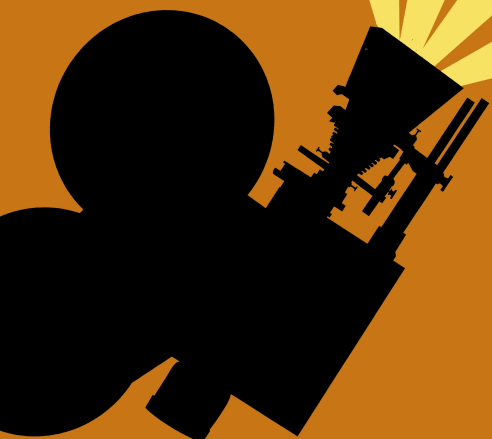


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# Innehåll

Redaktörerna har ordet.....3

**Sofie Bergkvist**

Popstad Lund – när musiken hamnar på museum.....4

**Johan A. Lundin**

“Rock around the Clock”– Låten, filmen, ungdomarna och den svarslösa  
professorn.....9

**Hillevi Ganetz**

Att göra en artist: Genus och etnicitet i en svensk talang-reality.....15

**Jacob Westergaard Madsen**

Populaermusikken på museum.....22

**Sofie Tedenstad Svebring**

Om livet som musikvideonörd och varför jag ägnar mig åt att skapa en  
hel webbportal om musikvideor.....26

**Mikael Askander**

Immigration, Paper Planes, and a Ka-Ching! Understanding Music Videos  
Through the Concept of Iconicity.....30

**Mikael Askander**

Musikvideon som konstverk. Utställningen My Music.....41

Författarpresentationer.....46

## Redaktörerna har ordet

Den skarpsynte märker kanske att vi till detta nummer har ändrat lite i layouten; annat typsnitt och sidutseende är alltså inte en synvilla! Dessutom kan konstateras att ett par av artiklarna i detta nummer är återpubliceringar av texter som tidigare har gått att läsa i de båda volymerna *Intro* och *Coda* (2012 resp. 2014).

Musik kommer sällan ensam. Musik är alltid involverad i andra kontexter och i andra former av uttryck som skapar en helhet. Exempelvis tycks människan i alla tider ha strävat efter olika typer av visualiseringar av musik: när musiken framförs live från en scen, när musiken förpackas i skivans format, med skivomslag; i film och i musikvideor, och i våra dagar på hemsidor och plattformar av olika slag. I detta nummer av *M&STE* har vi lagt tonvikten vid just musikens olika visuella sammanhang.

Hillevi Ganetz tar sig an att diskutera hur TV-programmet *Fame factory* skapade stereotypiska föreställningar om manliga och kvinnliga artister. I artikeln "Att göra en artist: Genus och etnicitet i en svensk talang-reality" framgår det tydligt att de kvinnliga artisterna gavs mindre utrymme att uttrycka sin individualitet. Denna text har tidigare varit publicerad i *Intro*.

När popmusiken flyttar in på museum, ja det skriver Sofie Bergqvist om i sin artikel. Hon berättar om arbetet med utställningen Popstad Lund som öppnade på Kulturen i Lund 2011. Denna byggde på minnen, berättelser, bilder och föremål som samlats in via Facebook. Texten här har tidigare varit publicerad i *Coda*.

Även Jacob Westergaard Madsen riktar blickarna mot musiken som del av museiverksamhet. I artikeln "Populærmusikken på museum" ställer han sig frågan hur det kan komma sig att det i vår samtid växer fram museer och utställningar för en kulturpolitiskt sett marginaliserad uttrycksform. Även denna text har tidigare varit publicerad i *Coda*.

Johan Lundin har letat i byrålådorna och hittat en tidigare utgiven text om låten och filmen *Rock around the Clock*. Här ges en initierad skildring av låtens och filmens effekter i dess samtid.

Sofie Tedenstad Svebring har under ett antal år drivit "Musikvideoportalen" på nätet, och här berättar hon om hur den kom till, och om sin syn på olika typer av musikvideor. Tedenstad Svebring skriver för närvarande också på en bok om just musikvideor.

Mikael Askander behandlar i sin artikel musikvideos väsen, och visar hur musik och rörliga bilder samverkar i skapandet av betydelser. Som huvudexempel lyfts M.I.A:s låt och musikvideo *Paper Planes* fram och diskuteras.

