

Notes on Contributing Authors / Notes sur les collaborateurs

CHRISTINA BAADE is an Associate Professor in the Department of Communication Studies and Multimedia at McMaster University. Her research attends to how broadcasting (particularly radio) has intersected with musicking and cultural meaning, with particular attention to gender, race, class, nationality, and sexuality. This work has manifested in publications on popular music and jazz broadcasting in the 1930s and 1940s, the BBC, and music and cultural memory, including her award-winning book, *Victory Through Harmony: The BBC and Popular Music in World War II* (Oxford, 2012).

MARTIN CLOONAN is Professor of Popular Music Politics at the University of Glasgow. His research interests centre on the politics and political economy of the music industries. He is co-author of the three-part *History of Live Music in the UK*, Volume 1 of which, *1950-1967, From Dance Hall to the 100 Club*, was published by Ashgate in 2013. Previous books include *Dark Side of The Tune: Popular Music and Violence* (with Bruce Johnson, Ashgate, 2008) and *Popular Music and The State in the UK* (Ashgate, 2007).

KAREN CYRUS is a PhD candidate at York University. Her dissertation is on the career and music of Donat “Jackie” Mittoo, a Jamaican-Canadian musician, who was a producer and musical director of a recording studio in Jamaica. She explores Mittoo’s reuse of existing music in his compositions. Her other research interests include semiotics, vocal timbre in popular music, contemporary gospel repertoires, steel band communities and group piano pedagogy.

SUSAN FAST is Professor in the Department of English and Cultural Studies at McMaster University and Director of the Graduate Program in Gender Studies & Feminist Research. Her areas of expertise include representations of gender and sexuality, race and ethnicity, constructions of self and other, performance and performativity and geopolitical violence/conflict in contemporary popular music. She is author of *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford, 2001), *Michael Jackson’s Dangerous* (Bloomsbury, 2014) and co-editor of *Music, Politics and Violence* (Wesleyan, 2012).

LINE GRENIER is Associate Professor at the Département de communication at Université de Montréal in Montréal, Québec (Canada). Director of the research group Popular Culture, Knowledge and Critique (CPCC) and a popular music studies scholar, her work on the history and politics of “chanson,” local music industries, broadcasting and cultural policies related to French-language vocal music, rites and processes of popularization and valorization in Québec, as well as the Céline Dion

phenomenon and the figures of fame and celebrity it embodies, has been published in several journals. More recently, her research has focused on the business and politics of live music, especially on the role of small venues in Montreal, and the regimes of circulation of music.

SCOTT HENDERSON is an Associate Professor and Chair of the Department of Communication, Popular Culture and Film at Brock University. His research focuses on issues of identity and representation in popular culture and he is currently investigating the changing nature of music scenes within post-industrial cities, including St. Etienne, France; Hamilton, Ontario; and Glasgow, Scotland. He has published work on Canadian film and television, youth culture, British cinema and Canadian radio policy.

SHEENA HYNDMAN earned her PhD in Ethnomusicology and Musicology from York University in 2013, under the supervision of Rob van der Bliek and Steven Bailey. Her dissertation, *Mediating Musical Experience: Studying the Effects of the Remix on Patterns of Music Production and Consumption*, pioneers the concept of “reordered listening” and is the first study to consider the effects of this experience on music preference as it relates to the consumption of remixed music. Dr. Hyndman’s research has been published in *Musicological Explorations* and *Dancecult*, and she is the guest executive editor of *Dancecult*’s forthcoming special issue on the Remix and EDMCs.

LAURA JORDÁN GONZÁLEZ est doctorante en musicologie à l’Université Laval, où elle développe une recherche sur la voix et les représentations sociales dans la cueca chilienne. Boursière de l’Observatoire interdisciplinaire de création et de recherche en musique (OICRM), elle occupe le poste de trésorière de l’International Association for the Study of Popular Music (IASPM) pour la période 2013-2015.

MATT STAHL is Associate Professor of Information and Media Studies at the University of Western Ontario, where he is also a member of the Digital Labour Research Group. Stahl’s monograph, *Unfree Masters: Recording Artists and the Politics of Work* (Duke University Press, 2013) examines the representation and regulation of recording artists’ labour, professionalization, employment contracts and intellectual property.

JOHN WILLIAMSON is a research fellow at the University of Glasgow, currently working on an AHRC / ESRC funded project, *The Musicians’ Union: A Social History*. He has previously worked as a music journalist and in various parts of the music industries, notably as a concert promoter and as manager of various bands, including bis and Belle and Sebastian.