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images thereof, for instance by having the protagonist blow not a traditional wooden fajob horn but a metal one, which is more redundant of a Viking context. Furthermore, Sarno mixes the complex web of gender relations that involves male sexuality in a pre-industrial culture of relatively independent women. Old traditions are combined with modern ones to better fit the changing perceptions of Sweden and its history. Björkín suggests that hardcore pornographic aesthetics are perhaps what is needed in order to reveal the consequences of urbanization and modern tourism, environmentalism, the revival of folk culture and nationalism.

In a section devoted to 'Obscenity and Censorship', controversies and censorship are discussed from different vantage points: that of a pre-legalization era, in Tommy Gustafsson's essay "Illegal Screenings of Pornographic Films for Public Audiences in Sweden, 1921-1943", as well as that of the 1960s and its crucial debates and public inquiries into film censorship and freedom of speech. Gustafsson examines a phenomenon that has hitherto received little scholarly attention: the semi-public, after-hour screenings of illegal pornographic films in movie theatres and the informal distribution system connected to them. His primary material consists of three court cases, from 1921, 1931 and 1943 – a rather rare corpus, as pornographic screenings were seldom reported to the authorities. Nevertheless, the semi-public screenings were less protected from the forces of order than the private, closed setting of stag parties in which upper middle class men had previously viewed pornographic films. With the move from private settings to semi-public venues, the producers, distributors and exhibitors of the illegal films became more vulnerable. Significantly, Gustafsson notes, they were lower class and working class, just like the audience in these public venues. His analysis of the court cases reveals a clear societal rejection of pornographic films. Yet, at the same time, the screenings of such films were an 'open secret', and thus tolerated at some level. His study further suggests a change in attitude during the studied period, as the sentences got milder with time. Gustafsson reads this development as a foreshadowing of the sexual revolution in the 1960s.

Lena Lennenhed's essay "491 and the Censorship Controversy" addresses the debate around Vilgot Sjöman's controversial film and its impact on the legalization of film censorship. She shows how the 491 debate was one of the reasons the authorities commissioned a public inquiry into film censorship in 1964. The report proposed that censorship of films for adults be abolished, which was however not realized until 2011. Nevertheless, censorship practice changed considerably after the debate sparked by 491, and the boundaries of what could be depicted in films were pushed. Elisabet Björklund also discusses the 1964 public inquiry, as well as the inquiry in 1965 on the boundaries of free speech, in her chapter on "The Limits of Sexual Depictions in the Late 1960s." Björklund examines what was understood as pornographic, and what kinds of sexuality were considered problematic in the films reviewed by the National Board of Film Censors between 1965 and 1971. She convincingly demonstrates that the path towards the liberalization of Swedish films involved a number of negotiations of what was acceptable or not in filmic representations of sexuality. Drawing on Gayle Rubin's concepts of the 'inner circle' of 'good' sex versus the 'outer limits' of 'bad' sex, Björklund demonstrates how sexual liberalism regarding film was valid only for what was seen as 'good' sex. This excluded representations of sex, as well as of BDSM sex, while portrayals of sexuality connected to love and equality were increasingly accepted even as they became more graphic. Björklund makes the important point that even after the legalization of pornography in 1971, depictions of sex could be controlled through censorship: representations that were considered 'brutalizing' or 'harmfully exciting' would be censored. Björklund thus challenges the idea that liberalization of film censorship in Sweden was a straightforward process.

Swedish Cinema and the Sexual Revolution debunks myths about the origins and the evolution of the notion of 'Swedish sin' that is linked to a number of Swedish films depicting sensuality and sexuality, from art film to exploitation cinema. The anthology's wide range of analytical perspectives and material results in a collection that provides a nuanced portrait of the sexual revolution in and through Swedish (and Swedish) cinema, both in Sweden and in the United States.

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Peter Simonson & David W. Park (eds.) The International History of Communication Study Routledge, 2016, 538 p.

The edited volume with 23 contributions by authors from diverse national backgrounds is an ambitious project. With seven sections addressing "New Theories", "Transnational Organisations", "Europe", "North America", "Latin America", "Asia" as well as "Africa and the Middle East", the editors aim not only to present an inclusive and comprehensive representation of the study of communication as a field but also to break with old stereotypes and dominant ways of writing its complex history. Each of the sections is introduced with a short note presenting the main arguments and many chapters include sections with further readings beyond the referenced literature, contributing to the richness of the collection.