Samme Askander bidrar också med en text om den musikvideoutställning han i tidigare i år besökte på konstmuseet Arken, i Ishøj utanför Köpenhamn. Här stod musikvideos relation till bildkonst och bildkonstnärer i fokus för tematiken.

Läs och njut! Och notera: nästa nummer av *M&STE* viks åt temat "musik och hälsa", med utgångspunkt i 2018 års konferens Musik och samhälle, på detta tema.

Mikael Askander  
Johan Lundin

# Immigration, Paper Planes, and a Ka-Ching!

## Understanding Music Videos Through the Concept of Iconicity

Mikael Askander

During the ongoing 21st century, it is maybe more accurate than ever before in history, to say that we do live in an audiovisual culture. Everywhere this yields. We share information, we socialize, we express ourselves, we experience many different kinds of material and media – and all these ways of communicating are more and more structured and formed audiovisually. In this modern, and today often digitized, mediascape one can spot many different formats of communication, mediations, artefacts and processes: commercials, journalism, television, film, visual phone communication, private/home video recordings, social media, games, VR technologies, education, tools and technologies used in science, art installations, video screens in rock concerts, and much more.

A specific role in the contemporary audiovisual mediascape is to be found in the music video. During the last five decades or so, the music video has developed from functioning mainly for promotional use and/or as pure entertainment, to becoming and be regarded as an artform in itself. One can also sketch an arch of the history of music videos, from the Bob Dylan and D.A. Pennebaker promotion film *Subterranean Homesick Blues* (1967), over the MTV golden years in the 1980's and the early 1990's, up til Beyoncé's visual album *Lemonade*, released in 2016.

In the following presentation I will discuss music videos and the possibilities of using the concept of iconicity when it comes to the understanding of what a music video is and how it functions aesthetically and intermedially. I will discuss iconicity in general in music videos, and present a brief case study.<sup>16</sup>

The presentation is divided into three parts: 1) Music video and some general characteristics, 2) Music videos and iconicity, and 3) An outline for an analysis of the music video *Paper Planes*, by the British pop artist M.I.A. Theoretically I will take my starting points in Lars Elleström's writings on iconicity, in Werner Wolf's ideas on intermediality and transmediality, and in Carol Vernallis' study of music videos from 2004, *Experiencing Music Videos*.

### Music videos

Fundamentally one can capture what's at stake in music videos by asking: What is sold and what is told? Some music videos can be read as stories, other as poems. One must also never

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<sup>16</sup> This article was first presented as a paper at The Eighth International Symposium on Iconicity in Language and Literature, June 16-18, 2011, at Linnaeus University, Växjö, Sweden. A slightly different version has also been published on the author's research blo: *Short Cultures*, at the following: <http://shortcultures.blogspot.se/p/short-cultures-musikvideo.html>.

forget that a music video is both an – intermedially working – aesthetic construction on the one hand, and a commercial promoting something to be bought, on the other hand. A music video is both a commercial and a work of art.

If one should try to define what a music video is, we must see for at least two fundamental aspects: there has to be music, and there has to be moving images. In fact, no words are needed, we can think of instrumentally performed and non-vocal music, and its corresponding video. But practically speaking: a majority of the music videos produced up till today, are videos for and with vocal music.

Another aspect when defining what a music video might be, is the important role played by the music. A music video differs from for instance film soundtracks and traditional commercials in the way music is used to work: in a music video an entire song/composition can be heard. It is also the most common that there is a musical composition recorded first, and then comes a music video as a temporally later stage in the process. Both commercials and feature films can have their music scores added later on, after the visual material is recorded and even edited. Of course, the music is the medially main force in a much more complex and crucial way, than is the case with music in feature films or in commercials.

A music video is an intermedial act of communication: it communicates by fusing together words, images and music, for a medially collaborative production of meaning (-s). Werner Wolf speaks of intermediality as applying to “any transgression of boundaries between conventionally distinct media and thus comprises both ‘intra-’ and ‘extra-compositional’ relations between different media” (Wolf: 13). Music videos can be analysed and understood as both intra-compositional and extra-compositional intermediality: as intra-compositional when collaborations between words, music, and images within the video is in focus, and extra-compositional when for instance the connections between the video and the song in itself is in focus.

