International Institute for Popular Culture, IIPC, is a multi-disciplinary research unit, concerned not only with issues in contemporary popular culture but also in its history and transformations.

Annual Report 2012 & 2013

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The International Institute for Popular Culture (IIPC) is a multi-disciplinary research unit concerned with promoting cutting-edge research on contemporary popular culture. We aim not only to chart and explain emerging cultural forms but also to investigate the history and transformations of popular culture. The Institute is committed to pursuing academic excellence, and to promoting ambitious, high-quality research while facilitating international scholarly exchange and collaborative publications. 2013 has been the IIPC's most active and diversified year to date. Strategy funding has allowed us to organize a substantial amount of high-level research activities while also developing ambitious long-term initiatives with a view to promoting cooperation between disciplines as well as internationally. A further priority has been to help IIPC partners to develop innovative research projects that will generate external funding. Concentrating on the broad themes of technology/ecology and violence/well-being, which are key themes in current international debates, we held four research clinics in 2013, the purpose of which was to initiate a new kind of open interdisciplinary and cross-faculty collaboration that would lead to ambitious applications. With the same ends in mind, we appointed a research coordinator for three months in autumn 2013. The coordinator collaborated on a number of applications, two of which are successful Kone Foundation applications. Academy of Finland and ERC applications are still pending or in development. In December 2013 the IIPC celebrated its 50th lecture of the IIPC Debates Series, given by the distinguished North American scholar, Professor J Jack Halberstam. In addition, we supported several other high-profile research events, including a major international conference in July/August, EUPOP 2013, organized jointly by the IIPC, the European Popular Culture Association (EPCA), and the Popular Culture Association Finland (PCA-Finland). The IIPC has been central in establishing European and Finnish branches of the PCA.

In autumn 2013 we took the initiative of inviting a Visiting Scholar, Professor Michael Drewett (Rhodes University, South Africa) to work in Finland for a period of 6 weeks, during which time he collaborated on research with colleagues in Turku, contributed to interdisciplinary teaching and was a respondent in an IIPC affiliated PhD Programme in Popular Culture Studies (PPCS) seminar. The Research Fellowship is a valuable form of international networking that raises the profile of the IIPC and aims to create strong collaborative partnerships. A major new initiative of the IIPC in 2013 is the founding of a Popular Culture Studies (PCS) master’s degree pathway organized by the departments of Cultural History, Media Studies, and Musicology. Starting in autumn 2014, the pathway will accept 12 master’s students a year (4 in each discipline), thereby increasing the productivity of departments and raising the international profile of the IIPC and university.

The IIPC’s most significant achievements of 2013 include a considerable amount of publishing activity at the highest international level. Our partnership with British publisher Intellect yields two peer-reviewed books per year. In addition we host an online peer-reviewed publication series, the IIPC Publication Series. IIPC researchers continue to publish globally with leading international publishers, including Ashgate, Blackwell, Continuum, Equinox, Intellect, Manchester University Press, MIT Press, Oxford University Press, Polity Press, Routledge, Springer and the University of California Press. Among the most visible publications of the year is the two-volume collective work, The Oxford Handbook of New Audiovisual Aesthetics and The Oxford Handbook of Sound and Vision, comprising contributions from more than eighty leading scholars from around the world, including several IIPC members, and co-edited by me.

In summary, the IIPC occupies a central position in many of the international activities hosted by the School of History, Culture and Arts Studies at the University of Turku, with strong affiliations also to other Finnish universities and institutes. It is an important platform for the development of new research initiatives that will bring revenue and prestige to the university. Much of this research activity
has a direct impact on teaching, helping to maintain high pedagogical standards and ensuring international relevance. Finally it should be emphasized that many of the IIPC’s activities are orientated toward societal impact and relevance to contemporary life, which in turn makes these activities relevant also to employers. This is achieved most directly by the beforementioned binary themes that inform many of our research and teaching activities. These place the IIPC at the hub of many key debates in current international research across disciplines and national borders and ensure that the IIPC will occupy a prominent position in future years in research on popular culture.

John Richardson
Director, IIPC
2. Research

IIPC Debates – Monthly series of seminars

Current national and international research in a range of popular culture is presented in a monthly series of IIPC seminars. Taking part in the monthly seminar is also a pleasant way to meet and interact with scholars in the field of popular culture. During 2012 and 2013 the following monthly seminars were given.

2012

IIPC Debate 30
20 March 2012, 12 pm. – Dr Benita Heiskanen (Turku Institute for Advanced Studies, University of Turku): Between Urban Margins and Centers: The Spatial Practice of Boxing. Place: Janus Auditorium, Kaivokatu 12, 1st floor, Turku.
TIAS Collegium Researcher Benita Heiskanen has published mainly in the field of American Studies, including *The Urban Geography of Boxing: Race, Class, and Gender in the Ring* (Routledge). Her current research is focused on the violence in the border area of USA and Mexico.

IIPC Debate 31
12 April 2012, 4 pm. – Professor Martin Cloonan (University of Glasgow): Researching Live Music in the UK: Some findings. Place: Seminar room Hovi, Musicology, Kaivokatu 12, Turku.
Professor Cloonan's research interests are in the Politics of Popular Music, an area in which he has a number of publications, and in issues concerning censorship and freedom of expression. Martin is a member of the editorial boards of *Popular Music, Popular Music and Society, the British Journal of Music Education, Beitrage zur Popularmusikforschung* and the *Journal of Adult and Continuing Education*.

IIPC Debate 32
Amy Herzog is Associate Professor of Media Studies and Coordinator of the Film Studies Program at Queens College, City University of New York. She is also on the doctoral faculty of Film Studies and Theater at The CUNY Graduate Center, and serves as co-General Editor of WSQ (Women's Studies Quarterly). Her recent book, *Dreams of Difference, Songs of the Same: The Musical Moment in Film* (Minnesota, 2009), explores musical cinema through the philosophy of Gilles Deleuze. Her current research centers on the relationship between media technologies and urban space. For further information see http://qc-cuny.academia.edu/AmyHerzog

IIPC Debate 33 (organised together with TUCEMEMS — Turku Centre for Medieval and Early Modern Studies)
23 April, 4 pm – Professor Kathryn A. Edwards (Helsinki Collegium for Advanced Studies, and University of South Carolina): Living with Ghosts: … Europe's Haunted History in the Later Middle Ages. Place: Lecture Hall II (Main Building, University of Turku).
Frequently when scholars discuss later medieval Europe, they see it as tumultuous time encompassing the Black Death, frequent wars, the triumph of death, and religious hysteria, all culminated by the challenges to traditional society, culture, and faith embodied in the Renaissance and Reformations. European folklore from the fourteenth to the sixteenth century, particularly European belief in ghosts, tells a much more complicated and intriguing story. Not alive nor quite dead, potentially angelic or demonic, and simultaneously natural and supernatural, throughout this time ghosts danced in village
churchyards, testified in legal cases, cared for newborns, and disturbed demonologists. Beliefs about ghosts and their activities reveal a more stable and adaptable world that that typically portrayed, one in which the living and the dead provided mutual support. In this presentation, Professor Edwards of the Helsinki Collegium for Advanced Studies (HCAS) and the University of South Carolina (USA) described the culture of death where ghosts flourished in late medieval Europe. She challenged some stereotypical assumptions about the cultural effects of the Black Death and the abandonment of the dead by religious reformers. Kathryn A. Edwards received her PhD from the University of California, Berkeley, and is currently a Pierre Marie Curie Fellow at the HCAS and a Professor of History at the University of South Carolina. She has held fellowships from the National Endowment for the Humanities (USA) and American Historical Association, among other agencies, and has written three books, the most recent of which translates a 17th-century account of a French haunting into English. While in Helsinki she is writing her next book, Living with Ghosts: The Dead in European Society from the Black Death to the Enlightenment.