The book is thus not only ambitious in its sheer size – 527 pages – but also in its scope and aim of reviewing the field of communication history. The editors argue that 'the collection offers genealogies of our presents, charting flows and transnational interactions mediated through institutions, individuals, networks, texts, and broader geopolitical landscapes over the past century' (p. 8). Following a mainly regional division, most of the chapters develop a history of the communication field by considering key people, institutions such as departments and schools, funding bodies, as well as professional associations and concepts from a primarily national perspective. At the same time, many of the chapters show border crossings and the international character of the field. In that sense, the contributions in many ways apply the suggested theoretical approach of histoire croisée developed by Maria Lølblik and Stefanie Averbeck-Lietz in the chapter 'The Transnational Flow of Ideas and operationalise the entanglement of ideas, biographies and institutions.

While I was working on this review, I attended a research seminar on the history of software. The speaker suggested the notion of cultural techniques (Siegert 2013, Winthrop-Young 2013) for bringing together discussions on materiality, practices as well as signs and text into the historical analysis of software. Using the example of business games, he suggested that practices often preclude discourse. In this case, that meant that the business games of the 1950s and 1960s brought playful aspects to the field of management, predating changes that Luc Boltanski and Eve Chiappello addressed in the New
Spirit of Capitalism in the 1970s (Boltanski & Chiapello 2005). If we draw a parallel to the International History of Communication Study, one could argue that doing communication research as a practice exists before the discourse on how the field of communication evolved is produced. The book is thus an attempt to reflect not only on the field of communication, but also on the practices of doing historical research. The introduction addresses this meta-analytical aim as “A History of Histories of Communication Study” (p. 3). Similarly, the two chapters by Löblich and Averbuch-Lietz as well as that by Aschraft and Simonson in the ‘New Theories’ section present theoretical approaches to writing history and address flaws of earlier approaches. The second section addresses ‘Transnational Organizations’ as central agents in the field’s development. The subsequent sections are dedicated to regional histories. The strongest and most interesting part of the volume are the chapters that transcend regional divisions, presenting truly transnational attempts of history writing. The structure focusing on regions has the effect of reproducing old divisions within the communications field in particular because often marginalised countries are gathered in the very back of the book while European and American histories are placed centrally. At the same time this regional division is difficult to uphold, since many of the chapters address figures, institutions and concepts that transcend or move between regions. For example, Elisabeth Klaus and Josef Seethaler’s chapter entitled ‘Crossing the Borders: Herta Herzog’s Work in Communication and Marketing Research’ could have easily been placed in the section on Europe. Similarly, the chapter by Chunfeng Lin and John Nerone on the role of Wilbur Schramm in the development of communication studies in China speaks to developments of the field in North America. Other concepts and scholars are similarly presented as moving between different regions. In that sense, the organizational principles maybe as well have been ‘institutions, individuals, networks, [and] texts’ (p. 8) moving from an international towards a transnational approach of the history of communication. This also addresses a second challenge that the book faces. Its ambition to write the history of communication study in the singular that the title suggests does not do justice to the rich multiplicity of histories gathered in the volume. While publishers often push authors and editors towards certain formulations when it comes to titles, this issue could be addressed in the introduction.

Interestingly, the book argues for the broad and interdisciplinary character of the rather young field of communication studies. At the same time, all of the 24 contributors – with one or two exceptions – have their disciplinary base in communication departments of various kinds. This is an indicator that the field has reached stabilization with academics being exclusively trained and working within communication studies, but it also opens up the question of who is allowed to write the history of the field as such and what parts of the history are still excluded, not only in terms of marginalised people, concepts and institutions, but also in terms of transdisciplinary border crossings. I am now hoping for a new volume that presents the interdisciplinary history of communication study that shows more clearly the history of different disciplines influencing the study of communication and how interdisciplinary the field is today. As a side note, from a Nordic perspective it is interesting to see Kaarel Nordenstreng emerging in many of the chapters as both an agent who had a strong impact on the development of the field and also as its chronicler, who is very much aware of the importance of writing a history of the discipline. I hope we do not have to wait too long for an analysis of Kaarel’s role in the development of the field. In conclusion, the short section introductions, the theoretical and transnational sections as well as the regional sections and in addition the accessible style of most of the chapters makes this volume a very rich resource for advanced students and scholars with an interest in the history of the communication studies field. The volume reflects the breadth and richness of the field, while remaining very specific and specialised in its scope, which is a difficult task to master.

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References

Book Reviews