Further on, music videos can be understood as expressions of intermediality also when it comes to the *intermedial transformation* from music to audio-visual material. One can also look for *transmediality* in a music video. According to Werner Wolf, transmediality “deals with general phenomena that are – or are considered to be – non-media specific and therefore appear in more than one medium” (Wolf: 14). Wolf gives examples of transmediality, in phenomena such as narrativity, framing structures, etc. (Wolf: 14). In music videos one can, for instance, look for *rhythm*, which can be found in music as well as in the editing of the visual material and in the orally/verbally performed text. Even though the music video analyst Carol Vernallis do not use the concept or the word transmediality, she is discussing the phenomenon many times in her book on music videos, when she for instance points out rhythm as something important in both visuals and in the music in a video (Vernallis: 167-168).

Quite often in music video research, there has turned out to be a lack of taking *the music* seriously enough. As Carol Vernallis puts it: “This absence of close readings results in part from the difficulties associated with analyzing music, particularly popular music” (Vernallis: 209). But, today there are in fact several studies taking the music seriously in analysing music videos (Except for Vernallis, see for instance Nicholas Cook and Alf Björnberg). The problem, as I see it, is that Vernallis might be more than right on this: it is not only difficult analysing music, but also reading music analysis. Vernallis herself on the other

hand, almost completely skips the lyrics in her analysis of Herb Ritts' video for Madonna's *Cherish* (Vernallis: 209-235).

When the intermediality in a music video is in focus, one must realise that it is not a simple question of music, images, and lyrics expressing the same thing in medially different ways; also when images, music, and words are contrasting each other, fighting each other so to speak, there is an intermedially working production of meaning going on.

### **Iconicity and music videos**

The main idea in this presentation is to put forward the usefulness of the concept of iconicity when analysing and discussing music videos.

What, then, is to be regarded as iconicity? Lars Elleström refers to Winfrid Nöth's influential definition of iconicity in language as "form miming meaning and form miming form", and goes on suggesting that iconicity should be thought of in a wider sense, also as functioning in terms of "meaning miming meaning and meaning miming form" (Elleström: 60-61). Elleström also wants to put emphasis on iconicity as a phenomenon working not only in language, but also in visual and sounding communication (Elleström: 61). I think we could say that if a process of miming is at stake, *we can actually define iconicity as something miming something (else)*. When something is miming, this something is a sign trying to resemble something else, which might be an artefact, a physical phenomenon, an emotion or an idea – and/or relations between these.

The miming something is the sign, and the sign is miming the object. The iconically working sign can be described as *image*, *diagram* or *metaphor*. I would like to underline that this terminology can be misunderstood as regarding only visual communication, but it aims for all the media forms, which Elleström points at. The image is a sign, which resembles its object to a very high degree; a diagram is a bit less similar to its object, and a metaphor parallels and shares only certain traits with its object (Elleström: 64, 66). Elleström describes these categories as not qualitatively separated, but rather as a continuum; a sign can function more or less iconically (Elleström: 64). Even though my presentation here mainly is focused on the music video as a multimedial and an intermedial message or "text", I totally share the perspective on iconicity as fundamentally taking place in the beholders mind, where and when the "text" meets the mind. Iconicity is a cognitive category: it occurs, it is discovered, when one is experiencing it (see for instance Elleström: 61-62, and 65).

So, when it comes to iconicity, something is – more or less – miming something else. Here, miming is not only a question of mimetically depicting something, but also a question of representing and standing for, etc. (Elleström: 60).

In music videos, one can find many different forms of iconicity. First, it can be found in each of the different forms of media involved in a music video. We can spot iconic relations and processes in the visual material, in the music and in the lyrics. Second, we have to deal with the intermedial iconicity occurring when the visual, the verbal and the audible dimensions collaborate or contrast each other in producing meaning – which quite often is about miming this or that phenomenon in question.

Let me point out some of the fundamental ways in which the different media can work iconically:

### **Moving images**

Moving images can iconically depict real life (objects, persons, etc.). Moving images may also – in a music video – be set out to iconically mime the music and what is being expressed verbally in the lyrics.

The visual material in a music video most often consists by heavily manipulated images. These are to be characterized as weak or strong diagrams, when speaking of their iconically functioning representations. Important here is also the possibility of using animated images, and cartoons, partly or in total in a whole music video; examples can be drawn from videos with Gorillaz (their video for the song *Clint Eastwood*, for instance) and Madonna (The video for *Music*), to mention a few (these videos are available on YouTube).