IIPC Debate 34

Dosentti Kimmo Laine on tunnettu suomalainen elokuvatutkija, joka on julkaissut mm teoksen “Pääosassa Suomen kansa” – Suomi-Filmi ja Suomen Filmiteollisuus kansallisen elokuvan rakentajina 1933-1939 (1999). Laine työskentelee kollegiumtutkijana Turun yliopiston ihmistieteiden tutkijakollegiumissa Turku Institute for Advanced Studies (TIAS), kirjoittaa tutkimusta Towards a Cultural History of Film Style.

IIPC Debate 35
10 May, 2 pm – University Lecturer Susanna Välimäki (Musicology, University of Turku): Valinnan hetket: Tunnit-elokuvan eksistentiaalinen kuuntelu. (Moments of Choise: The Existential Listening of the film The Hours). Place: Janus Auditorium, Kaivokatu 12, 1st floor, Turku.


IIPC Debate 36
30 May, 2 pm – Professor Andrew Haik Demirjian (Monmouth University): Playing Time. Place: E323 Mediatutkimus seminaarihunu, Minerva Building 3rd floor, Kaivokatu 1, Turku.

From playing time with turntables to reinserting the past into the present on the streets of New York City this artist talk discussed compositional strategies where temporal manipulation plays an essential role. The talk featured short video excerpts of recent projects and an active dialog session regarding a current work in progress to be exhibited at Gallery Titanik in June. Demirjian combines computer programming with audiovisual production to create experimental portraits that explore the relationships between psychology and time. Conceptual systems of juxtaposition, categorization and randomness replace conventional narrative arcs and character development. He draws upon his experience as a musician and filmmaker to produce interactions between sound and image that respond to and shape one another. His work has been featured at Rush Arts, the White Box gallery, Harvestworks, LMAK Projects, The Roger Smith Hotel and The Center for Book Arts in Manhattan and exhibitions across Europe and Asia. Andrew has received multiple grants and awards for his work including a Fellowship from the MacDowell Colony, a Puffin Foundation Grant, an Artslink grant, a Fellowship from the New Jersey State Council on the Arts, artist residencies at Eyebeam Art and Technology Center, the Bemis Center for Contemporary Art, Djerassi, Art on Air, the Newark Museum, Diapason Gallery, the Experimental Television Center, CYLAND Media Art Laboratory amongst others. Mr. Demirjian
received his MFA in Integrated Media Arts from Hunter College and he is a professor at Monmouth University teaching courses in new media, video production and screen studies.

IIPC Debate 37

IIPC Debate 38

IIPC Debate 39
Tue 6 Nov, 4 pm. Dr Catherine Strong (Monash University, Australia): Popular Music, Memory and Kurt Cobain. Place: Seminar room E325 (Media Studies), Minerva building, Kaivokatu 12, Turku. Dr. Strong examined the ways in which Kurt Cobain is remembered differently in the mass media and among fans, but also how these accounts intersect and engage with each other. The different narratives of fans and journalists will be presented, with the accounts of fans being theorised as a form of collective memory, itself inherently shaped, but not dominated by, the media. She also discussed theories as to why these narratives developed the way they did and what functions they serve for these
groups, examining how “both memory and media constitute intermediaries between individual and society, and between past and present” (van Dijck 2004, 263.). The empirical evidence she used is the result of interviews conducted with Australians who identified themselves as fans of grunge during the early 90s, along with analysis of the coverage of Kurt Cobain in the music paper New Musical Express, and ‘anniversary media’ from the years after Cobain’s death. In further contrast to this, she examined some other ways that Cobain has been remembered, commemorated, or subject to muse- umification, looking at how his hometown of Aberdeen and the EMP Museum in Seattle have used his memory in different ways again to journalists or fans. Catherine Strong completed her PhD at the Australian National University in 2008. Her book Grunge: Music and Memory (Ashgate Press, 2011) explores the grunge genre as it is remembered by its original fans, navigating the nexus of music, memory, and fandom.

2013

IIPC Debate 40
Fri 8 Feb, 5 pm. Professor Emeritus Sheila Whiteley (University of Salford, UK): Gender and Popular Music. Place: Janus hall, Kaivokatu 12, Turku.
Sheila Whiteley has an international reputation as a feminist musicologist, writer and researcher into issues of identity and subjectivity. She was awarded the first Chair of Popular Music in the UK in 2000 for her work in gender, sexuality and culture and she continues to influence generations of academics, researchers and musicologists. Her publications include for example The Space between the Notes: Rock and the Counter-Culture (Routledge, 1992), Sexing the Groove: Popular Music and Gender (ed., Routledge, 1997), Women and Popular Music: Sexuality, Identity and Subjectivity (Routledge, 2000), Too Much Too Young (Routledge, 2005), Music, Space and Place: Popular Music and Cultural identity (with Andy Bennett and Stan Hawkins, eds., Ashgate, 2005), Queering the Popular Pitch (with Jennifer Ryenciaga, eds., Routledge, 2006), and Christmas, Ideology and Popular Culture (ed., Edinburgh University Press, 2008).

IIPC Debate 41
Tue 5 March 4-6 pm. Professor Philip Auslander (School of Literature, Media, and Communication, Georgia Institute of Technology, USA): Gary Glitter, Rock and Roll Vulgarian: Rock Music and the Concept of Taste. Place: Pharmacity Auditorium, Itäinen pitkäkatu 4, Turku.
Dr. Philip Auslander was appointed to the Georgia Tech faculty in 1987 and has been a Professor in the School of Literature, Media, and Communication since 1999. He holds the PhD in Theatre from Cornell University. Dr. Auslander teaches primarily in the area of Performance Studies with particular interests in the performance of music, performance and technology, and the documentation of performance. He is a contributing editor to several journals in theatre or performance studies based in the US or the UK. He contributes regularly to these and other journals and has published six books, including Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance (University of Michigan, 1992), From Acting to Performance: Essays in Modernism and Postmodernism (Routledge, 1997), Liveness: Performance in a Mediatized Culture (Routledge, 1999; second edition in 2008), and Performing Glam Rock: Gender and Theatricality in Popular Music (University of Michigan, 2006). He received the prestigious Callaway Prize for the Best Book in Theatre or Drama for Liveness. He is the editor of Performance: Critical Concepts, a reference collection of 89 essays in four volumes published by Routledge in 2003 and, with Carrie Sandahl, co-editor of Bodies in Commotion: Performance and Disability (University of Michigan Press, 2005), winner of the Association for Theatre in Higher Education’s Research Award for Outstanding Book in 2006. A second edition of Liveness appeared in 2008. In addition to his scholarly work on performance, he is a freelance art writer who contributes art criticism to ArtForum International Magazine, based in New York City, and has written catalog essays for museums in the US and Europe.

