

Notes on contributors

Samantha Bennett is Senior Lecturer in Commercial Music Production and Performance at the University of Westminster. She worked professionally as a musician and audio engineer before moving into teaching in 2003. Following completion of PGCE and MA degrees, Samantha completed an AHRC funded PhD in popular music recording techniques at the University of Surrey. Samantha is external examiner for the BA Music Production at Leeds Metropolitan University and the BSc Audio and Music Technology at Anglia Ruskin University. Her work has been published in a number of academic journals and she currently serves as editor for the *Journal on the Art of Record Production*. Samantha is the author of *Modern Records, Maverick Methods: Technology and Process in Contemporary Record Production*, forthcoming from Michigan University Press.

Johannes Brusila is professor of musicology at Åbo Akademi university. He has also worked as curator and director of the Sibelius Museum and as freelance journalist at the Finnish Broadcasting Corporation. Among his research interests are the cultural study of music, ethnomusicology and music industry. His publications include *'Local Music, Not From Here' – The Discourse of World Music Examined through Three Zimbabwean Case Studies: The Bhundu Boys, Virginia Mukweshu and Sunduza* and *Finlandssvenskarnas musiksmak, musikupplevelser och radiovanor* ('The musical tastes and experiences of Finland-Swedish radio listeners'), and several contributions in books and journals in Finland and abroad.

Patryk Galuszka is Assistant Professor at the Institute of Economics at the University of Lodz, Poland. He holds a PhD in Management from the University of Lodz and an LL.M. from Erasmus University Rotterdam. His research interests include media economics, creative industries, intellectual property and popular music studies.

Antti-Ville Kärjä is Adjunct Professor in Popular Music Studies at the University of Helsinki, Finland. He is Chair of the Nordic branch of the International Association for the Study of Popular Music. He is Co-leader in the cross-sector project *Popular Music in the Nordic Countries*, funded by the Nordic Culture Fund. Currently, his research interests are connected to questions about postcoloniality, freedom of expression, historiography and the dynamics between ‘the popular’ and ‘the sacred’ in the context of music.

Lee Marshall is Senior Lecturer in Sociology at the University of Bristol. His research interests centre on issues concerning authorship, stardom and intellectual property. His first book, *Bootlegging: Romanticism and Copyright in the Music Industry* (Sage, 2005) won the Socio-Legal Study Association’s early career book prize. His second book, *Bob Dylan: The Never Ending Star* was published by Polity in 2007. His edited works include *Music and Copyright* (co-edited with Simon Frith, Edinburgh University Press, 2004) and *The International Recording Industries* (Routledge, 2012).

Justin Morey has a background in sound engineering and music production, running his own recording studio in London from 1995–2003. He has been teaching in higher education since 2001, and has been Senior Lecturer in Music Business and Music Production at Leeds Metropolitan University since 2004. Justin’s published research includes three articles in the *Journal on the Art of Record Production* (JARP), two of which are co-authored with Dr Phillip McIntyre. He has presented research at six international conferences since 2007 and co-hosted the sixth Art of Record Production conference in Leeds in 2010. He lives with his family in Sheffield.

Michel Nicolau Netto is Postdoctoral Researcher in Sociology at the Universidade Estadual de Campinas (UNICAMP), São Paulo, Brazil. As part of the UNICAMP PhD program, he undertook part of his studies at the Humboldt Universität zu Berlin in Germany. He published the book *Música Brasileira e Identidade Nacional na Mundialização* ('Brazilian Music and National Identity in Globalisation', Annablume/FAPESP) in 2009. His expertise is in the field of Sociology of Culture, with focus on popular culture, cultural diversity, music, tourism and globalisation.

Mark Thorley is Principal Lecturer at Coventry University in the UK, where he developed and leads the Music and Creative Technologies Programme. Previously, he was Senior Lecturer in Music Technology at Staffordshire University. His professional background before academia was in the music and media industries with roles ranging from production company owner through to music producer. His present research is multidisciplinary and centres on the impact of emerging technology on the creative industries. Mark was an elected Director of the Music Producers' Guild in the UK and now sits on the education committee of JAMES.