

## Notes on Contributing Authors / Notes sur les collaborateurs

**LOUSIE BARRIÈRE** est doctorante contractuelle en musique et arts du spectacle au Laboratoire Lorrain de Sciences Sociales (2L2S) de l'Université de Lorraine (Metz, France). Ses travaux portent sur les circulations artistiques et militantes amenant la formation d'une scène « Ladyfest » en Allemagne et en France. Outre sa thèse, elle enseigne les arts du spectacle et l'ethnomusicologie, et fait partie du comité de rédaction de *Volume! La revue des musiques populaires*.

**DURRELL BOWMAN** has a Ph.D. in Musicology (UCLA, 2003), a Certificate in Computer Applications Development (Conestoga College, 2010), and a Master of Library and Information Science (Western University, 2018). He has taught university courses, worked as a semi-professional choral singer, built websites, worked in libraries, presented conference papers, and published articles. His books are: *Experiencing Peter Gabriel: A Listener's Companion* (Rowman & Littlefield, 2016), *Experiencing Rush: A Listener's Companion* (Rowman & Littlefield, 2014), and *Rush and Philosophy: Heart and Mind United* (co-editor and three chapters, Open Court Publishing, 2011). In 2019-2020, he has been working as a computer technology, e-commerce, order support specialist.

**KATARZYNA HERD** (PhD) is a lecturer and researcher at the Department of Arts and Cultural Sciences at Lund University, Sweden. Her PhD project in Ethnology explored producing and performing history in four Swedish football clubs. Herd teaches courses in cultural analysis, fieldwork methodology, and social theory. Her research includes magic and myth-making in football as well as the cultural positioning of football players. During 2020, Herd has conducted her post-doc project at Åbo Akademi University, Finland, on the position of Swedish-speaking football clubs in Finland.

**ÉLISE IMRAY PAPINEAU** is a PhD candidate at Griffith University in Brisbane, Australia. She completed her Master of Science in Anthropology at Université de Montréal. Her master's thesis is based on the results of an interdisciplinary SSHRC-funded project that explores the interplay of punk and Islam on the island of Java, Indonesia. Her upcoming research will focus on DIY culture and praxis in grassroots activist communities.

**JAKOB LÖFGREN** (PhD) is a lecturer and researcher at the Department of Arts and Cultural Sciences at Lund University. His PhD project was on the intertextual connection of fandom celebrations and the works of Sir Terry Pratchett. He frequently teaches courses and writes articles on the relationship between folklore and popular culture. Löfgren has conducted a post-doc project at the department of Nordic Folkloristics at Åbo Akademi University, Finland on the narrative construction and qualia of Nordic boyhood.

LAURA LOHMAN is Professor of Music and Director of the Center for the Advancement of Faculty Excellence at Queens University of Charlotte. A musicologist and ethnomusicologist, she has authored two books: *Umm Kulthum: Artistic Agency and the Shaping of an Arab Legend, 1967-2007* (Wesleyan University Press) and *Hail Columbia! American Music and Politics in the Early Nation* (Oxford University Press). Her scholarship and faculty development work have been funded by the National Endowment for the Humanities, the American Musicological Society, the National Education Association, and Bringing Theory to Practice.

MELODIE MICHEL is a French musician specializing in Early Music (historically informed performance). Her dissertation at the University of California Santa Cruz explores the Early Music movement in Latin America. In her work, she also integrates reflections about the coloniality of power in relation to Western music history. She recorded *villancico* repertoires from the Coimbra archives (Portugal) with the ensemble O Bando De Surunyo. She is currently based in Mexico City.

MICHAEL S. O'BRIEN is an associate professor of ethnomusicology at the College of Charleston. He has been conducting ethnographic field research on music and cultural politics in Argentina since 2003. Recent publications include articles in the journals *Ethnomusicology, Music and Politics*, and *LASPM@Journal*.

MARIE-CHRISTINE PARENT est docteur en ethnomusicologie de l'Université de Montréal et de l'Université Côte d'Azur. Sa thèse portait sur une analyse du *moutya* seychellois (océan Indien) et des enjeux identitaires, performatifs et patrimoniaux qui en découlent. Marie-Christine a bénéficié d'une bourse d'études supérieures du Canada Vanier pour ses recherches doctorales. Elle est actuellement Chargée de programmes à la Direction du soutien aux organismes de création et de production au Conseil des arts et des lettres du Québec.