IIPC Debate 42
Mon 22 April 4-6 pm. Dr David Code (School of Culture and Creative Arts, University of Glasgow): Mozart Films the Vietnam War: Music, Nation and Gender in Kubrick's Full Metal Jacket (1987). Place: Janus Hall, Kaivokatu 12, Turku.

Dr Code's work has generally remained closely analytical at basis, but in a way that resists all theoretical orthodoxy: his pursuit of the cultural meanings embodied in modernist art in all media (music, poetry, painting, film) leads him to rigorous formal interpretations of such oft-neglected dimensions as orchestral timbre and pianistic gesture in Debussy; form and mode in Mallarmé. A similar pursuit of the interaction between aesthetic forms and ideological implications lies behind his 2007 account of 'architectonic' rhythmic conception in Stravinsky's The Rite of Spring. A more recent project, a biography of Debussy for the Reaktion Press 'Critical Lives' series on key modern figures (published July 2010), offered him the chance to reframe several such interactions in more broadly accessible terms—to which end he traced the composer's 'life and works' giving particular focus to Debussy's evolving literary interests. He has recently been awarded an AHRC Research Fellowship to consolidate and elaborate a multivalent approach to Debussy analysis and interpretation in a more specialist, metacritical monograph, provisionally titled Debussy's Allegories of Modern Listening. At the same time he continues to pursue a more recently opened avenue of research into the use of pre-existent music in Stanley Kubrick's films: a first article (on The Shining) was published in early 2010; a second (on 2001) is in preparation.

IIPC Debate 43
Thu 25 April, 4-6 pm. Professor Feona Attwood (Cultural Studies, Communication & Media, Middlesex University, UK): The Uncanny Valley: Transformations of the Body and the Sexualization Debate. Dr Rebecca Coleman (Centre for Gender & Women's Studies, Lancaster University, UK): Materializing the Future: Prediction, Measure and the Obesity Crisis. Place: Pharmacity Auditorium, Itäinen pitkäkatu 4, Turku.

Professor Attwood:
Themes of transformation recur in a wide range of media and more broadly in self-help and makeover culture which invites us to join in with the process that Meredith Jones has described as 'always-becoming' (2008: 6). The visual effects that are achieved through CGI and Photoshop technologies, as well as a multitude of body modification practices can also be considered as part of a battery of transformative techniques that are increasingly widely used. This debate considered how these techniques have been used to interrupt ideas about people – particularly women – should look and behave and about their implications for our understanding of ageing and age-appropriate appearance and behaviour. It asked how we might consider current debates about the sexualization of culture in this broader context where self-presentation is so closely tied to representational practices and where representational regimes are being radically transformed. Feona Attwood is Professor of Cultural, Communication and Media Studies at Middlesex University, UK. Her research is in the area of sex in contemporary culture; and in particular, in obscenity; sexualization; sexual cultures; new technologies, identity and the body; and controversial media. She is the editor of Mainstreaming Sex: The Sexualization of Western Culture (2009), porn.com: Making Sense of Online Pornography (2010) and (with Vincent Campbell, I.Q. Hunter and Sharon Lockyer) Controversial Images (2012). Her current book project is Sex Media and Technology.

Dr Coleman:
In recent years, the ideal of progress understood to underpin Western capitalist societies has been questioned, and commentators from different perspectives predict a range of forthcoming economic, environmental and health crises. This debate focused on one predicted crisis – obesity – and examined the ways in which the logic of this crisis simultaneously predicts a catastrophic future for overweight people and demands action in the present to intervene in and alter this diminished future. Drawing on recent interdisciplinary work on the proliferation of numbers in contemporary culture (Guyer et al 2010), and the kinds of measure and value that are emerging (Adkins and Lury 2012, Muniesa and
Trebuchet-Breitwiller 2010, Moor and Lury 2011), it begins to consider how the future becomes crucial to the ways in which abstract or virtual notions such as predictions, calculations, and measures, are materialized in and as particular kinds of bodies. In particular, the paper considers how materializing a slimmer (and therefore what is assumed to be a healthier) body is an on-going process – change must be for life – and how the temporality of the obesity crisis might map onto or make new social inequalities. Dr Coleman’s research interests include images and visual/sensory culture, bodies and materiality, affect, temporality and the future, inventive methodologies, feminist, cultural and social theory. She has recently finished a book, Transforming Images: Screens, Affect, Futures, that tracks a socio-cultural and bodily imperative for transformation across a range of different screens: interactive mirrors; makeover television; online dieting; the Change4Life government health campaign. She has also studied the relations between bodies and images through empirical research with teenage girls. This project developed a feminist Deleuzian approach and, taking up concepts of affect, intensity and immanence, it argued that bodies and images should be understood as entwined processes of becoming rather than as separate entities. As a result she published a monograph, The Becoming of Bodies: Girls, Images, Experience, and a number of journal articles. With Jessica Ringrose (Institute of Education), she has recently edited a book on Deleuze and Research Methodologies.

IIPC Debate 44
Tue 17 September 4-6 pm. Associate Professor Morten Michelsen (Musicology, Arts and Cultural Studies Department, University of Copenhagen): Taste Cultures and Popular Music Criticism. Place: Seminar room Hovi, Musicology, Kaivokatu 12, Turku.
Morten Michelsen is associate professor in musicology in the Arts and Cultural Studies Department at the University of Copenhagen. He has focused on popular music, e.g. in a book on US and UK rock criticism (Rock Criticism from the Beginning, 2005), in one on Danish rock culture (Rock in Denmark, 2013), and in shorter analyses of the music of Björk, Bowie, Metallica, and Michael Jackson with a focus on the sound parameter. Michelsen is also engaged in the establishment of the research field of sound studies in Denmark and in Europe. Right now he is chair of the European Sound Studies Association ESSA and member or head of a series of research projects concerned with sound and radio. His special focus here is interbellum music-radio relations.

IIPC Debate 45
Thu 26 September 4-6 pm. Professor Michael Drewett (Sociology, Rhodes University, Grahamstown, South Africa): Exploring ‘Space’ in Censorship Battles: The Case of Popular Music in Apartheid South Africa. Place: Seminar room Hovi, Musicology, Kaivokatu 12, Turku.
A part of the apartheid state’s attempt to maintain hegemony in South Africa was through censorship. The terrain of popular music was no exception. This debate lecture considered popular music censorship by means of the metaphor of space as both a real and imagined area of contest. It is argued that censorship involved contests over the use of space, and those involved in the contest sought to reposition themselves according to the most suitable strategies available to them. Influenced particularly by the work of Pierre Bourdieu, the analysis of contest posited in this paper extends beyond simple binary conceptions of struggle. Throughout the apartheid era resistant musicians worked within the context of social movements to devise means of overcoming censorship and making themselves heard. They proved that agency is possible, even in contexts of severe repression. Despite apartheid censorship, creative and meaningful spaces of resistance were discovered and successfully manipulated. Professor Drewett was the IIPC Visiting Fellow for Autumn 2013.