### **Music**

Music can be composed, arranged and performed to mime sound, emotions or other aspects of real life. Music may also mime what is being communicated in the videos visual material and in its lyrics.

When speaking of music miming something else, there must be at least one distinction to be made: Music can mime real things/moods/sounds/actions/relations etc., but also conventionally constructed ideas about this or that phenomenon. Music must be understood as a diagrammatic iconicity, according to Elleström (Elleström: 68).

Carol Vernallis discusses iconic interrelations between music and visual experience and images. For instance, bass lines might suggest darkness, or a saxophone playing can – of course depending on the context in question – be associated with male sexuality (Vernallis: 209-235). Gestures, emotions, and distances are other possible “objects” which a certain piece of music can be said to mime.

### **Sounds (That are not primarily music)**

Sounds that are not primarily music can mime aspects and objects etc. in real life. They can also mime aspects appearing in the visual material and/or appearing in the words in the song.

A recorded sound, external to the song and the music as it was recorded from the beginning, is quite a common feature in music videos. By this I mean sounds that are not included in the original composition, recorded before the music video is to be created. It is of course also, and as we shall see in the M.I.A. video, common that sounds of different kinds are sampled and used in and as music.

### **Words**

Words can onomatopoeically mime real life sounds. Words can also – onomatopoeically – mime aspects in the videos music, sounds, and visual material. Words can be visually represented, written or printed as part of the visual material. It may be arranged iconically, visually miming what is being said verbally in the words in question.

Using words for more than “just” verbal language semantic purposes is common when it comes to songs. A singer can sing sounds as well as words. Some words are onomatopoeic, and they – by definition – mime some aspect or object, iconically.

So, when it comes to these four kinds of media material in a music video – moving images, music, sounds, and words – what I am trying to say here is that an iconic representation in of



the media can mime something inside, present in the other media material in the video, or something that is outside of the music video, and not present in the other media material. It is quite usual, I mean, that in music videos many of the above mentioned forms of iconicity is at hand at the same time, collaborating or contrasting each other to iconically communicate what is to be communicated. Let me now turn to a closer look at a music video, a video in which some of these characteristics are present.

### **M.I.A. – Paper Planes**

In a concrete example I will point out the above-mentioned dimensions of music video iconicity. This is done with Carol Vernallis' idea on analysing music video in mind: she puts forward the case study as the best method for analysing music videos in general (Vernallis: 209-210).

My chosen example here is the British pop artist M.I.A. and the video for her song *Paper Planes*. The song first arrived on the album *Kala* (2007), and was released as a single early in 2008. The official music video was released in December 2007, directed by Bernard Gourley. Later on the same year, another officially released music video saw the day of light in 2009: the video made for the song and for the promoting of the oscar winning film (and its soundtrack) *Slumdog Millionaire* (directed by Danny Boyle). Here, I focus on the official music video for the song, and not the *Slumdog Millionaire* version.

The piece of music is one of M.I.A.'s most melodic recordings ever, and can, genre-wise, be described as mainstream pop, with a light melodic structure built up around the sampling of the rhythmic figure from The Clash's song *Straight from Hell* (1982). That musical intertextual source text is also about immigrants and the problematic forms of meetings between culture, to put it mildly: it is about USA military interventions in Vietnam. M.I.A. has most likely used The Clash's song not only because she likes the rhythm and the music in itself, but also because of the ideological implications: the deeply problematic approach towards other cultures and nationalities that is embedded in USA military aggressions as well as in its immigration policy.

Both the music and the lyrics are repetitive to a high degree, but it develops through the three and half minutes it runs, and is not obviously perceived as static. From the instrumental intro phase, over the vocal verses, to the chorus first sung solo by M.I.A., and when repeated sung also by the choir. In the last third of the song there is also a part with M.I.A. rapping or rather talking. The song ends instrumentally as it starts, laying bare that above-mentioned figure from The Clash's *Straight from Hell*.

When it comes to the lyrics, the song is about immigrants and their problems and possibilities of making a living in a new culture and a new country. When released, both the song and the video was paid attention to, and criticized for its perspectives on terrorism, immigration, and criminal behaviour ([http://en.wikipedia.org/wiki/Paper\\_Planes](http://en.wikipedia.org/wiki/Paper_Planes)).

It is interesting to note that both the music and the visual material in the video must be described as anything else but provocative or disturbing. This is catchy mainstream pop. But combined with some of the sounds and the lyrics, that changes.

