theories about leisures, leisure forms that emerge from marginal and alternative spaces and cultures such as yogic perspectives, local grassroots music cultures, and Indigenous resistance to oppression and globalization.

MARC FINCH is a Ph.D. student in Ethnomusicology at Memorial University. His current work is concerned with the history of bluegrass in Toronto and how performers make sense of their urban lives through their musical activities. His paper in this volume covers some of the themes of his M.A. work and a version of it was presented at the 2010 IASPM conference in Regina, Saskatchewan.

LINE GRENIER is Associate Professor in the Département de communication of the Université de Montréal in Montréal, Québec (Canada). Director of the research group Popular Culture, Knowledge and Critique (CPCC), she teaches predominantly in the areas of research methodology, social discourse, media, and popular culture. As a popular music studies scholar, her current projects focus on the business and politics of live music, the regimes of circulation of music, and ageing musics and musicians in Québec.

JOCELYNE GUILBAULT is Professor of Ethnomusicology in the Music Department of the University of California, Berkeley. Since 1980, she has done extensive fieldwork in the French Creole- and English-speaking islands of the Caribbean on both traditional and popular music. She has published articles on ethnographic writings, aesthetics, the cultural politics of West Indian music industries, and world music. She is the author of *Zouk: World Music in the West Indies* (1993) and the co-editor of *Border Crossings: New Directions in Music Studies* (1999-2000). Her most recent book publication is entitled *Governing Sound: the Cultural Politics of Trinidad's Carnival Musics* (2007).

MARIAN JAGO is a Ph.D. student (Ethnomusicology) and saxophonist living in Toronto, Canada. Currently at York University, her research interests include improvisation, pedagogy, ethnography, and folklore traditions in jazz.

AMANDA LEWIS received her B.Mus. in 2008, and her M.A. in Popular Music in Culture in 2010, both from the University of Western Ontario. Her research interests include recording practice and class implications of recording practices. Amanda is currently a Ph.D. candidate in Musicology at the University of Western Ontario.

MARTIN LUSSIER is a post-doctoral fellow in the Faculty of Information and Media Studies at the University of Western Ontario. Located at the intersection of media, culture and power, his research focuses on new forms of belonging and identity in/through music, and the different modes of categorization of cultural production they articulate. He recently published a book about a fluid and diffused musical category that Montrealers have labelled “les musiques émergentes.”

CHARITY MARSH is Canada Research Chair in Interactive Media and Performance and Associate Professor in the Faculty of Fine Arts at the University of Regina. Marsh has published on Indigenous Hip Hop Culture in northern and western Canada, electronic dance music and rave culture, community based research and activism, the performance and production of popular music in the Prairie Provinces, and media representations of masculinities and contemporary “bad girls.”

MEGAN O'BYRNE is a doctoral candidate in the Department of Communications at the University of Utah. She is interested in rhetoric and critical/cultural studies with an emphasis on music and social movements. Her dissertation work follows a local environmental social movement and its use of music as a form of dissent.

ALEX PERRAULT a étudié la musique et les techniques d'enregistrement sonore avant d'intégrer ces connaissances dans ses études universitaires à la maîtrise. Ses intérêts de recherche portent sur la sociologie de la musique et la sociologie des sciences et des technologies. Depuis septembre 2010, il est maintenant candidat au doctorat en sociologie à l'Université de Montréal au Québec.

**SHEILA PETTY** is Dean of the Faculty of Fine Arts and professor of Media studies at the University of Regina (Canada). She has written extensively on issues of cultural representation, identity and nation in African and African diasporic screen media, and has curated film, television and digital media exhibitions for galleries across Canada. She is author of *Contact Zones: Memory, Origin and Discourses in Black Diasporic Cinema*, (2008). She is co-editor (with Blandine Stefanson) of the forthcoming *World Directory of Cinema: Africa* (Intellect Books). Her current research focuses on interpretive strategies for analyzing digital creative cultural practices and real-time decision making.

**JADE PRÉFONTAINE** termine un mémoire portant sur la manifestivité dans la chanson sous la direction de Sylvain David à l'Université Concordia. Elle a bénéficié des bourses du CRSH et du FQRSC dans le cadre de ses études de maîtrise. La conférence qu'elle a prononcée au Colloque « Espaces de violence, sites de résistance » (IASPM-Canada, 2010) lui a valu le prix de la meilleure communication étudiante en français.

**GABIELLE RICHES** is a doctoral student at the School of Sport, Carnegie Faculty, Leeds Metropolitan University in the United Kingdom. Extending her Master's research on women in heavy metal, her doctoral work will explore the significance of the mosh pit. She is an avid metal head and hosted a metal radio show for CJSR in Edmonton from 208-2011.

**GORDON E. SMITH** is Professor of Ethnomusicology at the School of Music at Queen's University in Kingston, Ontario. Formerly Director of the School of Music from 2003-2006, he is currently an Associate Dean (Arts and Humanities) in the Faculty of Arts & Science at Queen's. His current research includes fieldwork in the Mi'kmaq community of Eskasoni on Cape Breton Island in Nova Scotia, Canada.

**JESSE STEWART** is a composer, percussionist, instrument builder, visual artist, researcher, and writer. As an improvising percussionist, he has performed with such diverse musicians as George Lewis, William Parker, Evan Parker, Pauline Oliveros, Roswell Rudd, and many others. A research collaborator with the Improvisation, Community, and Social Practice project, his writings on music, theater, and art have appeared in a variety of publications including *Black Music Research Journal*, *Interdisciplinary Humanities*, *Canadian Theatre Review*, and *Textuel*. He is a professor of music composition at Carleton University in Ottawa, Canada.

**SIJA TSAI** is a doctoral student in Ethnomusicology and Popular Music studies at York University. Her research interests include music festivals, genre, and transnationalism, particularly in a Canadian context. She has published work on the Winnipeg Folk Festival, as well as karaoke in transnational settings. At present, she is carrying out archival research on the Mariposa Folk Festival.