IIPC Debate 46
Wed 16 October 4-6 pm. Professor Stan Hawkins (Musicology, University of Oslo): Hyperembodiment and Agency in the Pop Video. Place: Janus Hall, Kaivokatu 12, Turku.
Stan Hawkins is Professor of Musicology and Head of Research at the Department of Musicology, University of Oslo, Norway, and Adjunct Professor at the Department of Music, University of Agder,
Kristiansand. He holds qualifications in composition and analytical studies from the Department of Music, University of KwaZulu-Natal, South Africa, Hochschule für Musik und Darstellende Kunst, Frankfurt am Main, Germany, and a PhD from York University, England. In Frankfurt he studied with the acclaimed German composer, Gerhard Müller-Hornbach. In 1983 he won the European Young Composer of the Year Award with his composition Stimmungen in D for orchestra. In York he studied with one of the UK’s leading contemporary composers, David Blake. In 1990 he founded the Popular Music Research Unit at Salford University, Manchester, United Kingdom, where he helped establish the first degrees in Popular Music in the UK, with Beatle's producer, Sir George Martin as patron to the courses. He writes about the role of popular music in terms of style, identity, sexuality, and gender with a musicological approach that explores music in an interdisciplinary light. Hawkins' book, Settling the Pop Score: Pop texts and Identity politics (Ashgate, 2002) brings to the fore the idea that reading pop music takes place through dialogue on many levels, which is shaped by the personal alliances between the artist and recipient. In 2004 he edited an anthology of essays together with Sheila Whiteley and Andy Bennett, Music, Space, and Place: Popular Music and Cultural Identity (Ashgate, 2004), which examined the urban and rural spaces where music is experienced, produced and consumed. In 2007 he edited a book with John Richardson, Essays of Sound and Vision, published by Helsinki University Press. Recent publications have dealt with the performative aspects of musical expression and pop, such as The British Pop Dandy: Masculinity, Popular Music and Culture (2009), and Pop Music and Easy Listening (2011). A book on Prince with co-author Sarah Niblock, entitled Prince: The Making of a Pop Music Phenomenon, came out in 2011. An edited festschrift volume by Stan Hawkins of fourteen original essays by international scholars from the UK, US, Germany, Norway, Finland, Italy and France, Critical Musicological Reflections was published in 2012 by Ashgate to commemorate Derek Scott's 60th birthday.

IIPC Debate 47
Fri 18 October 4-6pm. Professor Caryl Flinn (Screen Arts and Cultures, University of Michigan): Not Productive: The Queer Forms of Kitsch. Place: Janus Hall, Kaivokatu 12, Turku.
Caryl Flinn joined SAC in January 2012 and enjoys teaching film studies in her new department, where she is delighted to work with so many outstanding undergraduate and graduate students. Before coming to Ann Arbor, Prof. Flinn taught at the Universities of Toronto (Graduate Centre for the Study of Drama), Florida (Dept of English), and Arizona (Depts of Gender and Women's Studies; Media Arts). Her PhD is from the University of Iowa. Professor Flinn has been at the forefront of the small but exciting field of film music, and is one of its foundational scholars bringing feminist and cultural theory into the field. Since the publication of her essay “The 'Problem' of Femininity in Theories of Film Music” she has continued to explore the different functions of film music and is especially interested in its social ideological functions over different historical periods. Flinn has pursued this focus in books on Hollywood studio cinema, where music was typically used to nostalgic, and often gendered ends, and in the postwar “New German Cinema” where music enjoyed an exciting, active role in exploring the country’s difficult relationship with its past and contemporary quest for identity. Since then, Prof Flinn has also published a biography of Broadway belter Ethel Merman. She has been invited to give talks on her research in Vienna, London, Melbourne, and across the US and Canada.

IIPC Debate 48
Tue 5 November 4-6pm. Professor Michael Drewett (Sociology, Rhodes University, Grahamstown, South Africa): Peter Gabriel and the Documentation of Human Rights Issues. Place: Seminar room Hovi, Musicology, Kaivokatu 12, Turku.
Professor Drewett was the IIPC Visiting Fellow for Autumn 2013, this was the second debate he offered during his stay.
IIPC Debate 49
Thu 14 November 4-6pm. Musicologist, Composer Miguel Mera (City University, London): “Inglo(u)rious Basterdisation: Tarantino and the War Movie Mashup”. Place: Arne Scheinin hall, Dentalia building, University of Turku. Address: Lemminkäisenkatu 2, Turku.
This presentation explored ways in which the music in Inglourious Basterds represents a continuation of Quentin Tarantino’s working methods, and a shift in aesthetic approach through the application of layers of appropriative meaning that are synonymous with the popular music practice known as mashup. In Inglourious Basterds multiple references do not exist solely through ironic parallelism, emphasizing counterpoint or defamiliarization, but rather seek the true goal of mashup culture which is pluralism. One of the most commonly critiqued aspects of the film is that it rewrites the ending of World War II creating an alternate version of the Holocaust in which Hitler and his high command officers are burned alive. Tarantino’s film is not only a mashup of war movie clichés and characters but also explores how film shapes audiences understanding of fact. Tarantino stated: ‘I like the idea that it’s the power of cinema that fights the Nazis. But not even as a metaphor – as a literal reality.’ Within this context, the references to music from the spaghetti western sub-genre allow historical liberties to become a reflection on the metamorphosis of fact into myth. Mera argued that there is a moral consequence to the audience’s cathartic response that forces it to confront its own spectatorial position. In this sense, Inglourious Basterds ultimately problematizes the nature of historical (mis)representation in war movies.

IIPC Debate 50
Fri 13 December 10-12am. Professor J. Jack Halberstam (University of Southern California): “Going Gaga” Place: Janus Hall, Kaivokatu 12, Turku.
“In this short provocation I want to propose that we have much to learn from pondering the world of Gaga, the fame monster who is positively Warholesque in her love of attention and absolutely masterful in her use of celebrity, fashion and gender ambiguity, to craft and transmit multiple messages about new matrices of race, class, gender and sexuality and even about the meaning of the human. Some of these forms of being arise out of creative uses of the platform offered by celebrity, others arise out of wild relations to a series of lively objects and a new understanding of feminist politics in the wake of post-structuralism. Now, what I am calling Gaga here certainly derives from Lady Gaga and has everything to do with Lady Gaga but is not limited to Lady Gaga. Just as Andy Warhol was a channel for a set of new relations between culture, visibility, marketability and queerness, so the genius of Gaga allows Lady Gaga to become the vehicle for performing the very particular arrangement of bodies, genders, desires, communication, race, affect and flow that we might now want to call Gaga Feminism.” J. Jack Halberstam is Professor of American Studies and Ethnicity, Gender Studies and Comparative Literature at the University of Southern California. Halberstam is the author of five books including: Skin Shows: othic Horror and the Technology of Monsters (Duke UP, 1995), Female Masculinity (Duke UP, 1998), In A Queer Time and Place (NYU Press, 2005), The Queer Art of Failure (Duke UP, 2011) and Gaga Feminism: Sex, Gender, and the End of Normal (Beacon Press, 2012) and has written articles that have appeared in numerous journals, magazines and collections. Halberstam is currently working on several projects including a book on Fascism and (homo)sexuality. Halberstam has co-edited a number of anthologies including Posthuman Bodies with Ira Livingston (Indiana University Press, 1995) and a special issue of Social Text with Jose Munoz and David Eng titled “What’s Queer About Queer Studies Now?” Jack is a popular speaker and gives lectures around the USA and internationally every year. Lecture topics include: queer failure, sex and media, subcultures, visual culture, gender variance, popular film, animation.
IIPC Research Clinics

These clinics have been arranged in Finnish. Their idea is to be open access thematic cross-faculty and cross-disciplinary forums for project development. The clinic work is strongly connected to the strategy of IIPC, with special emphasis given to work on violence/well-being and technology/ecology.

