

The Internet in Norway

Dissemination and Use

PER HETLAND

Media-Technological Dramas: The Internet Meets the Public¹

In our day and age the general public usually meets new communication media through the old and well known mass media. There the new media are interpreted, dramatised and given content. It is therefore instructive to follow a new medium in its embryonic stage, because in this stage of its development there arise many understandings or also misunderstandings, as McLuhan chose to say. Of the new media the Internet is perhaps the one that most clearly illustrates this situation. Thus the presentation given by the mass media will perhaps over time be experienced as a dramatisation of possibilities and problems. Selected aspects of the new media are problematised. Others are under-communicated or are not registered at all. The success of the Internet might therefore just as well stem from the fact that the actors around the Internet have been good at communicating certain attractive or challenging visions of the possibilities of the Internet rather than from the “superior” technological properties of the Internet. At the same time news of the Internet might just as well be representations of what the “media society” believes people like to read, rather than an adequate description of the Internet. Exotic events may be emphasised. More trivial and perhaps more important properties may remain unknown to the public. The established mass media in this way include the public in the processes of interpreting, inscribing and transcribing when it comes to understanding the new communication media.

It has been claimed that the Norwegian press does not have much space for more professional science and technology communication (Eide and Ottosen 1994). Traditionally science and technology communication has been understood within an enlightenment tradition. It has been those with expertise who were to communicate knowledge to the general public via the different mass media. However, much of the communication of research and technology that takes place via the mass media has other frames of reference than the conventional enlightenment tradition. The attempts of the world of advertising to communicate research and technology are an example of this. In this connection it is important to draw a distinction between the communication of research and the communication of technology. The communication of research has as a rule a weaker connection to commercial interests than is the case for the communication of technology. In addition the communication of technology has strong allies among the public in the form of different groups of technology users. One may thus experience a greater diversity of “publicising actors” within the communication of technology than within the communication of research. Often these publicising actors appear in roles that make it difficult for the public to identify on whose behalf they are “speaking”. Technology enthusiasts or “zappers” can for instance be used more or less systematically by technology producers and marketers to get user feedback on the products and to promote the same products. When new media technology is being introduced, the established “media society” forms an important collection of stakeholders. The same actors therefore wish to participate when new media maps are to be drawn. The story of the Internet years 1995-97 is thus also a story of how old media actors accommodate to new media.

Department of Media and Communication, University of Oslo, Box 1093 Blindern, N-0317 Oslo, per.hetland@intermedia.uio.no

In 1973 Norway was linked to one of the Internet's predecessors, ARPANET. However, between 1973 and 1990 the networks that were going to be the future Internet were mostly used for communication between different research institutions. In the middle of 1990s several companies started to market Internet-access for the general public and in 1995 the Internet was put on the public agenda in Norway. Three years later, in 1998, Norway was number 3 in the world when it came to Internet access. The popularising by the mass media of the new media technology had been central in the work of setting this agenda. At the same time the agenda of the mass media was closely connected with the public agenda. If we look more closely at agenda-setting research, we can see that the first level of agenda-setting research was concerned with how the media give prominence to some issues rather than others, so that they affect the public's understanding of what are the important matters on society's agenda. The second level of agenda-setting research is more concerned with how the media give salience to certain attributes, so that the media affect the public's understanding of what are important aspects of the questions that are put on the agenda (McCombs, Shaw, Weaver 1997). In studying how the Internet has been put on the agenda, I shall exploit both the perspectives mentioned, that is to say how the Internet has been emphasised as an important new medium of communication and which aspects of the new communication medium have been emphasised. The stories of the Internet as they have been told in the Norwegian press are therefore central to this study. Spigel has previously done a parallel study of how the introduction of television was represented in magazines of different kinds (Spigel 1992). A premise for her study was that new media are introduced to the general public through old media, and an analysis of the magazine representation would therefore say something about which agenda television was put on.

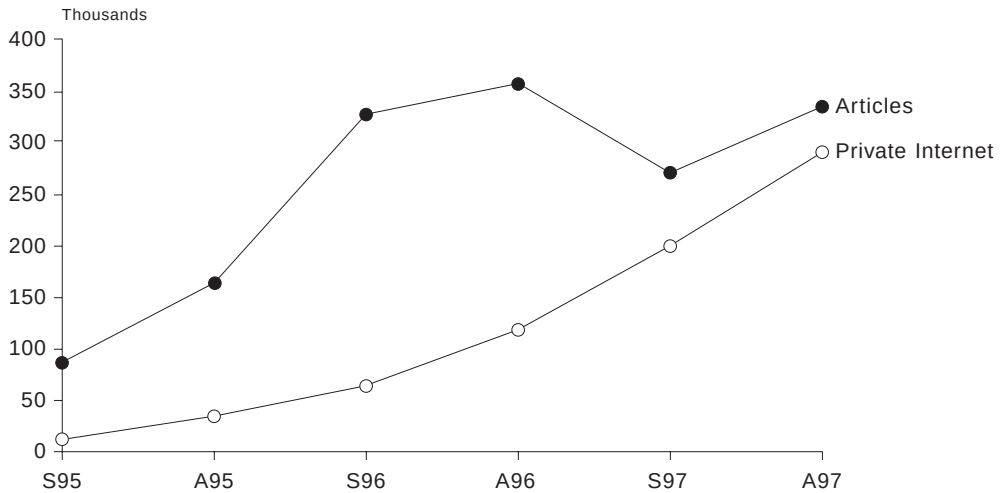
In agenda-setting research the agenda of the media is seen as the independent variable, that is to say the cause variable, while the public's agenda is seen as the dependent variable, the variable that is affected. This applies both to the first and to the second levels of agenda-setting research. However, the question is not what the mass media, through their stories about the Internet, have done to the public or what the public has done to the stories about the Internet, but rather how the mass media, the public and the new medium of communication have provided the foundation for a co-construct of new understandings, new forms of expression and new

structures in society. In this process of co-construction the power relations between the actors are of central significance. In this context there is a great difference between having influence on a text or on a media technology as a recipient or user, and having influence on the agenda on which the text or media technology has originally been produced (Morley and Silverstone 1990). The coverage of the Internet in the three newspapers² *Aftenposten Morgen*, *Dagbladet* and *Dagsavisen Arbeiderbladet*, together with the growth in the number of households with private access to the Internet, shows how the Internet met the public in the years 1995-1997. See figure 1.

In the same period the Internet to an increasing extent made its mark on parts of the policy agenda. In his annual speech to the nation in 1997 the President of the United States, Bill Clinton, placed most weight on education: "The aim is that all eight-year-olds shall be able to read and that all twelve-year-olds shall have access to the Internet". The aim that "all twelve-year-olds shall have access to the Internet" has been copied in a number of those nations that want to be in "the First Division of the information societies". Goals of this type are often based on notions of the intrinsic properties of technology. These are notions that have clear technology-deterministic features. Through different forms of investment in technology the wish has therefore been to achieve other important societal goals. At the same time there is great uncertainty in political life and in a number of connections the public has therefore been invited to participate in dialogue. The emphasis on the principle of communication for public information work supports this desire for dialogue (NOU 1992:21). For the Internet this has manifested itself in among other things the IT fora⁴ which the former minister Bendik Rugås established, "The IT forum for the elderly" and the "Young people's IT forum".

