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Jenny Ann Cubin is a musicologist, researcher, and writer. She holds a PhD from Lancaster University where she developed a method of 'listening out' for the musical expression of androgyny through a comparative analysis of Virginia Woolf's novel *The Waves* and Kate Bush's song cycle, *A Sky of Honey*. She is currently developing her study of ecofeminist female pastoral expression in Bush's music whilst exploring more broadly how music and sound, in offering alternate conceptions of human-nature relationships, respond to ecological and environmental crises.

Nour El Rayes is Assistant Professor of Ethnomusicology at The Peabody Institute of The Johns Hopkins University. Her work engages questions about temporality, performance, and sound in the context of decolonial modes of self-determination in the Arab world. El Rayes' current book project is an ethnography of alternative music in Lebanon in which she explores how music is entangled in the project of realizing aspirations and hopes for better futures. Her work has been published in the *Yearbook for Traditional Music* and has been supported by the American Council of Learned Societies.

Jamie Johnson is a doctoral researcher and associate lecturer based at the University of West London. His research interests include UK rap, the exhibition of popular music as heritage, and the intersection of popular music and public health. Aside from his research, Jamie also works as a songwriter and performer with a background in jazz voice and improvisation.

Pat O'Grady is a musicologist, educator, music artist, and producer. He is currently a Senior Lecturer at the School of Music, The Australian National University, where he is the Education Lead and Program Convenor for both Contemporary Music Production and the Bachelor of Music (Honours). He lectures on music production, recording, songwriting, popular music cultures, and music research. He authored the book *Bee Gees, Process and Latent Elements in Music Production* (Ashgate Popular and Folk Music Series, Routledge, 2025). His peer-reviewed articles have appeared in journals such as *Popular Music*, *Popular Music and Society*, *Journal of Popular Music Studies*, *Convergence*, *Media International Australia*, *Creative Industries Journal*, *Perfect Beat*, and *Continuum.*

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With an interest in the ways people make music meaningful, **Colin Outhwaite**'s research focuses on popular music, identity, and ethnography. He has researched topics as diverse as an ethnomusicological analysis of Kendrick Lamar's creative and strategic use of intertextuality in the critically acclaimed 2015 album, *To Pimp a Butterfly*, and the influence of identity and place in a British music tribute show community in Perth, Western Australia. Having completed his PhD at Edith Cowan University (ECU), he is now based in Utrecht, The Netherlands, investigating how reciprocal gift exchange and cultural patronage informs the physical and symbolic shaping of grassroots arts communities. As well as his research, writing, and teaching pursuits, he also devotes his professional time to writing and performing instrumental guitar music and playing in a variety of musical settings.

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