### Iconicity in the music video *Paper Planes*

In the video there are many iconic “mimings” to be found, both visually and in the audible dimension. In the following I will point out a few examples.

First of all, there are images depicting real life phenomena from everyday life in a big city. The artist is visually placed in these settings, as the narrator, telling her story when singing about the city and the people in it. The voice, the “I” of the song can be interpreted as both an immigrant who has a tough time getting by in a new culture, and a person producing illegitimate VISAS for illegally incoming immigrants. The opening of the lyrics goes like this (and see appendix for entire lyrics presentation):

I fly like paper, get high like planes  
If you catch me at the border I got visas in my name  
If you come around here, I make 'em all day  
I get one done in a second if you wait

The title of the song is also a metaphor for these illegitimately produced VISA documents and now and then in the video lots of paper planes, real or digitally created, can be seen flying in over a big cityscape ([http://en.wikipedia.org/wiki/Paper\\_Planes#Music\\_video](http://en.wikipedia.org/wiki/Paper_Planes#Music_video)).

Verbal elements from the lyrics of the song are not visualised in the video. Only the song, orally performed, delivers the verbal dimension in the video, and there is a problem, now and then, deciding what words are actually expressed. On the Internet there are many sites suggesting how to read the lyrics, or rather: what words are there, in the lyrics performed by M.I.A. Taking a look in the booklet for the CD *Kala* doesn't make it much clearer: here one have to deal with a registration of the lyrics both visualised in the form of images, or visual graphic symbols and words/verbal signs:



*From the M.I.A. album Kala (2007), CD Booklet, page showing the lyrics to the song Paper Planes. Booklet design by M.I.A. (artwork), and Carri Mundane and Steve Loveridge (additional graphics).*

The visual graphic signs in the booklet replacing, for instance, the words “shoot you” or “kill you” in the chorus are four small images of machine guns. In the audible dimension this visual iconicity has its similar sounding equivalent: we hear the sounds of a gun shooting (four times), instead of hearing the artist sing “shoot you” or “kill you”.

So, let me get back to the video. Another commonly featured visual iconicity in the video is to be seen when M.I.A. is singing certain words and at the same time iconically – physically – mimes planes flying, a person running away, and gun shooting; these movements are all performed where she is seen dancing. In these scenes, she becomes an iconic sign bodily and physically miming what is verbally mentioned in the lyrics of the song. Here, the film medium is of course iconically depicting M.I.A. doing all this. In the first case we may describe the mimings as iconically weak diagrams, but in the second (the film recording and the showing of the artist) we should speak of a strong diagram, according to Elleström’s model (Elleström: 66).

Further on in the video, there are also sounds depicting real life phenomena; here the “ka-ching” sound referring to or miming the opening of a cash register; and the sounds from a weapon/a gun. These sounds are parts of the music, and *not* external to the song, only existing in the video.

So far I have pointed out examples of iconicity from medially isolated aspects, sounds, images, etc. But this is just a pedagogical fiction most of the times – quite often, if not always, in feature films, commercials and music videos one can also easily spot lots of intermedially working expressions of iconicity. For instance, in the *Paper Planes* video, M.I.A. is iconically depicted dancing. Her dancing movements are in themselves iconically representing, for instance, guns and shootings, or in another scene flying. And when it comes to the shootings, these are also at the same time iconically represented by the sounds of them, recorded here. This goes for the cash register as well, both visually and at the same time audibly represented.

Another interesting aspect in this video is to be found in the concept of paper planes. Here it stands for lots of things, mediated in many different ways. In the beginning of the video we can see paper planes represented visually flying in over a big city by night. The video ends with paper planes depicted flying along the streets of the big city, New York it seems to be. Further, we also hear M.I.A. singing the words “paper” and “plane”, but as a matter of fact, never “paper planes”. The paper plane (-s) becomes a metaphor, both in the lyrics and visually, standing for immigrant’s illegally produced VISA documents (see: [http://en.wikipedia.org/wiki/Paper\\_Planes#Music\\_video](http://en.wikipedia.org/wiki/Paper_Planes#Music_video)).

The paper planes visually depicted in the video, standing for illegal immigrants streaming into a new country – in this moment these planes become a metaphor, the iconically weakest form of iconicity (Elleström: 66). The number of planes and their movements, moving in over and into a city by night – there we have the similarities. A plane is of course associated with travelling in one way or the other.