Within agenda-setting research the focus has been on the three agendas mentioned: the agendas of the media, the public and policy (Dearing and Rogers 1996). It is however not very fruitful to limit the information society's stories to these three agendas. The fourth agenda must be included. The fourth agenda is formed by technology developers, technology producers and their marketing of new products. By way of illustration mention may be made of an advertising campaign in which it was stated that "He is 23, has his own Internet address and eats anxious thirty-year-olds for breakfast". Through marketing they try to enrol the users in their understanding of the possibilities of technology. In this

Figure 1. *Number of Articles about the Internet in the Three Newspapers and the Number of Households (in thousands) with Access to the Internet (half-yearly figures³)*



connection the media play several roles. Two of the more central roles are that (a) they include the public in a process of interpretation, inscription and transcription when it comes to understanding the new communication media, and (b) they promote more or less uncritically the agenda of their sources. This latter role has been described by a number of writers, both with reference to technology in particular (Nelkin 1995), and with respect to PR/marketing more generally (Allern 1997). Michael Callon describes how engineers become “sociologists” through their hypotheses about what other people want and need (Callon 1987, this perspective in the project has been treated in greater depth in Hetland 1997). According to this reasoning a large part of the technology developers’ work lies in stamping new technology with their own interpretations of user possibilities and then working to ensure that the users support these interpretations by making use of the technology. This work means that one has hypotheses about what the users need and what they do not need. After the engineers have done their job, the technology producers transform the engineers’ prototypes into commercial products. In this connection new communication media have been the arena for both an unusual technological “idealism” and the establishment of some of the world’s greatest concentrations of private capital. Bill Gates with his company Microsoft has become an actor with whom even the government of the United States has problems in dealing. At the same time Bill Gates and central technology developers

like Nicholas Negroponte have actively contributed to the information society’s stories, both through their own written presentations and through innumerable appearances, not least for prominent politicians (Gates 1996, Negroponte 1995).

The information society’s stories have been told for the last 25 years with varying actors and degrees of commitment. Since 1995 the Internet stories have renewed the information society’s stories. These stories have been given a wealth of new actors and not least metaphors. What is it that makes the information society’s stories interesting? To this question many different answers can be given, not least because the question touches on so many aspects of societal development. By way of introduction I shall therefore content myself with the general answer that these stories are in an active interplay with the development of society, and that it is therefore not possible to understand the developments in which we now find ourselves without also understanding the significance of the information society’s stories. In order to be able to describe the process of co-construction in a broad perspective, in this presentation I shall first take a closer look at how the public accommodates to the new media⁵ and thus contributes to establishing frames of reference for the interpretation of the information society’s stories, in this case the mass media’s Internet stories, before I describe the inscribed public of the Internet stories. In a forthcoming article I want to take a closer look at how the media and the public inter-act on the development of interpretation repertoires and thus the in-

terpretation of the Internet (Hetland 1999). The popularisation process is in other words a process in which the media and sections of the public inter-act on the content and progress of these stories.

From Technological Repertoires to Interpretation Repertoires

“To be or not to be? That is the question!” exclaims Hamlet in Shakespeare’s famous drama. Clear parallels to this fundamental question (and answer) are to be found when we study how the Internet has been communicated and popularised in the mass media. However, here the question of to be or not to be has become a question of whether you are “on the net” or not. “Net surfers are Norway’s aristocracy of bread-winners. Those who do not use the Internet will fall behind, both socially and in the hunt for the best job”, is what it said in *Dagbladet*. This type of perspective reflects the “magic” properties of the Internet in our hunt for the good things society can offer and it illustrates how the new medium has been communicated and popularised. Inscribed in the Internet stories there are notions of the public as readers. These stories are in other words written for a presumed public. On the other hand large sections of the public have related to the Internet both with respect to the presentations given by the mass media and through practical actions: they have started using the Internet. There are several ways in which to consider the introduction of a new communication medium. A traditional representation has been to link development over time with different theories of innovation (Rogers 1995). Even though it is not a necessary condition traditional innovation theory has a tendency to consider users or the public on the basis of intrinsic characteristics. An example of this is an American investigation⁶ which was reported in detail in the Norwegian media. The title in *Dagbladet* was, as already mentioned, “Net surfers are Norway’s aristocracy of bread-winners. Those who do not use the Internet will fall behind, both socially and in the hunt for the best job”. In the investigation the population was divided into four groups depending on their use of five different media technologies. With this starting point the groups “super-connected” (2%), “connected” (7%), “semi-connected” (62%) and lastly “de-connected” (29%) are introduced. This categorisation is based on different types of communication practice and is as such relatively unproblematic. However, if one looks more closely at what properties one ascribes to the different groups, and what consequences one extracts from this categorisation, the problematic as-

pect becomes clearer. The categorisation is used to describe the information society’s “losers” and “winners” in simple technology-deterministic terms.

The advantage of traditional innovation theory is that it is suitable for a thorough description of personal differences when it comes to the adoption of innovations. The disadvantage is that the theory has only to a slight extent taken account of the fact that communication media represent technology for facilitating communication in and between groups of actors. In other words one has little use for new communication media if those with whom one wishes to inter-act do not have the same access to the medium. If one wishes to understand the distribution of communication media, intrinsic characteristics of users and non-users are of limited interest, as such characteristics tend towards regarding innovation on the basis of the actors’ individual points of view. This approach to new communication media provides little insight into the societal role of the media. What is more interesting is to understand what societal communication relations the media enter into. In purely historical terms the Internet has sprung up from research and teaching institutions. The pioneer users were therefore research and teaching institutions, public administration and the business world – in that order. Seen in this way the distribution of the Internet will also be precisely connected with decisions made in research and teaching institutions, in public administration and in the world of business. Experiences of the medium through organisation-based decisions may again promote a diffusion based on individual decisions.

As an illustration of this 51% of the active Internet group in November 1998 had access to the Internet only through organisation-based decisions, i.e. through job or school, while 21% had access to the Internet through individual decisions, i.e. private access in the home. 28% had access to the Internet in more than one social arena, i.e. both through job or school and in the home. In this connection it is important to be aware that the individual’s connection with the labour market also plays a practical role for the distribution of the medium in the home; 21% of those who had private Internet access had this paid for by their employer. The term “access” is a broad concept that conceals important differences. Membership of society’s forms of organisation through production and reproduction gives different access to arenas for communication as do other economic, temporal and social factors. In addition differences in technological and communicative competence influence the manner in which the individual exploits the Internet. The fact that I

Figure 2. *Access to Internet after Access Point*⁷



nevertheless use the concept of access here is because available statistics are based on criteria of this type.

In earlier studies we have shown how groups of actors on the basis of an extensive *inventory* of communication media pick out a limited *repertoire* in order to satisfy present communication needs (Olsen and Hetland 1989:157). I shall therefore take as a starting point the concept of *technological repertoire* in order purely empirically to describe the choices of communication media that different groups make. The concept of technological repertoire, however, has implications beyond the fact of functioning as a description of the technologies that are adopted. A technological repertoire also functions as a central element in the constituting of “interpretive repertoires” (Potter and Wetherell 1987). My claim is that interpretive repertoires used in order to understand new communication media are intimately connected with the way in which groups among the users are included in society’s forms of organisation. In an earlier study Mowlana tried to develop a broad approach to an understanding of different groups’ participation in society’s arenas for communication. In that connection he draws up two central dimensions: (a) the individual–system dimension and (b) the dimension of face-to-face communication – technology-mediated communication (Mowlana 1984). Along these two dimensions one can imagine different degrees of inclusion in forms of organisation from the most local to the

most international and different degrees of mediated communication from the most personal to the most technology-based. It is nevertheless not the case that users who have the same technological repertoire at their disposal are necessarily included in the same interpretive repertoire. Empirically the foundation is therefore established for a wealth of combination possibilities. Like Klaus Bruhn Jensen one can thus argue that “particular interpretive repertoires may or may not be available to different demographic segments, and the specific combinations of interpretive repertoires with social background variables is, in any event, a matter for empirical inquiry” (Jensen 1995:93). When it comes to the use of new communication media, I shall argue that interpretive repertoires for the Internet are to a very great extent constituted against the background of three central factors: (a) the actors’ participation in society’s forms of organisation through production and reproduction, (b) the actors’ construction of identity through new communication media and finally (c) the socialising processes that are linked to communication to realise different forms of participation in society and to make possible different forms of identity formation.