Ensimmäinen IIPC Research Clinic järjestettiin Hovi-seminaarihuoneessa (V105, Artium/valkoinen talo, Sirkkalan kasarmi, Kaivokatu 12) perjantaina 5.4. klo 12-18 teemalla ”väkivalta/hyvinvointi”. Pääalustajina toimivat kulttuurisen terveyden tutkimuksen professori Marja-Liisa Honkasalo sekä veretauvan ja yleisen oikeustieteen professori Kevät Nousiainen. Lisäksi tilaisuudessa alustavat mm. musiikkitteen professori John Richardson sekä dosentit Anu-Hanna Anttila ja Kari Kallioniemi.

Toinen IIPC Research Clinic järjestettiin Janus-salissa (Kaivokatu 12) torstaina 2.5. klo 14-16 teemalla ”teknologia/ekologia”. Pääalustajana toimi dosentti Jussi Parikka Southamtonin yliopistosta, lisäksi esiteltiin Audible Futures -projekti (alustajina professori John Richardson, dosentti Pertti Grönholm, dosentti Juha Torvinen ja FL Kimi Kärki).

Kolmas IIPC Research Clinic järjestettiin Turun yliopiston Janus-salissa perjantaina 14.6. klo 12:00-14:00 teemalla ”pornografia ja populaarikulttuuri”. Pääalustajina toimivat tutkimusprofessori Osmo Kontula (Yleisöliiton Yleisöntutkimuslaitos) ja tutkijatohtori Laura Saarenmaa (Tampereen yliopisto).


Other lectures and events

2012

January 20. Musiikintutkimus, nyt! (Musikforskning, nu! / Music Research, Now!, University of Turku.

February 17. The Inaugural Seminar of the PhD Programme in Popular Culture Studies (PPCS), University of Turku.

April 13. Surrealismiseminaari / Surrealism Seminar, University of Turku.

May 31 to June 6. Second Popular Culture Association Finland (PCA-Finland) Summer School, Seili island.


October 1. A new IIPC logo was revealed in http://iipc.utu.fi.

October 16. Professor John Richardson became the new IIPC Director, as Professor Hannu Salmi became the Vice Dean of the Faculty of Humanities. Adjunct Professor Kari Kallioniemi became the new IIPC Vice Director.

Economies of Desire: Media, Youth and Sexuality. Friday, April 26, 2013, Janus Auditorium, Sirkkala, Kaivokatu 12, University of Turku. Keynote speakers: Feona Attwood (Middlesex University), Rebecca Coleman (Lancaster University), Reijo Kupiainen (Aalto University), Katarina Kyrölä (Stockholm University), Kaarina Nikunen (University of Tampere), Annamari Vänskä (Stockholm University). Debates on the sexualisation of culture, and that of media culture in particular, have been underway since the 1990s. Concern has been voiced particularly on the effects of sexual imagery on children and the youth, the increased accessibility of pornography, the exchange of sexually explicit photos and videos among teenagers and the sexualisation of children's clothing. The seminar, Economies of Desire: Media, Youth and Sexuality, revisited these debates while expanding their focus to the lived experiences of young people, to theorizations of body image, affect and desire, as well as to the challenges that sexual or pornographic imageries pose in and for media education.

EUPOP 2013, the second international conference of the European Popular Culture Association, 31 July–2 August, 2013, University of Turku. This was the IIPC main event of the year. EUPOP 2013 explored European popular culture in all its different forms. This included for example European Film (past and present), Television, Music, Celebrity, The Body, Fashion, New Media, Comics, Popular Literature, Sport, Heritage and Curation. The special streams included themes such as Sport, Obesity, Violence, Spirituality, Technology and Transatlantic Cultural Interaction in the popular culture context. This conference brought more than 100 scholars to University of Turku from all around the world. Keynote speakers: Eva Kingsepp (University of Stockholm), Russell Reising (University of Toledo), Erkki Huhtamo (University of California Los Angeles).


Selected publications by IIPC members in 2012 & 2013

Books

Please note that the monographs have been highlighted.

2012

Heiskanen, Benita: The Urban Geography of Boxing: Race, Class, and Gender in the Ring. New York: Routledge.


Rethinking Class in Russia. Salmenniemi, Suvi (ed.) Ashgate, Farnham & London.


2013


Frontiers of Screen History: Imagining European Borders in Cinema, 1945-2010. Merivirta, Raita; Ahonen, Kimmo; Mulari, Heta & Mähkä, Rami (eds). Bristol: Intellect,

Mitä Matti tarkoittaa? Heiskanen, Benita (toim.). Kustannusosakeyhtiö Savukeidas.


Articles in referee journals and books with referee practice

2012


Parikka, Jussi: “Zombie Media: Circuit Bending Media Archaeology into an Art Method” (together with Garnet Hertz), Leonardo-journal vol 45, issue 5, 424-430.


2013


Articles in books and other scholarly articles

2012


Hakola Outi: “Exotic Primitivism of Death in Classical Hollywood Living Dead Films”. In special issue on Gothic: New Directions /Ilha do Desterro (Brazil).


Johnson, Bruce: With Hannu Salmi, 'Aisten Historia: Kohteet ja menetelmät', in Asko Nivala and Rami Mähkä (eds), Tulkinnan Polkuja: Kulttuurihistorian tutkimusmenetelmiä (Turku, Finland: Cultural History – Kulttuurhistoria 10)


Koskimaa, Raine: Käännetty aika fiktion keinona. In M. Eskelinen, & L. Lindstedt (Eds.), Mahdollisen kirjallisuuden seuran vuosikirja 2012 (pp. 113-127). Helsinki, Finland: Mahdollisen kirjallisuuden seura.


Oinonen, Paavo: ”Mediahistorioitsija arkistoissa". Lähikuva 1/2012, 64–68.


Parikka, Jussi: “Material Incompatibility” in World of the News, the Peer Reviewed Newspaper, Aarhus/DARC, February 2012.


Suominen, Jaakko: ”Leikkää ikä kaikik.” Aurora 1/2012.


2013


Johnson, Bruce: Commissioned Foreword for the book Experiencing ‘Flow’ in Jazz Performance (Ashgate), by Elina Hyytinen


Sihvonen, Tanja & *Karpri, Tero (eds.): Sosiaaliset mediat ja minäteknologiat – a social media special issue in Lähikuva 2/2012.


Salmi Hannu: Ring-päiväkirja, Wagneriaani, ISSN: 1455-2582 (42).


Doctoral theses

2012


2013


Invited talks, seminar papers and lectures

IIPC has encouraged members to participate in the international and national debate on their research field. Selected seminar papers and lectures by IIPC members in 2012.

