

NOTES ON CONTRIBUTORS

Hannah Andrews is Associate Professor at the University of Lincoln. She is the author of *Biographical Television Drama* (2021) and *Television and British Cinema* (2014). Hannah specialises in the study of film and television's inter-medial and industrial relationships, as well as cross-media biographical representation. Her current research focuses on mediated and performed caricature.

Shelina Brown is an Assistant Professor of Musicology at the College-Conservatory of Music at the University of Cincinnati. Her research centres on experimental vocal practices and cultural resistance within underground music scenes in both Japan and the US. Shelina is currently working on a book project that examines Yoko Ono's extended vocal techniques of the late 1960s and early 1970s that came to influence a range of counter-hegemonic vocalists throughout the late twentieth century. Shelina's article "Scream from the Heart: Yoko Ono's Rock 'n' Roll Revolution" has been published in Sheila Whiteley's compilation, *Countercultures and Popular Music* (2014). Her secondary research project on Hatsune Miku and vocalic software engages with the posthuman implications of increasingly digitalized popular music cultures. A long-term participant in underground and independent music scenes, Shelina has been active as a vocalist and instrumentalist in several new wave and garage rock bands over the course of her career.

Beth Carroll is a Lecturer in Film at the University of Southampton. Her research focuses on matters relating to audiovisual media, including space, place and the body. Beth is particularly interested in sound and the impact it has on issues of immersion and phenomenology in film, videogames and VR. She is the author of *Feeling Film: A Spatial Approach* (2016) and co-editor of *Contemporary Musical Film* (Edinburgh University Press, 2017).

Malcolm Cook is Associate Professor of Film at the University of Southampton, UK. His monograph *Early British Animation: From Page and Stage to Cinema Screens* was published in 2018 and was runner-up in the 2019 Norman McLaren/Evelyn Lambart Award for Best Scholarly Book in Animation from the Society for Animation Studies (SAS). He is currently researching useful animation, especially within advertising, and he has written several chapters on this topic, which appear in *The Animation Studies Reader* (2018) and *Aardman Animations: Beyond Stop-Motion* (2020). He has also co-edited (with Kirsten Moana Thompson) the collection *Animation and Advertising* (2019) and contributed a chapter to it on Disney and automobile advertising. The collection received an Honourable Mention for Best Edited Collection in the British Association of Film, Television and Screen Studies Awards 2021 and was runner up in the 2021 SAS McLaren/Lambart award.

Catherine Haworth is Course Leader for Music and Music Technology at the University of Huddersfield. Her research focuses on musical practices of representation and identity across various media, with a particular interest in film and television music. Catherine has published on topics including the female detective in 1940s Hollywood; music, gender, and medical discourse; women and music in James Bond; and celebrity culture in the film musical. She edited a special edition of *Music, Sound and the Moving Image* on gender and sexuality, and co-edited the collection *Gender, Age and Musical Creativity* (2015).

Abigail C. Lindo is Assistant Professor of Global Black Popular Music in the Department of Comparative Studies and Department of African American and African Studies at The Ohio State University. She is a Jamaican-born researcher, vocalist/creative and social scientist specialising in music and sound studies. Across numerous national and international presentations and publications, Lindo interrogates ideas of musical value shaped by gendered and racial constructions in the US, Caribbean and Lusophone countries. Her interdisciplinary research centres sound, globalisation, technology and intersectional identity to probe relationships between these areas in the production of sonic cultural realities.

Chris Letcher is a film composer, songwriter and lecturer in screen music at the University of the Edinburgh. His research interests include an interest in issues of representation in film music, and in collaborative production processes in composing music for screen. He has published in *Music, Sound, and the Moving Image*, *Journal of Film Music* and *Ethnomusicology Forum*, and has contributed a chapter to the *Routledge Companion to Screen Music and Sound*. He has a DMus from the Royal College of Music and his film music is regularly screened around the world, including *The Cane Field Killings* recently aired on Channel 4 in the UK. He has twice won the ‘Best Feature Film Score’ award at the South African Film and Television Awards.

Liam Maloy is a Senior Lecturer in Education at the University of Derby. His research is at the intersections of education, music, childhood and inclusion. He worked on the Researching Arts in Primary Schools (RAPS) project at the University of Nottingham which examined 40 arts-rich primary schools. Liam has a PhD in music for children and has published *Spinning the Child: Musical Constructions of Childhood through Records, Radio and Television* (2021). He was the songwriter and bass player of Britpop band Soda. He now writes, records and performs songs for children and families with his band Johnny & the Raindrops.

Irina Mironova is an independent researcher and musician from Moscow, Russia, with a background in Linguistics and Indian Classical Music. Her main areas of academic interest are Hindustani music and media studies. She was a guest lecturer at HSE University (Moscow branch) and editorial board member for Red Swallow Publishing House. She writes an academic blog about Hindustani music and its representations, curates Indian concert programs at ‘Île Thélème’ Gallery, Moscow, and studies vocals in the Dhrupad tradition with Pandit Nirmalya Dey (Delhi).

Ian Sapiro is an Associate Professor of Music at the University of Leeds, specialising in film music, musical theatre, orchestration, adaptation, production processes, and the overlaps between them. He was co-investigator on the £570k project ‘The Professional Career and Output of Trevor Jones’, and is co-author of a book arising from the project, *The Screen Music of Trevor Jones: Technology, Process, Production* (2019). Ian’s monograph, *Scoring the Score* (2016), for which he interviewed over 40 professional film orchestrators and composers, was the first scholarly examination of orchestrators and orchestration in the contemporary film industry. His other publications include book chapters on the film-musical adaptations of *Les Misérables* (Edinburgh University Press, 2017) and *Annie* (2019), Ilan Eshkeri’s score for *Stardust* (2013), the pop-music industry and the British musical (2017), and

the role played by orchestration in the sound of John Williams's film music (2018).

Lea Luka Sikau is an artist-researcher working at the nexus of experimental music theatre and media incubation. Awarded the Bavarian Cultural Award for her projects in the realm of SciArt collaborations at Harvard University and MIT, she is currently pursuing a PhD on Posthuman Opera and Rehearsal Ethnography at Cambridge University. Lea Luka Sikau has also worked with artists, composers and directors including Romeo Castellucci, Rimini Protokoll and Jörg Widmann.

Jennifer Smith is a Lecturer in Music at City St George's, University of London. Her research focuses on voices and vocalisations as worldbuilding and identity tools in role-playing video games. Jennifer has been a part-time University Teacher at both the University of Liverpool and the University of Huddersfield. Jennifer has a PhD from the University of Huddersfield, and her specialisms include the incorporation of voices – performative and language based – in video games, and how they may affect character identification and player immersion. Jennifer has previously published papers in the *Journal of Sound and Music in Games* and *The Soundtrack* that focus on voices as a tool for identity creation and disruption.

Julia Szivak is an Assistant Research Fellow at Pázmány Péter Catholic University in Budapest, Hungary. She recently completed her PhD at the School of Media and English at Birmingham City University, UK. Her thesis examines the transnational networks of Indian music production with a focus on the intersection of Punjabi and Bollywood music. Her research interests include South Asian cinema and music.

Leanne Weston obtained her PhD in Film and Television Studies from the University of Warwick in 2021. She is an independent scholar working on performance and stardom in biographical drama. Her work has been published in *The Velvet Light Trap* (2021), *Viewfinder* (2022), *Critical Studies in Television* (2022), and *The Conversation* (2023). In addition, Leanne is also a contributor to several edited collections, writing on a range of subjects, including *Watership Down* (2023), Jane Campion (Edinburgh University Press, 2023), and Julie Taymor (2023).