The concept of interpretive repertoire is used here as a cover term for a number of elements. In developing the concepts of technological repertoire and interpretive repertoire the concept of “technological frames” has been useful (Bijker 1995:123). In contrast to Bijker I have however found it impor-

tant to operate with two concepts in order to distinguish more clearly between the adoption of given technologies and the interpretation and inscription in which one participates with respect to the same technologies. An interpretive repertoire can contain the goals one has for communication, the problems one wishes to solve, and which solution strategies one finds for these. Further interpretive repertoires may contain “local” theories as a basis for decisions; theories within the modernisation paradigm give, for instance, other expectations of new media than theories within the hybridisation paradigm (Hetland 1996:3-4). In the modernisation paradigm earlier forms of communication are replaced by new communication media. The main idea is that new communication media are to replace the need for travel, post etc. Thus the modern society is extended to the most outlying outpost. Closely linked to the modernisation paradigm we find various linear models of innovation. The competing paradigm I shall call the hybridisation paradigm. In this paradigm new communication media can replace earlier forms of communication, but the most important implication of the hybridisation paradigm is however that new communication media create both new forms of communication and more communication. In the hybridisation paradigm technological change is perceived as ecological. Technological change is ecological in the sense that if one removes or adds central factors, the whole system undergoes a change that influences many other factors. Stories within either the modernisation paradigm or the hybridisation paradigm naturally lay down different determinants for how one imagines the development, dissemination and use of new communication media. Other important factors are the importance of tacit knowledge. The latter is not least important in relation to testing procedures, models and criteria for the design of new communication solutions. The users’ communication practice may break with the suppositions that are built into the technology. In this way the users take an active part in shaping and adapting the technology for organisational and individual needs. In this connection technological models and metaphors can be a resource from which both designers and users get ideas (Coyne 1995). As specific user groups gradually emerge, these will be included in some main repertoires. Inclusion is not however a one-dimensional process. Since an interpretive repertoire can have a number of elements, different individuals and organisations will perhaps emphasise the elements differently. The concept of interpretive repertoire has many features in common with what Lindlof calls “interpretive communities”

(Lindlof 1988), but does not presuppose to the same extent that sections of the public are predisposed for the creation of meaning through the same interpretive actions (see also Jensen 1995:91).

Interpretive repertoires are thus constituted when inter-action around a technological object begins. It is therefore necessary to analyse new communication media as a process in which a number of choices are made rather than to consider the choice as having been completed when a given medium is made available. The study of interpretive repertoires requires a qualitative approach. Here I wish first to present an important element in the constituting of interpretive repertoires, i.e. the technological repertoires. Against the background of the users’ practice I have chosen to divide the public into three rough technological repertoires. Having access to a computer means that one has access to installed base. Let us start with a dichotomy based on access to installed base: (a) those who have access to computers at home, at work, at school or in other places, (b) those who have no such access. So far the installed base of personal computers is an expression of how many can relatively easily gain access to the Internet. This group may again be divided into two: those who use the Internet actively and those who are hesitant. Now it is not the case that new technological repertoires replace earlier technological repertoires; elements from earlier technological repertoires will as a rule be included in more recent technological repertoires (cf. the discussion of the modernisation paradigm versus the hybridisation paradigm). With this reservation I shall now outline three technological repertoires for the management of information and communication:

PT-repertoire. The relationship to the “information society” is linked to the mass media as an information channel and well known media such as post and telephone for interpersonal long-distance communication. They do not use personal computers.

IT-repertoire. The relationship to the “information society” is linked to the mass media as an information channel and well known media such as post and telephone for interpersonal long-distance communication. The central information technology is the computer as an advanced calculator and typewriter.

ICT-repertoire. The relationship to the “information society” is linked to integrated information and communication technologies in play and/or work.

To illustrate the recent developments I will for the 1998-survey split the ICT-repertoire into two sub-groups:

WICT-group. The subgroup that mostly use the Internet when it is necessary for their work-performance.

PICT-group. The subgroup that use the Internet as much as possible in both play and work.

This categorisation is based on the users' practice. As long as the Internet years 1995-1998 represent a turbulent phase of introduction, the flow between the different repertoires will be large. If we consider developments in this period, we can describe inclusion in the three repertoires in the course of a three-year period. The tripartite division reflects the individuals' participation in society's forms of organisation through production and reproduction, the individuals' construction of identity, and their socialising processes in a given historical context. The group within the ICT repertoire increased from 11% to 36% in the course of the three-year period, while the group within the PT repertoire was reduced from 44% to 29%. See figure 3.

This means both that the Internet had considerable growth and that at the same time the installed base had a practically similar growth until 1997. It is tempting to assume that growth in the installed base of computers is in part connected with the desire to have access to the Internet. This supposition is supported by responses in the Gallup InterBuss. There is still a potential for further growth in Internet use. In 1998 64% in the IT-repertoire and 35% in the PT-repertoire would have liked to have

access to the Internet. A closer look at the different groups in 1998 illustrates that age is an important factor for the dissemination of the Internet. In the PT-repertoire the average age is 61 years, in the IT-repertoire 42 years, in the WICT-subgroup 34 years and the PICT-subgroup 30 years. The first thing we can therefore assert is that the distribution of IT and the Internet is for the moment very much a question of generation. In fact the generation aspect became more marked in the two-year period. When account is taken of the short period of time, the growth in both installed base and access to the Internet is remarkable. We can therefore see that the attention paid by the mass media to the Internet corresponds to the attention the public paid to this medium by starting to use it. However, the "public" does not only consist of individuals acting on their own behalf; far more important for the diffusion of the medium are the decisions taken by "collectives" such as organisations, firms, schools and public administration. This will be made clear by the next background variable I wish to deal with, namely gender.