Invited talks

2012

Brusila, Johannes:


Johnson, Bruce: To invitation only symposium, ‘Music Methods and the Social’ Workshop, Curve Theatre Leicester, 17th-18th May 2012

Johnson, Bruce: Second Annual Finland Popular Culture Association Summer School, Seili Island, Finno-Swedish archipelago, 31 May to 2 June 2012


Johnson, Bruce: Presented the courses Music and Violence, and Publishing in English in Cultural History at University of Turku; Introduction to Cultural Studies, Abo Akademi.

Johnson, Bruce: Research Workshops, University of Eastern Finland, Joensuu, April 2012.

Johnson, Bruce: 5 guest lectures on contemporary jazz and the history of sound, Department of Music, Media, Communication and Cultural Studies, Macquarie University, Sydney, Australia: 1 March, 8 March, 15 March, 4 October, 11 October,

Johnson, Bruce: Research workshops in fields of popular culture, Macquarie University, Sydney Australia (two of these by Skype while I was out of Australia): 21 Feb, 27 March, 6 July, 18 September, 23 October, 20 November


Paasonen, Susanna, Stickiness, labour and online porn. Digitisation and Value seminar, University of East London, December 5, 2012.

Paasonen, Susanna, Tube culture, or what’s happening to porn as we know it (keynote). Sexual Science 2.0: Technological Innovations in Sexuality research Conference, Tampa, November 8–11, 2012.


Paasonen, Susanna, Thinking through the resonances of pornography. Simpson Centre for the Humanities, University of Washington, May 18, 2012.


Paju, Petri: “Evolution of World Trade by IBM. Co-Shaping Technology, Business and Europe.” Also in a panel discussion, CCR Roundtable event on Technology and Innovation Research. School of Economics, Univ. of Turku 17.8.


Parikka, Jussi: “Digital Image and Media Archaeology” invited lecture, Film Studies research seminar, University of Southampton, October 30, 2012

Parikka, Jussi:An Alternative Deep Time of the Media-invited talk, Goldsmiths MFA visiting speaker series, October 2012

Parikka, Jussi:Turf Instead of Turf Wars. Future of Media Theory, invited Annual Lecture, University of Amsterdam, Media Studies, 29/8/2012
Parikka, Jussi: “Media Matters as Ecology” keynote for the Digital Culture summer School, University of Turku, Pori (via Skype), 22/8/2012.


Parikka, Jussi: How Many Media Archaeologies? Invited talk and seminar at Western University, Ontario, Canada.


Parikka, Jussi: Network life, invited presentation, Barcelona, CCCB. February 24, 2012

Parikka, Jussi: “What is Media Archaeology?” Invited talk, University of California Santa Barbara, Feb 10, 2012, via Skype

Parikka, Jussi: Two invited presentations at the Transmediale 2012-festival.


Richardson, John: Keynote speech, “On the relationship between gaming (sound) and cinema: beyond the ludic/narrative debate”, Pelin ulottuvuudet ja estetiikka seminar, Suomen Estetiikan Seuran vuosikokousseminaari, University of Helsinki, Thursday 29th November, 2012


2013


Johnson, Bruce: ‘The Limits of studying Music as Culture’, Music Research Now! Symposium, University of Turku, 8 February, 2013


Johnson, Bruce: Invited Keynote ‘No Cogitation without Representation: gesture and cognition in early jazz.’ IASPM International Conference in Gijon, Spain, 24-28 June, 2013

Johnson, Bruce: ‘Low Frequency Noise and the Modern Soundscape’ Modern Soundscapes Conference, University of NSW, 10-13 July 2013


Paasonen, Susanna: Ubiquitous yet filtered: porn and the search, Search and Exploration of X-Rated Information workshop, WSDM/University of Rome, 5.2. 2013 (Invited keynote speaker)

Paasonen, Susanna: Media, materiality and memory: Kurenniemi offline, The Archive in Motion seminar, University of Oslo, 6–7.6., 2013. (Invited speaker)

Paasonen, Susanna: Lapset pornon kuluttajina. Mediakasvatusseminaari, Mediakasvatusseura & Mannerheimin lastensuojeluliitto, 1.11.2013. (Invited speaker)

Parikka, Jussi: “Geology of Media: a New Materialism” invited talk at Cornell University, October 2013.

Parikka, Jussi: “Microtemporality of Networks” Invited Keynote, Duke University, US, October 2013

Parikka, Jussi: Cultural Techniques of Media Archaeology: Not Just a German Affair, invited keynote at the New School, New York, October 2013.

Parikka, Jussi: Invited speaker and workshop organizer at the Aboagora conference, August 14, 2013, Turku, Finland.


Parikka, Jussi: “Material Memory in the Digital Age” an invited talk, Linnkoping University, Sweden, March 12, 2013

Parikka, Jussi: What is Media Archaeology, invited talk, Nottingham University, 6/3/2013.


Richardson, John: Public talk with Philip Glass on Einstein on the Beach, University of Amsterdam, Einstein on the Beach: Opera after Drama seminar, 5-6.1.2013


Salmi, Hannu: Invited keynote lecture “Mnemohistory and the cultural history of media” at the conference Kulturhistorisk medieforskning III – nordiska perspektiv, Lund 23–24 April 2013


Salmi, Hannu: Invited keynote lecture “Catastrophe, Emotions and Guilt – The Great Fire of Turku 1827” at the conference Gender in the European Town: Medieval to Modern, University of Southern Denmark, Odense 22-25 May 2013

Salmi, Hannu: Invited keynote lecture “Wagnerism as Participatory Culture” at the conference Richard Wagner and the North. International Symposium, Sibelius Academy, Helsinki, November 8–9, 2013

Sihvonen, Jukka: 16.–17.5. 2013: Turku: ’New Materialisms IV – Movement, Aesthetics, Ontology’ -konferenssi Turun yliopistossa; keynote (17.5.) otsikolla: ”The Ship of Fools, and Theory; Jean-Luc Godard’s Film Socialisme reconsidered”.

Seminar papers and lectures

2012


Hakkarainen, Heidi: Methodological Perspectives on Studying 19th Century Popular Humour. PPCS Seminar 28th-29th September 2012

Hakkarainen, Heidi: Humour and Unfamiliarity in Late Nineteenth-Century Vienna. 12th International Summer School and Symposium on Humour and Laughter: Theory, Research and Application. University of Eastern Finland, Savonlinna Campus 2nd-7th July 2012


Hakkarainen, Heidi: Comical Modernity. Popular Humour and the Transformation of City Space in Late Nineteenth-Century Vienna. The Inaugural Seminar of the PhD Programme in Popular Culture Studies (PPCS) on 17th-18th February 2012


Hakola, Outi: Challenging United States’ Role in the Frontier of Western Civilization in Romero’s Land of the Dead. Maple Leaf and Eagle Conference, Department of World Cultures, University of Helsinki, 8.-11.5.2012.


Heinonen, Yrjö: Critical Discourse Analysis of Music, Musikforskning, nu! / Music Research, Now!, University of Turku, 20 Jan, 2012


Heinonen, Yrjö: 1960-luvun psykedelia ja surrealismi (Surrealism and the Psychedelia of the Sixties), Surrealismiseminaari / Surrealism Seminar, University of Turku, 13 April, 2012.


Heiskanen, Benita: Straddling the Pugilistic/Societal Gender Line,” 40th Annual Convention of the North American Society for Sport History (NASSH), Berkeley, California, June 2012.