Another, and an iconically stronger, sign standing for the incoming immigrants is shown and voiced in the chorus of the song, and the scenes showing M.I.A. and her friends (her choir members) walking down the street singing the lines of the song’s chorus (“All I wanna do is / take your money”). The artist and her choir functions as a staged metonym, a part for the whole. They are symbolising all the immigrants the song is about. This is – when

thinking of immigrants – definitely a stronger form of iconicity than is the paper planes discussed above. Here we have a number of people, standing for a number of people, both seen and heard as a crowd. If the paper planes are thought of as a metaphor for the VISA documents the paper planes must be regarded as it stronger as iconic metaphors, compared to if they are to represent immigrants.

A consequence of many music videos is to be found in what is labelled *controversy*. This works of course not by chance, quite often the controversy is planned, aiming for publicity around the artist, the song and the video. *Paper planes* was soon after it was released criticized and thought of as a controversial music video, or a music video with a controversial message: it was by many people seen as a proclamation for illegal immigration into USA ([http://en.wikipedia.org/wiki/Paper\\_Planes#Music\\_video](http://en.wikipedia.org/wiki/Paper_Planes#Music_video)).

It is interesting to think about WHAT is actually stirring up the emotions in this song and music video. I would say that it is probably about some passages in the lyrics (“all I wanna do is take your money”, and “some I murder”) and the sampled sounds (of gun shots) in the song. The visual material of the video is hardly to be thought of as controversial, although this is otherwise common when it comes to creating controversy through a music video, nudity and/or violence – often combined with a religious theme – is probably the most common aspects in this context.

In the video for *Paper Planes* the viewer-listener can not see a weapon, nor violence or nudity or even any signals to sex. But here are violence iconically pointed at, in what one can here. We hear the combination of gun shootings and cash register sounds, which is easy to associate with robbery and killing. In one part of the song, M.I.A. is actually singing, “Some I murder, some I let go”. This combined with the quite obvious ethnic dimension in both the song and the video open up for the controversy. At the same time, though, what one mostly think of and remember from the music video I would say, is its quite traditionally performed and arranged mainstream pop, and its not so controversial depiction of everyday life in a big city.

To sum up: using the concept and the discourse of iconicity seems to me to be a fruitful and a necessary way of coming to terms with the music video as an intermedial art form. There are stronger and weaker forms of iconic mimings of this or that in a music video, in all media involved. And not only so, the differently mediated signals do collaborate in producing meaning, even when they are contrasting each other. This is also true for iconicity, or should I say, iconicities, in music videos.

\*

One might wonder what the music video is up to, where it’s heading, in the digital age of our audiovisual culture. The “death of the music video” has now and then been declared, and all the times so far, it has turned out to be false. The music video will live on, for a long time, though in ways, places, and formats differing from what yet has been seen (and heard).

Carol Vernallis points out a few aspects of the music video in digital contexts, both when it comes to production circumstances, and to questions about how the viewers/listeners today make use of music videos in ways differing from those in, say, the 1980’s. For instance, the digital media technologies have made all media use more mobile,

today independent from where or when to experience the material in question. One must also see the fact that not everything in terms of being digital or online, is new. Many of the solutions of today was also possible once upon a time, though not that easy to achieve.

So, the music video is definitely still – in the 2010's – worth paying attention to, still worth taking seriously, and still worth of being the object of study in focus for interpretations and examinations – from many different perspectives.

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Gorillaz: *Clint Eastwood*, directed by Jamie Hewlett and Pete

Candeland, 2001 <http://onlinemusikvideos.com/2677-gorillaz-clint-eastwood.php>

M.I.A.: *Paper Planes 1*, on [www.youtube.com](http://www.youtube.com) (Official music video), directed by Bernard Gourley, produced and released 2007

M.I.A.: *Paper Planes 2*, on [www.youtube.com](http://www.youtube.com) (Soundtrack for *Slumdog Millionaire* music video) M.I.A.: *Paper Planes 3*, on [www.youtube.com](http://www.youtube.com) (Lyrics based video)

**Films referred to:**

*Slumdog Millionaire*, directed by Danny Boyle, 2008

**Appendix: Paper Planes, lyrics by M.I.A. (2007)**

Here presented as sung in the song (transcription by me, with some help from different lyrics presentations on the Internet, and from the booklet to the CD *Kala*).