Women's "reluctance" when it comes to using the Internet has been problematised in the mass media, in policy documents and in public debate. In purely historical terms one will probably find a corresponding "reluctance" when it came to using information technology in general. In 1997 and 1998 however women and men as a whole had roughly the same percentage access to information technology. As far as more active use of the Internet is con-

Figure 3. The Internet Years 1995-1998⁸

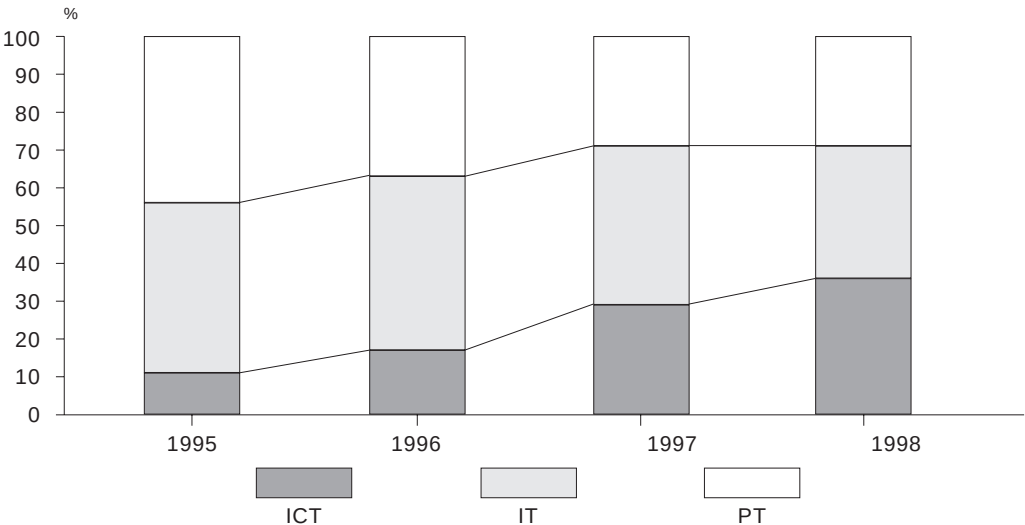


Figure 4. *Age and Gender in each Repertoire*

Age	PT	IT	WICT	PICT
13-29	10	24	41	57
30-44	10	34	36	29
45-59	16	27	18	7
60 +	64	15	5	7
Total	100	100	100	100
N	299	354	258	110
Average age	61	42	34	30
% women	56	60	42	30

cerned, there are nevertheless far fewer women than men who started using the net. This may in part be linked to the fact that for various reasons women are more “reluctant” and more “bound by tradition” than men. However, there is much to suggest that large parts of this difference can be traced back to systematic differences between women and men when it comes to their participation on the labour market. To take just one example: women are over-represented in care work in which face-to-face communication is more important than communication by means of different media. The proportion of women has however increased in the ICT repertoire: it was 28% in 1995, 30% in 1996, 33% in 1997 and 38% in 1998.

The time-space relationship is considered especially important in Norway. An example of this is the fact that 70% of the members of the Norwegian parliament believed in 1996 that investing in IT and the Internet would strengthen rural areas of Norway in relation to urban regions⁹. However, to illustrate the situation I will simply present the distribution of the ICT-repertoire along the rural-urban continuum. Centrality is a measure of a municipality’s geographical position seen in relation to a centre where a higher order of functions is found. Three levels are used in this small analysis based on Standard Classification of Municipalities 1994. The highest level, here called “urban”, includes the six main national cities and/or regional centre and the surrounding municipalities within a defined commuting time. The middle level, “rurban”, includes the 25 towns with a population between 15,000 and 50,000 and the surrounding municipalities within a defined commuting time. The lowest level, “rural”, includes the 50 small towns with a population between 5,000 and 15,000 and the surrounding municipalities within a defined commuting time. The lowest level also includes all municipalities with none of the

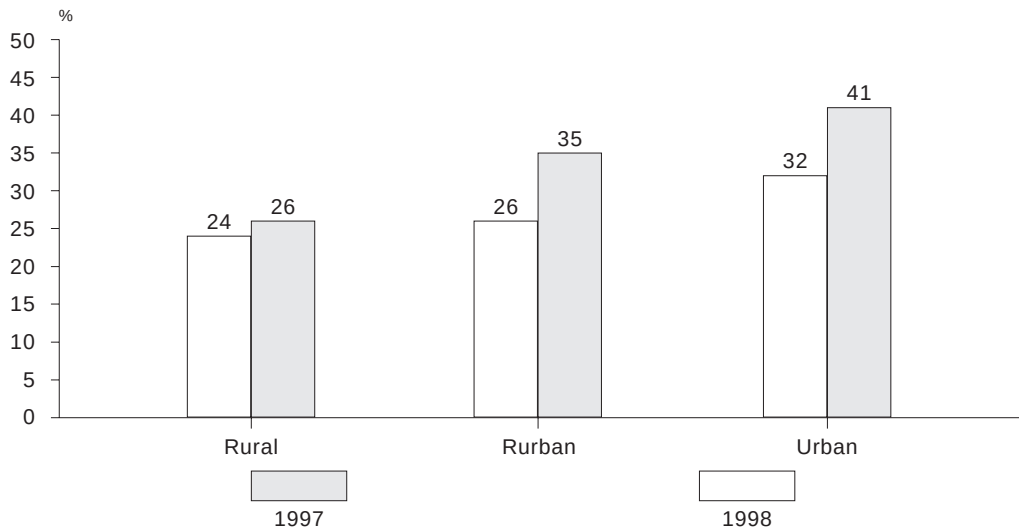
mentioned settlements within reasonable commuting time. If the municipality fulfils the requirements for centrality on more than one level, the highest of these levels applies. So defined, 53 % of the Norwegians are found in the “urban”-category, 25 % are found in the “rurban”-category, while 22 % are found in the “rural”-category (1.1.1998). Figure 5 illustrates the percentage of the ICT-repertoire along the rural-urban continuum.

We see that there is a marked difference between the different categories and that the difference increased from 1997 to 1998. If this is a permanent trait we do not know yet. If one looks only at young people or people with higher education the differences along the continuum are smaller, which indicates that an important part of the difference may be ascribed to differences in general age compositions, and differences in “rural”, “rurban” and “urban” employment systems. As has been mentioned, the interpretive repertoire is constructed when inter-action around a technological object begins. This inter-action presupposes the exchange of information and thus communication. In what follows I shall therefore take a closer look at information and communication systems concerning the Internet.

Information and Communication Systems Concerning the Internet

Certain technologies and certain technological objects are looked upon as being bearers of significant meaning, i.e. they are associated with specific social groupings or developmental features of society. These may be social groupings or developmental features of society that one wishes to identify with, or to distance oneself from, as the case may be. The Internet can be said to have such a meaning-bearing function, for many people made explicit by such terms as the “post-modern society” and “cyber-

Figure 5. *The ICT-Repertoire along the Rural-Urban Continuum*¹⁰



space”. Thus when people express attitudes to a specific medium like the Internet, it is not only the medium as such that they are making statements about, but just as much the social context into which the medium fits. Those who have already included the medium in their technological repertoire will have a predominantly positive view of the medium, while those who are included in other technological repertoires will have a more critical view of the same medium. Attitudes to the Internet therefore tell us something about the extent to which we can expect increasing inclusion in the ICT repertoire¹¹. The investigation shows that the negative group amounts to 4% within the ICT repertoire, 19% within the IT repertoire and 50% within the PT repertoire. The attitudes that have been established will in turn influence what type of information one obtains. Often this information will be used to confirm already established attitudes.

Within a technological repertoire, specific information and communication systems of special relevance to social groupings within the repertoire will

therefore be established. At the same time those outside the repertoire will to a lesser degree participate in the specific information and communication systems. In this way different social groups participate in interpretive, inscriptive and transcriptive processes of a medium based on very different access to information. We find common arenas for information and communication about the Internet first and foremost within the mass media and the social networks. See figure 6.