Heiskanen, Benita: “Between Urban Margins and Centers: The Spatial Practice of Boxing,” The International Institute for Popular Culture (IIPC), University of Turku, March 2012.


Johnson, Bruce: Presented a paper at IASPM Aust/NZ Conference, Tasmania, 5 December.

Kallioniemi, Kari: Keynote Some Cultural Historical Thoughts on Studying and Researching Popular Culture – Alain Resnais and the Joy of (Mass) Culture. The Inaugural Seminar of the PhD Programme in Popular Culture Studies (PPCS), University of Turku, 17.2.2012.

Kallioniemi, Kari: Paper Surrealism, popular culture and the art of playing with the notion of culture – Alain Resnais’ Last Year in Marienbad (1961) and Blur’s To The End (1994). Surrealism seminar, Department of Musicology, University of Turku, Finland, 13.4.2012.


Kallioniemi, Kari: Paper Is Birmingham the most uncool of all British rock-cities? The biennial conference of the UK and Ireland branch of IASPM, University of Salford, Manchester, UK, 5-7.9. 2012.


Kärki, Kimi: Imagining Communities Musically: Putting Popular Music in its Place. IASPM UK conference, September 7-9, 2012, University of Salford, UK. Paper: ”Heavy Metal Finland: Soundscapes From the Land of Thousand Lakes.”


Kärki, Kimi: October 2012, a lecture in PhD Programme in Popular Culture Studies lecture series Popular Culture Studies: An Introduction to Methodologies. Two hours: ”History of Popular Culture Studies?”


Kärki, Kimi: May 20212, a lecture in University of Lapland lecture series Musiikki vallankäyttöön, määrittelevänta ja vastarintana 1900-luvun Suomessa. Three hours: ”Minkä värisen on ihmiskunnan tulevaisuus? Yhteiskunnallisuus suomalaisessa progressiivisessa rockissa”


Mäkelä, Janne: 60-luvun popkulttuuri. Musiikkikirjastopäivät Lahden pääkirjastossa 15.5.2012, Lahoma


Parikka, Jussi: “Media Matters as Ecology” keynote for the Digital Culture summer School, University of Turku, Pori (via Skype), 22/8/2012.


Salmenniemi, Suvi: “Gender, Class, Emotions and Embodiment at the Everyday”, a session organized for the 3rd Power and Difference conference, Tampere 2012 (together with Dr. Eeva Luhtakallio), with a presentation “Self, Emotions and Capitalism in Russian Self-Help Technologies”.


2013


Gligorijevic, Jelena: Lecture Fieldwork Methods in Music Research, Winter Semester 2013, February 4-18


Gligorijevic, Jelena: Spring School, PPCS and MUTO’s joint seminar, University of Joensuu, May 13-14, 2013: “The Points of Convergence and Divergence between the Global and Serbian World Music Discourses”


Gligorijevic, Jelena: Studying Cultural Memory, PPCS and MUTO’s joint seminar, University of Turku, March 12, 2013

Gligorijevic, Jelena: Spring Seminar, PPCS, Progress Report, Turku University, May 2-4, 2013


Johnson, Bruce: Course: A Cultural History of Sound, Åbo Akademi
Johnson, Bruce: One of three international leaders (with Sara Cohen and Claudia Gorbmann) for the Research Clinic ‘Studying Cultural Memory’, Turku 13–15.3.2013.

Kallioniemi, Kari: esitelmä IIPC-research clinicin filosofia, IIPC-research clinic 1, Sirkkala, Historian, taiteen ja kulttuurintutkimuksen laitos, Turun Yliopisto, 5.4.2013.


Kärjä, Antti-Ville: course on Popular Music Studies, University of Helsinki, Jan-Feb 2013

Kärjä, Antti-Ville: course on Music in Audiovisual Media, University of Helsinki, Mar-Apr 2013 & Nov-Dec 2013
Kärjä, Antti-Ville: course on Popular Music History, Metropolia University of Applied Sciences, Jan-May 2013


Kärki, Kimi: Kulttuurintutkimuksen VI päivät, ”Totta ja tarua – Truths and Tales”, Lapin yliopisto 28.-30.12.2013. Paper: ”Transhumanism’s soundtrack”. Also as a Chair in session ”Totta ja tarua”.


Kärki, Kimi: September 2013, a lecture in Cultural History, University of Turku lecture series Tutkimusmenetelmät ja teoriat. Two hours: ”Audiovisuaalisten aineistojen kulttuurihistoriallinen lähilukeminen”


Kärki, Kimi: Music Research Now! University of Turku 8.2.2013. Paper: ”Historicising the Stadium Rock Sound and Staging Technology.” Also as a Chair and responsible organiser.


Mähkä, Rami: Matti Nykänen, a Great Man of Finland – EUPOP 2013, Turku Finland, 2 Aug 2013


Rantakallio, Inka: Member of Nordic Hip-Hop Studies Network. Workshop presentation at the network's seminar meeting at Stockholm University, September 27, 2013.

Richardson, John: “Einstein on the Beach as Neosurrealist Collage and Postheroic Drama”, University of Amsterdam, Einstein on the Beach: Opera after Drama seminar, 5-6 January


Richardson, John: “Towards an Ecology of Close(r) Reading in Popular Music Studies” in Audible Futures session, EUPOP 2013, 1.8.2013

Richardson, John: “The Queer Spaces and Transvestic Sounds of Virtual Band The Studio Killers”. Queer Sounds and Spaces Symposium, Dept, Musicology, University of Turku, 17.10. 2013


Römpötti, Tommi: Youth Road Movie as idealization of middle-class society, EUPOP 2013, University of Turku, 2.8.2013.


Sihvonen, Jukka: 2.3. 2013: Helsinki: elokuvateatteri Orion, esitelmä 'Uusi Kuva – Seminar on Gilles Deleuze, Cinema and Contemporary Moving Image' –tapahtumassa otsikolla ”To Believe or Not to Believe; on Deleuze, Cinema and Thought”.


Sihvonen, Jukka: 8.–10.7. 2013: Lissabon (Portugali): ’The Sixth International Deleuze Studies Conference; the territory in-between'; esitelmä (10.7.) työryhmässä otsikolla ”The Literary Machine of David Cronenberg”.

Sihvonen, Jukka: 12.–13.9. 2013: Leeds (Iso-Britannia): 'European Cinema and Heritage' –seminaarissa esitelmä (13.9.) otsikolla ”On War, Film, and Heritage”.


Välimäki, Susanna: Social and ecological critic in Finnish hiphop music. EUPOP 2013, the PCA Europe annual conference, University of Turku, 2.8.2013.

Välimäki, Susanna: Listening to Transgender Utopia in Boys Don't Cry. Queer Sounds and Spaces, University of Turku, 17.10.2013.

Qvick, Sanna: Close-reading the narration of two interpretations: The Case of “Pessi and Illusia”, presentation in International Gender fraction meeting, MUTO, Turku 18.10.2013.

3. International cooperation

The aim of IIPC is to increase international cooperation through international research projects and researcher mobility. An attempt has been made to promote researcher mobility with the help of the Erasmus programme. The researchers of the popular culture visited from United Kingdom, Australia and the United States in 2012. All the guests lectured and participated in the seminars and researcher meetings.