I fly like paper, get high like planes  
If you catch me at the border I got visas in my name  
If you come around here, I make 'em all day  
I get one done in a second if you wait  
[x2]

Sometimes I think sitting on trains  
Every step I get to I'm clocking that game  
Everyone's a winner, we're making our name  
Bona fide hustler making my name  
[x2]

All I wanna do is (BANG BANG BANG BANG!) And (KKKAAAA CHING!)  
And take your money  
[x4]

Pirate skulls and bones  
Sticks and stones and weed and bombs  
Running when we hit em  
Lethal poison for the system  
[x2]

No one on the corner had swagger like us  
Hit me on my bunner prepaid wireless  
We pack and deliver like UPS trucks  
Already going hell just pumping my gas [x2]

All I wanna do is (BANG BANG BANG BANG!) And (KKKAAAA CHING!)  
And take your money  
[x4]

M.I.A.  
Third world democracy  
Yeah, I got more records than the K.G.B. So, uh, no funny business

Some some some I some I murder  
Some I some I let go  
Some some some I some I murder  
Some I some I let go

All I wanna do is (BANG BANG BANG BANG!) And (KKKAAAA CHING!)  
And take your money  
[x4]

## Författarpresentationer

**Mikael Askander** är docent i intermediala studier, och verksam som forskare och lärare i detta ämne vid Lunds universitet. Hans forskningsintressen kretsar kring litteratur, poesi, musikvideor, mediehistoria och alla former av populärkultur. Askander ingår i kommittén för konferensen Musik och samhälle, och är också redaktör för *M&STE*.

**Sofie Bergkvist** är utställningsproducent och skribent och producerade utställningen Popstad Lund som öppnade på Kulturen 2011 och byggde på minnen, berättelser, bilder och föremål som samlats in via Facebook. På Kulturen i Lund har Sofie också därefter varit verksam i utställningar om Hasse och Tage och Fokus Sapmi. Vidare har hon bland annat arbetat med Malmö Museer, IKEA Museum, Ystads stadsmuseum och Designmuseet i Toronto. Född 1976 var Sofie syntare på 1980-talet, indiepopare (och lite punkare) på 1990-talet och nostalgisk på 2000-talet. Just nu, år 2018, är några av favoriterna Frida Hyvönen, Regina Spektor och Florence and the Machine.

**Hillevi Ganetz** har spelat och lyssnat på såväl klassisk musik som populärmusik hela sitt liv. Intresset för musik gjorde att hon 1997 skrev sin avhandling i medie- och kommunikationsvetenskap om rocktexter skrivna av tre kvinnor, nämligen Turid Lundqvist, Eva Dahlgren och Kajsa Grytt. Under tre år (2005-2007) ledde hon, med stöd av Vetenskapsrådet, ett projekt betitlat "Genus och populärmusik". Den artikel som publiceras här stammar ur detta projekt. Idag är hon professor i genusvetenskap vid Stockholms universitet och har hunnit med att studera naturmagasin i SvT och analysera den TV-sända Nobelbanketten. Men nu är det ett projekt om #metoo i Sverige som gäller...

**Johan A. Lundin** är professor i historia, verksam vid Malmö universitet och Lunds universitet. Han är dessutom redaktör för *M&STE*.

**Sofie Tedenstad Svebring**, skapare av musikvideoportalen.se, är född 1984 i Värnamo i Småland men bor idag i Halmstad och är aktiv som bland annat musikjournalist och kommunikatör. Sofie har utbildat sig vid Södertörns högskola (journalistik och multimedia) och inom film och skrivande vid bland annat Biskops Arnö Folkhögskola. Sofie har också arbetat med kommunikation åt olika myndigheter. Sofie startade sin första musikvideoblogg för cirka tio år sedan och skriver idag om musikvideor åt bland annat HYMN, Musikvideotoppen och på den egna sajten Musikvideoportalen.

**Jacob Westergaard Madsen** er museumsinspektør ved Arbejdermuseet i København, hvor han er ansvarlig for udstillinger. Han har tidligere arbejdet som museumsinspektør ved RAGNAROCK – museet for pop, rock og ungdomskultur (åbnet i 2016), hvor han var med til at planlægge udstillinger, opbygge forskningssamarbejder og etablere netværk til musikere og musikbranchen. Jacob har en kandidatgrad i historie og socialvidenskab fra Roskilde Universitet (undervejs studier i Contemporary History på Sussex University og Sociologi på Københavns Universitet).