Those who are included in the ICT repertoire stress job and school as well as special media as their most important source of knowledge about the Internet. Special media in this context include special journals, magazines, periodicals, the Internet, suppliers of equipment and access, and other things. On the other hand large groups within the PT repertoire have the mass media as their most important source of knowledge of the Internet. The fact that job and school and special media are stressed as the most important sources of knowledge for groups within the ICT repertoire does not mean that the

Figure 6. *Most Important Source of Knowledge about the Internet (per cent)*¹²

Repertoire	Job & School	Special media	Family & Friends	Mass media	Not with it	Response in %
ICT	42	53	38	15	0	97
IT	29	22	42	40	4	94
PT	3	12	27	61	19	86

Figure 7. *Read Material about the Internet in the Daily Press when there is such Material (per cent)*

Repertoire	Always	Usually	Seldom	Never	Total	Response in %
ICT	12	44	36	8	100	100
IT	3	21	47	29	100	99
PT	4	8	40	48	100	97

same groups have a passive attitude to the mass media. It is rather the case that inclusion in a specific technological repertoire leads to greater interest in acquiring knowledge about a subject with the aid of several sources. The population were therefore asked whether they read material about the Internet in the daily press when there was such material, as well as what sort of material they preferred to read. See figure 7.

We can see from the figure that people within the ICT repertoire are the most active readers of material about the Internet. The same group is also most “instrumental” when reading the daily press. It is first and foremost material about new possibilities as well as Internet policy that this group is concerned with. New possibilities here represent a group of news which for example takes up new applications, new commercial possibilities and technological innovations. Further, the same group is interested in Internet policy, such as new frameworks for competition, price policy and distribution policy in relation to teaching and business activity in particular. People within the PT repertoire are not very interested in Internet policy, and otherwise divide their interest between “new possibilities”, the overall category “other” and “negative material”. What I have called “negative material” is for instance newspaper articles about criminal offences committed with the aid of the Internet or on the Internet, but also dramatic descriptions of different negative consequences, both individual and societal, of the Internet. People within the ICT repertoire are in other words the most active readers of Internet news in the daily papers, so it is therefore of interest to analyse more closely whether this also marks the news. Is it the case that the popularising articles about the Internet in the mass media have an “inscribed” public?

The Inscribed Public

Both implicitly and explicitly different actors appear in the Internet stories in the mass media. The group of actors who have gained the greatest attention in earlier research on technology and the communica-

tion of science and technology are the experts – often in the form of researchers and scientists. Here I have chosen to have a completely open mind about who are experts – I have therefore studied in closer detail how this diversity, from Internet experts in the form of researchers and technologists to Internet opponents, appears in the stories. In this connection I have therefore chosen to consider them all as actors in the Internet drama. This is a first presentation of the actors in which the narrators behind the stories – the journalists – will only partly be visible. The journalist who narrates, however, will be dealt with more thoroughly in a forthcoming article (Hetland 1999). I have further chosen to concentrate on the explicit actors – those who speak with their own voices in the stories. In many stories it is more anonymous actors who appear as the “ordinary” man, woman, youngster, senior citizen etc. Before I say more about how the actors get into the act with their own voices, I shall briefly introduce the way in which the stories are geographically localised. 61% of the stories are localised to Norway alone, 22% of the stories have elements from both Norway and what we may call other pioneer countries, 16% of the stories have exclusively elements from other pioneer countries, while 1% of the stories have elements from other countries, either developing countries or former “East-Bloc” countries. There are clear differences between the three newspapers when it comes to letting the actors speak with their own voices, to the extent to which the actor is in fact quoted. Most frequently we find such actors in *Aftenposten* (61% of the articles), more seldom in *Dagbladet* (41% of the articles), while it is somewhat more often in *Dagsavisen Arbeiderbladet* than in *Dagbladet* (45% of the articles). *Aftenposten* distinguishes itself also by either letting the same interviewee have a say on several occasions or letting several voices speak in the same article. In 28% of the articles there are two or more quotations. What then characterises those articles in which actors speak with their own voices? In the analysis of the text of the articles each article has been coded according to how the article is angled¹³. That is to say to what extent the article concentrates on what ap-

pear to be positive possibilities of the Internet, or alternatively negative possibilities of the Internet. We have also had a separate category for articles which take up both the positive and the negative possibilities. It turns out that the more critical the points that are made in the article, the more probable it is that the people speaking are directly quoted; or put the other way round, if the journalist in fact lets different kinds of expert put their views, then there is a greater probability of a more nuanced picture of the Internet.

Another matter that has interested not least the politicians is the ratio between men and women in the information society. In 63% of the articles there are either identifiable or anonymous actors in which it is possible to identify whether they are men or women. In these 966 articles 77% of the articles are dominated by male actors, 13% of the articles are dominated by female actors, while 10% of the articles have approximately just as great weight on female as on male actors. Since we know that in the same period of time the proportion of women has increased within the ICT repertoire, one might suppose that this development would also be reflected in news about the Internet. However there is no clear tendency in that direction. The proportion of articles that either had just as many female as male actors or were dominated by female actors, was 23% in 1995, 26% in 1996 and 20% in 1997. One may therefore claim that the newspapers do not follow up the general trend in Internet use.

Concluding Summary

The mass media and the social networks are the most central common arenas for processes of interpretation, inscription and transcription when it comes to understanding the new communication media. How the mass media put new communication media on the agenda is therefore important for the dissemination of the same medium. At the same time the mass media are a meeting place for the agendas of the public, of the world of policy and of the technology producers. Here the other agendas are both promoted and problematised. Thus a co-construction of new understandings, new forms of expression and new structures in society takes place with the mass media as the common arena. This process of co-construction includes first and foremost those who are already included in the relevant technological repertoires, i.e. the co-construction includes first and foremost those we perceive as innovators when it comes to adopting the new communication medium. In other words in the articles different actors, whether it be the "ordinary" man or woman or various forms of expert, are allowed to have a say about their experiences of the Internet. However, some actors are given a stronger voice than others. In this way not only a particular technological repertoire is promoted, but also particular interpretive repertoires.

Notes

1. The project "Media-technological dramas: The Internet meets the public" is being financed partly by the priority area "Communication: Technology and culture" (<http://www.hf.uio.no/ktk>) at the University of Oslo, and partly by the Norwegian Research Council under the programme "Societal and cultural presuppositions for information and communication technology" (<http://www.jus.uio.no/iri/afin/skikt/>). This project started in the spring of 1997 and will be concluded in the autumn of the year 2000.
2. These three papers were read by a total of 40.2% of the population over the age of 13 years in 1995/96 and by a total of 42.2% over the age of 13 years in 1996/97 according to Gallup, Forbruker&Media (statistics specially provided). According to the same source the figures for each individual paper for 1996/97 were such that *Aftenposten Morgen* is read

by 22.3%, *Dagbladet* by 26.3% and *Dagsavisen Arbeiderbladet* by 4.8%. These papers were chosen to provide as broad a description as possible of how the general public meets the information society's stories. There are newspapers with more comprehensive coverage of news of the Internet, such as *Dagens Næringsliv*. However these are directed at special target groups in the community and not at the general public. The article data base consists of altogether 1538 articles, *Aftenposten Morgen* (659), *Dagsavisen Arbeiderbladet* (508) and *Dagbladet* (371).