Additionally, Professor Bruce Johnson visited the department of Cultural History for two months. He taught doctoral courses and participated in the research activities. Johnson was the visiting professor in the department of Cultural History in 2011 and 2012.

The important international partner in cooperation is Popular Culture Association (USA). In 2012, the Second Annual Finland Popular Culture Association Summer School was organized in cooperation with Popular Culture Association (PCA) on the island of Seili 31 May – 6 June 2012. A number of IIPC researchers also participated in the EUPOP 2012, the Inaugural Conference of the European Popular Culture Association (EPCA), of which IIPC Vice Director Kari Kallioniemi and Coordinator Kimi Kärki are members of the board and members of the Editorial & Advisory Board of *Journal of European Popular Culture* (Intellect Press).

**Visiting professors:**

2012

Professor Bruce Johnson, Macquarie University, Australia, 31.3–2.6.
Professor Martin Cloonan, University of Glasgow, Scotland, 26–31.3.
Doctor Catherine Strong, Monash University, Australia, 1–10.11.
Professor Amy Herzog, 26.–29.4.
Professor Andrew Haik Demirjian (Monmouth University), a visiting artist in Titanic Gallery, and a guest of media studies, late May.
Prof. Andrew Nestingen (University of Washington, USA) 10.–14.10.2012

2013

Professor Bruce Johnson, Mvquarie University, Australia, 7.1-16.3.
Prof. Philip Auslander (Georgia Institute of Technology), 5-6.3.2013
Dr. Morten Michelsen, 13-15.3.2013
Prof. Sara Cohen, 13-15.3.2013
Dr David Code, University of Glasgow, Scotland, 16-23.4
Rebecca Coleman, Lancaster University, 22.-27.4.2013
Feona Attwood, Middlesex University, 24.-27.4.2013
Professor Martin Cloonan, University of Glasgow, Scotland, 22.4-6.5
Wojciech Stepień (Karol Szymanowski Academy of Music in Katowice, Poland)
Several visitors related to EUPOP2013 Conference, 31.7-2.8.
Professor Morten Michelsen, University of Copenhagen, 17-18.9.
Prof Stan Hawkins (Oslo University), 15-18.10.2013
Dr Freya Jarman (Liverpool University), 15-18.10.2013
Prof. Caryl Flinn (University of Michigan), 15-18.10.2013
We were also delighted to announce that Professor Michael Drewett (Sociology, Rhodes University, Grahamstown, South Africa) was appointed as the first IIPC Visiting Fellow in the Autumn 2013.

Professor Drewett’s central research area is the politics of popular music and the censorship of popular music in particular. His PhD focused on the censorship of popular music in South Africa during the apartheid era. He has also coordinated a national exhibition on popular music censorship in South Africa (at the National Arts Festival in Grahamstown in 1999) and a subsection on resistance music in South Africa for an exhibition hosted by the Museum of World Culture in Gothenburg, Sweden in 2008 and 2009. He has produced, researched and co-scripted Stopping the Music, a documentary film about anti-apartheid musician, Roger Lucey. It premiered in Copenhagen at the 2nd World Conference on Music and Censorship in September 2002, screened by the Danish Film Institute. It has since been screened at film festivals and censorship workshops worldwide, including: The WOMEX (World Music Exhibition) in Essen, Germany October 2002; the Folk Alliance Conference in Nashville, U.S.A. February 2003; One World 5th Annual International Human Rights Festival in Prague, Czech Republic April 2003; 3rd International Gathering for Freedom of Expression in Istanbul, Turkey in July 2003; the Zanzibar International Film Festival in August 2003; the Durban Film Festival, South Africa October 2003; Freemuse Censorship of Music Workshop in Harare, Zimbabwe March 2005; the Clan-destino Festival in Gothenburg, Sweden May 2005, Wordfest, National Arts Festival in Grahamstown, South Africa in July 2006. He has also overseen the re-release of the anti-apartheid A Naartjie in our Sosatie (1999) compilation CD and compiled a new compilation CD of South African resistance music, Shot Down (2007), working in conjunction with Shifty Records.

Professor Drewett is on the advisory board of Freemuse, an international organization concerned with the freedom of musical expression (http://www.freemuse.org/), he is Chairperson of the South African branch of the International Association for the Study of Popular Music (IASPM) and coordinator of the Cutting Grooves Censorship of Popular Music archive (https://www.facebook.com/pages/Cutting-Grooves/195586047155683). He is presently involved in developing the archive and researching different issues relating to popular music including popular music and war, popular music censorship, politics and popular music in South Africa and issues relating to sex, gender and popular music.

Professor Drewett’s WWW-pages:
http://www.ru.ac.za/sociology/staff/academicstaff/professormichaeldrewett/

4. Science for the society

The expertise of IIPC members is utilised in societal interaction, as public speakers, experts on popular culture and cultural policies, and artistic practices. Members of IIPC have been featured in TV, radio, newspapers, audio records and public artistic performances.
5. Administration

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Steering Group:
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Chair: Keijo Virtanen (University of Turku)
Bjørn Alterhaug (Norwegian University of Science and Technology, Trondheim, Norway)
Feona Attwood (Middlesex University London, UK)
Philip Auslander (Georgia Institute of Technology, USA)
Alf Björnberg (University of Gothenburg, Sweden)
Gary Burns (Northern Illinois University, USA)
Wendy Chun (Brown University, USA)
Martin Cloonan (University of Glasgow, UK)
Sara Cohen (University of Liverpool, UK)
Mia Consalvo (Concordia University, Canada)
Mark Evans (Macquarie University, Australia)
Caryl Flinn (University of Michigan, USA)
Anthony Fung (The Chinese University of Hong Kong, Hong Kong)
Susan Hayward (University of Exeter, UK)
Stan Hawkins (University of Oslo, Norway)
Amy Herzog (Queens College, NY, USA)
David Horn (Founding Director Institute for Popular Music, University of Liverpool, UK)
Shane Homan (Monash University, Australia)
Erkki Huhtamo (University of California, LA, USA)
Mark Katz (University of North Carolina, USA)
Serge Lacasse (Université Laval, Québec, Canada)
Claire Levy (Bulgarian Academy of Sciences, Bulgaria)
Ben Light (Queensland University of Technology, Australia)
M. Eric Maigret (Université Sorbonne Nouvelle, France)
Tony Mitchell (University of New South Wales, Australia)
Ingrid Monson (Harvard University, USA)
Motti Regev (The Open University of Israel, Israel)
Gilbert Rodman (University of Minnesota, USA)
Derek Scott (University of Leeds, UK)
Roy Shuker (Victoria University of Wellington, New Zealand)
Eric Steinskog (University of Copenhagen, Denmark)
Jenny Sundén (Södertörn University, Sweden)
Philip Tagg (University of Montreal, Canada)
T.L. Taylor (Massachusetts Institute of Technology, USA)
Robert Walser (University of California, LA, USA)
Mimi White (Northwestern University, USA)
Peter Wicke (Humboldt Universität, Berlin, Germany)
Liesbet van Zoonen (University of Amsterdam, the Netherlands)

In memoriam
Ray Browne, 1922-2009 (founder of Popular Culture Association, founder and editor of Journal of Popular Culture and Journal of American Culture, Bowling Green State University, USA)
Notes
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