3. For household access I have calculated average figures for each half-year (1996 and 1997) on the basis of Gallup's polls. The figures for 1995 are more uncertain and are the result of calculations based on the number of households with a PC and a modem.
4. <http://www.ungit.dep.no/> and <http://www.eldreit.dep.no/>
5. In order to obtain a survey I used special runs on the Gallup InterBuss for 1995, 1996, 1997 and 1998

(the November count for each year). In 1997 and 1998 I in addition put six questions of my own to the whole population. Gallup InterBuss is a quarterly investigation in which use of the Internet is the central theme. The investigation is conducted by telephone every quarter using a nation-wide representative sample of 1000 people over the age of 13. Gallup InterBuss was carried out for the first time in November 1995 and thus shows developments in respect of central use and access questions. Viewed from the angle of media studies one of the weaknesses of the investigation is that relatively few questions are put to those who do not use the Internet. The strength of the investigation is its thorough coverage of use and access questions, plus the fact that the investigation over time will describe a historical development.

6. The Digital Citizen Survey was fielded by the Luntz Research Companies during the second and third weeks of September 1997. Luntz conducted telephone interviews with 1000 randomly selected U.S. adults aged 18 or older, along with an additional 444 interviews with likely technology users. The margin of error for the entire survey was + 2.6 per cent. <http://www.hotwired.com/special/citizen/survey/survey.html>, downloaded 22/1-98
7. The figure is based on Gallup InterBuss. Estimates for 1995 and 1996. Exact figures for 1997 and 1998.
8. The table was produced on the basis of special runs on Gallup InterBuss for 1995, 1996, 1997 and 1998, the November counts for each year.
9. Scan Fact/Aftenposten 10/9-96
10. Calculated on the basis of InterBuss 1997 and 1998
11. The following figures are from InterBuss 1997.
12. The question allowed the opportunity of crossing off several alternative responses. The total sums therefore exceed 100%.
13. In order to check the intercoder reliability parts of the material were coded by two different coders. The intercoder reliability is measured for every variable and it varies from 88% to 97%.

Bibliography

- Allern, S. (1997) *Når kildene byr opp til dans: Søkelys på PR-byråene og journalistikken*. Oslo: Pax.
- Bijker, E. Wiebe (1995) *Of Bicycles, Bakelites, and Bulbs – Toward a Theory of Sociotechnical Change*. Cambridge, Mass.: The MIT Press.
- Callon, Michel (1987) Society in the Making: The Study of Technology as a Tool for Sociological Analysis. In Wiebe E., Bijker, Thomas P. Hughes, and Trevor Pinch (Eds.) *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology*. Cambridge, 83-103.
- Coyne, R. (1997) *Designing Information Technology in the Postmodern Age: From Method to Metaphor*. Cambridge, Mass.: The MIT Press.
- Dearing, J.W., and E.M. Rogers (1996) *Agenda-Setting*. Thousand Oaks: Sage.
- Eide, M., and R. Ottosen (1994) "Science journalism" Without Science Journalists: Notes on a Norwegian Media Paradox." *Public Understanding of Science* 3, no. 4 (1994): 425-434.
- Gates, B., N. Myhrvold, and P. Rinearson (1996) *The Road Ahead*. USA: Penguin.
- Hetland, P. (1996) *Exploring Hybrid Communities: Telecommunications on Trial*. Oslo: Department of Media and Communication, Report no. 29, Ph.D. Diss.
- Hetland, P. (1997) *Media Technological Dramas – Beyond Domesticated Monsters and the Brutalism of Triviality*. University of Oslo: Communication: Technology and Culture, <http://www.hf.uio.no/ktk/innlegg/notat7.html>.
- Hetland, P. (1999) *The Mediation of Expertise: The Internet Meets the Public*, University of Oslo: Communication: Technology and Culture (forthcoming).
- Jensen, K.B. (1995) *The Social Semiotics of Mass Communication*. London: Sage.
- Lindlof, T. (1998) Media Audiences as Interpretive Communities. In J. Anderson (Ed.) *Communication Yearbook*. Newbury Park: Sage.
- McCombs, M., D.L. Shaw, and D. Weaver (1997) *Communication and Democracy: Exploring the Intellectual Frontiers in Agenda-Setting Theory*. New Jersey: Lawrence Erlbaum Ass.
- Morley, D., and R. Silverstone (1990) Domestic Communications: Technologies and meanings. *Media, Culture & Society* 12, no. 1 (1990): 31-55.
- Mowlana, H. (1984) The Myths and Realities of the "Information Age": A Conceptual Framework for Theory and Policy. *Telematics and Informatics* 1, no. 4 (1984): 427-438.
- Negroponte, N. (1995) *Being digital*. London: Hodder and Stoughton.
- Nelkin, D. (1995) *Selling Science. How the Press Covers Science and Technology*. New York: W.H. Freeman and Company.
- Norges Offentlige Utredninger (1992) *Ikke bare ord... Statlig informasjon mot år 2000*. Oslo: Statens forvaltningstjeneste.
- Olsen, O.E., and P. Hetland (1989) De mange muligheter og den snevre bruk – om telematikkens trivialisering. In P. Hetland, P. Knutzen, R. Meissner, and O.E. Olsen (Eds) *Nært, men likevel fjernt: Telematikk og lokal utvikling*. Stavanger: Rogalandsforskning.
- Potter, J., and M. Wetherell (1987) *Discourse and Social Psychology*. London: Sage.
- Rogers, Everett M. (1995) *Diffusion of Innovations*. New York: The Free Press, fourth edition.
- Spigel, L. (1992) *Make Room for TV*. Chicago: University of Chicago Press.

A Discourse of Legitimacy

Critiquing the Culture Agenda in Finnish Public Broadcasting

GREGORY FERRELL LOWE

A zealous and time-honoured commitment to cultural concerns is a cornerstone of public broadcasting in the comparatively small Nordic countries (Hujanen and Jauert, 1998). The preservation and nourishment of Finnish culture has long been a central plank and supporting beam in the legitimacy platform that justifies Yleisradio's [YLE] position in and demands on their society (Enden, 1996). Compelling contemporary evidence is found in the 1993 Act on YLE which legislatively reaffirms the company's mandate to frame the services of public broadcasting here in culture-centred terms. This Act complements and extends a cherished historic devotion to such concerns, and has been suggested as the clearest unbroken thread of continuity in YLE's institutional history (Lowe and Alm, 1997). Culture services in Finland and elsewhere in northern Europe are tightly linked with the legitimating logic of the Nordic welfare state wherein democratisation of broadcast programming is rooted in the ethic of providing "universality" in access to signals and content (Hujanen, 1995).

That "public service" ethic, its presumed and incumbent values, as well as its institutional complexion and practical operation, have been challenged and critiqued (e.g., Raboy, 1996; Avery, 1993; Foster, 1992). Today's competitive context is strikingly dissimilar when compared with monopoly arrangements twenty years ago. The differences are largely a function of increasing competition with the private, commercial sector, and the more general influences of market-oriented rationale in political, social and economic spheres of interest. The Nordic

setting has been similarly construed (Kemppainen, 1998).

Here as elsewhere, the legitimacy of a public service approach to and practice in broadcasting continues to be vigorously challenged. This is fundamentally a debate about legitimacy that is keyed to differences of opinion in social, political and cultural perspectives. "Some debaters think that public service broadcasting remains a historical relict, while others argue that in the new environment its unique features will be more important than ever" (Hujanen and Jauert, 1998:124). The essence of such conflict hinges on the degree to which public service broadcasting remains socially relevant and legitimate. To the extent that it does enjoy continuing or strengthening legitimacy, a decisive element is rooted in the strongly cultural agenda that tends to frame the enterprise (*Radio and Television Systems in the EU Member States and Switzerland*, 1998). The situation in Finland is relevant to this more encompassing "discourse of legitimacy."

Yet for all its evident centrality, "culture" has largely flourished under an assumed identity. It is summoned as a god-term to explain and justify what is and isn't done, but in the institutional setting it is rarely explicitly defined. The meanings and values of "culture" can, however, be ascertained and critically analysed. There are, of course, a variety of ways to describe this area of media studies, here it is framed as a three-dimensional construct: production, texts and reception. In this article, the author focuses on the first of those dimensions by investigating the ways culture is defined in professional discourse and for practical reasons. The analysis critically investigates "culture" as a defining element in the legitimacy discourse that characterises YLE in the 1990s. It is framed by a heuristic proposed by Lowe and Alm (1997) in which the envi-

Department of Journalism and Mass Communication, University of Tampere, P.O. Box 607, FIN-33101 Tampere, glowe@acnet.fi

ronmental context of broadcasting is considered under the rubric of four interdependent “markets”: political, popular, professional and open. The four markets are analysed in terms of “value transformation,” suggested as a dialectical dynamic characterised by the interplay of change and continuity. Here, the focus is on analysis of discourse about culture, contextualised by the YLE professional market of radio broadcasters as they discuss its importance in reference to political and popular markets. The findings suggest that:

- 1) The ways culture is defined by broadcasters are keyed in large part to a variety of self-serving rationale, which also account for why the term is so often hazy in definition.
- 2) That alternative semantic constructs have as much to do with internal institutional struggles over programming and channel policies as genuine differences in cultural emphases with regard to political and popular markets.
- 3) And that “culture” serves as a time-honoured and still politically relevant theme in YLE’s discourse of legitimacy, in terms of institutional policies and structure as well as in relation to Finnish society at large.

Methods

The reported findings are based on data collected over a seven year period beginning in 1991. Here as elsewhere, the 1990s have been a decade of ferment and reform keyed to the increasing societal prevalence of market-oriented preferences and a correlated expanding presence of private, commercial competitors (Wiio, 1998). In this context, the discourse of legitimacy enjoys a robust presence in political, professional and open markets. The situation offers fruitful avenues for case-study research about the constitution and complexion of a mediated and fractured public sphere in contemporary societies. Given the literature already cited, such issues enjoy a much broad and inclusive purview.

In the present article, analyses are based on interview data. These data are derived from public radio broadcasters and administrators working for YLE. The interviews invite respondents to describe and explain perceptions and applications of normative values in their everyday work. Baseline data are derived from a dissertation study conducted in 1991 when 36 broadcasters and administrators charged with managing channels and making programs were first interviewed. Annual, on-going research supple-

ments, critiques and extends that work. Since 1992, the author has served as a consultant to YLE radio, and in that capacity has undertaken a variety of research and teaching projects involving all of Yleisradio’s radio channels at one time or another – often repeatedly and in cumulative fashion. In those capacities, the author has worked with most of YLE’s radio professionals, and enjoyed fruitful opportunities to observe work cultures and practices in concert with broadcaster discussion and discourse about those undertakings.

Interviews are focused on learning about understandings and perspectives among radio professionals in YLE’s three Finnish-language, post-1990 reform channels (discussed shortly). The Swedish-language section undertook its own reform in October, 1997 and is a topic of study at the present time (Radio Extrem and Radio Vega).

In the formal research setting, respondents are queried to solicit descriptions and explanations of concepts rooted in normative values. The format relies on the use of a series of standardised open-ended questions followed by probes to deepen understanding (see Patton, 1990). The interviews begin with a brief description of the research project, as well as how the data will be used and why the study is important. Each respondent is promised confidentiality to relieve anxieties about, or potential threats posed by, institutional politics. The methods are briefly explained, culminating in a request for permission to tape-record the interview. Respondents are aware that no one other than the interviewer will hear the tape, that the contents will be transcribed, and that he or she will receive a hard copy. This is necessary because English is not the native language of respondents. This procedure helps to insure accuracy, fairness and clarity. The first item is designed to establish rapport. Each respondent is asked two sequential questions about his or her position and work history: What is your correct title? What is your job and primary responsibilities here? The questions encourage respondents to talk about themselves and their work histories. These data are useful for providing context for the answers.

The items are asked in order, with most having two or three separate but related elements. Each begins with a brief statement to provide context for the topic. In the present case, discussion begins with the following: “During my time here at YLE and in talking with the people who work for the company, I’ve found that there is a lot of talk about culture. It seems to be quite important to the company and the people who work here.” The questions about the

topic are then asked in order: 1) What is culture? 2) What does that mean for your work? 3) Why is this cultural agenda so important for the company?

The interviews are conducted in English, which is a caveat in considering the results. This is the primary reason that each interview is tape-recorded and transcribed. Fortunately, most Finns speak English as their third language (the first two being Finnish and Swedish by law), and broadcasters at YLE are relatively fluent given the prevalence of English in news, technical and professional practices. After each research project the people who have been interviewed are invited to attend a session in which the findings and results are presented, and where further discussion is invited which encourages participants to critique them for accuracy and fairness.

There are three key limitations in utilising this methodology. The first and potentially greatest is the cross-cultural and linguistic limitation. The steps taken to deal with this have already been discussed. The central problem that remains is that not everyone is equally fluent. A Finnish-English dictionary is used to help clarify matters when there is confusion. Not all interviews are equally rich and useful. The number of times this becomes a confounding aspect that can't be redressed is fortunately low, about 1 in 10. The second limitation is that people tend to rationalise what they do and think in ways that are self-serving. This is not a problem in the present case because questions are intended to probe individual values and perspectives, and then analyses seek to find similarities and contrasts within and across the total data set that allow critiques of rationalisation. The third limitation is that a standardised approach limits flexibility in pursuing ideas and topics that arise in the process of answering a particular question. The solution has been to follow-up on such after the standardised item has been answered but before moving on to the next research item. Most interviews require an average of 90 minutes, with the maximum being about 120 minutes and the minimum about 60 minutes.

This methodology has been fruitfully used over the years, most recently in funded research about the digitalisation of Radio Suomi (translated: Radio Finland) production and on-air technical systems with regard to its reflexive relations with work culture. The notion of "reflexivity" and "agency" in the pursuit of continuity or change is premised on ideas discussed at length by Giddens (1984).

Analyses are also the result of less standardised observations. Throughout the 1990s dozens of seminars and workshops have been conducted with YLE radio broadcasters across its public channels. For

the most part, these have been about channel and programme formatting and structure, transformation in professional work culture, and alternative, comparative approaches to broadcast journalism. In the course of such work, participants frequently voice issues and ideas about culture and professional practice. These discussions inform understandings and perceptions considered in the present article.

The research perspective suggests dialectical qualities in institutional life. Attention is devoted to change as a defining quality, but as much is devoted to continuity as a co-determinant tendency. Relations between continuity and change are conceptualised as dynamic, contradictory and reflexive aspects under the rubric of "value transformation process." This is investigated via discourse and observation that query meanings and values of fundamental importance to the public broadcasting enterprise. These include: audience, public service, journalism, entertainment, information and, in the present case, culture.

The author is an American academic with a decade of research about YLE public radio programming and operation investigating institutional dynamics in light of the company's practical and ideological history in relation to its contemporary market-related experiences and societal context. This work can be summarised as critical investigations of the relations between media, culture and society, with a focus on the practical and philosophical framework that legitimates public broadcasting.

Yleisradio Oy

Yleisradio Oy (translated: General Radio Corp.) enjoyed a monopoly in radio until 1985. As was the case in most European countries, YLE was chartered as a public institution while private, commercial stations were forbidden. How radio has been done, why it has been done in the ways it has been done, and who was able to do it, have been determined by legal mandates, institutional legacies and the centrality of public broadcasting to Finnish social life.

Like the BBC in Britain, over the seventy-two years of its history YLE has become a relatively wealthy and certainly an influential social institution. It is beyond the bounds of this article to detail the comprehensive idealisations and practices of the European "public service" approach to broadcasting. Suffice it to say that this approach has been conceived and defended as the antithesis of the American private commercial approach, and that in large measure the public service enterprise has been

deeply committed to national, cultural themes – especially in the Nordic context. Similarly, as highlighted by Hujanen and Jauert (1998) the increasing use of “public service” as an institutional frame, rather than the previous “public broadcasting” characterisation, is an indication of social and political conflict related to the legitimacy of the approach in light of the growth of commercial alternatives.

In 1985, the Finnish government made a decision with long-term ramifications for Yleisradio when an “experiment” in private, local and commercial radio was approved. This was subsequently extended for another two-year period in 1987, and then ratified as a permanent addition to the Finnish media mix in 1989. The process and results of those decisions and subsequent practices have been topics of scholarly publication (Prehn, 1998; Lowe and Alm, 1997; Enden, 1996; Hujanen, 1996). These independent local radio channels initially targeted young Finns with popular music, but in more recent years have begun targeting Finns in their 30s and 40s with a blend of adult contemporary music and news programming.

YLE had provided select programs of youth-oriented content beginning in the 1960s, and initially in reaction to pirate broadcasting. Thus, the company had not completely neglected such programming or its fans in Finnish society, but both were quite marginal in the institutional context. The chief practical problem with this had become shockingly clear by 1989 as the company suffered sharp declines in ratings as the youth market tuned in the independents in increasing numbers (Kemppainen, 1998). In the interests of the institution’s survival and future health, it was decided that YLE must embark on a reform and restructuring of their radio channels.

Prior to the 1990 radio restructuring, YLE had two national channels (called The Primary Programme and the Parallel Programme) and nine regional channels. Afterwards, the first national channel became Ylen ykkönen (translated: YLE’s First) and the second became Radiomafia (translated Radio Mafia), an entirely new enterprise devoted to serving young Finns as a popular culture, public radio channel. The third channel is a network organised under the auspices of the national office of Radio Suomi with 20 regional stations (plus local news offices in area towns and villages). These mostly programme the morning and afternoon drive-time periods (although the volume of daily programmes originating at the local level continues to increase for competitive reasons).

Ylen ykkönen is the most traditional channel while Radiomafia intends to be innovative in the corporate context. “Intends to be” is appropriate because, as will be demonstrated, the channel is constrained by the structural legacies and characteristic work cultures that mar the company overall. Ylen ykkönen features classical music and “serious talk” programmes about arts and sciences, distance-education services, religious programmes involving the Church of Finland (Lutheran), plus documentaries and radio theatre. Programmes are intended to contribute to social enlightenment, most are pre-recorded rather than live, High Culture arts are a priority, production practices tend to adhere to a monthly rhythm (although this is changing), and airing “demanding, high-quality” programmes is celebrated. Ylen ykkönen maintains continuity with the most traditional values of YLE’s public service intentions in Finnish society and “keeps faith” with its social-responsibility legacies. The channel has done quite well since its inception, averaging 11-13% of the national market.

Radiomafia is targeted to teenagers and young adults with popular music and features about topics and trends of interest to Finnish youth. In recent years the channel has tended to be more about music flow and less about journalistic service. The situation is in flux, however, due to abysmal ratings in national survey research over the past two years. Most of their broadcasters are young freelancers in their 20s, programmes are live rather than pre-recorded, Popular Culture arts are the priority, production practices adhere to a weekly rhythm, and being entertaining is a mandate. Unfortunately, as hinted above, that mandate has not been accomplished in consistently sterling fashion, at least to the extent that one can premise such a claim on diminishing ratings. Although the channel enjoyed better than 20% of national weekly ratings in the early years of its operation, a steady decline since 1994 crystallised in middle 1998 at an alarming 9% rating. The channel is in crisis due to increasing competition with the private sector, and particularly since 1997 when the Finnish government licensed a first national and private commercial competitor (Radio Nova).

Radiomafia discursively eschews much of the traditional ideas and practices of Finnish public radio (and did so especially in their initial years of operation, 1990-1993). Personnel have defined their channel primarily in opposition to those traditions. Whereas Ylen ykkönen features continuity slowing giving way to change, Radiomafia has featured

change slowing ebbing back to continuity. Such tendencies indicate the dialectical qualities of value transformation, and will be considered in more depth shortly. Taken together, these channels provide the best indications of a value transformation dialectic that has energised the public radio dynamic in the 1990s. The company considers both channels essential to the social legitimacy of the public broadcasting enterprise in Finland, and both are fundamentally situated as culture-oriented services.

Radio Suomi has a national office in the capital of Helsinki that provides hourly newscasts about national and international events of the day. The national office also produces specialised programmes that are offered to the regional stations including, for example, programmes produced by the Music Department. The lion's share of daily programming, and especially within peak listening periods, is produced by the regional stations. These focus on local and regional news. The channel also features the most Finnish popular music, much of it in the form of tangos and other forms of music that are frequently castigated as Finnish "oompah" or "schlager", but which are popular among middle-aged Finnish listeners – especially during the summer holiday season. Taken together, Radio Suomi accounts for a consistent 35-38% share of the weekly listening market, and is the most competitively successful of YLE's post-reform efforts.

Practical Dimensions of "Culture"

Broadly construed, YLE radio professionals describe culture with regard to practical concerns, and as three overlapping but somewhat distinct notions. These are treated as categorical descriptions below and are framed by the author to summarize respondent definitions and perceptions of the term. In most ways, these represent practical dimensions of a discourse that situates culture in an institutional context with reference to applied settings.

The first dimension is most often discussed with reference to the "old YLE," meaning Yleisradio prior to the 1990 reform. Culture has been viewed as segmented areas of professional expertise consigned to *specialist production units* comprised of producers and, since the early-1970s, journalists. These lay claim to expertise in various venues of fine art, including theatre, classical music, painting and sculpture, ballet, opera, literature and so forth. This approach is most overt in Ylen ykkösen's Culture Programme unit. For self-serving reasons, this channel's practitioners favour and defend this attribution in contrast to criticism (often quite harsh)

from broadcasters in other channels. Resentment and resistance is keyed to a (perceived) disproportionate amount of resources and related in-house prestige historically and, to a lesser degree, currently accorded the handful of broadcasters specifically devoted to so-called High Culture programming.

Resistance and opposition to this conception is most noted among Radiomafia personnel for similarly self-serving reasons, but is certainly not confined to this channel. Broadcasters within Ylen ykkösen who work for other units have also criticised the approach. In the main, opposition is framed as a reaction against the old YLE where culture was too narrowly defined and classically construed. Those outside the Culture Programme unit make statements to the effect that "what we do is also about culture!" The bulk of respondents, then, react for and against institutional legacies as these impact their respective self-interests.

But the practice of organising expert units to address and service particular publics, conceived in specialist cultural terms, is common across channels. Radio Suomi has a Music Department that produces specialised programmes under the rubric of "music journalism," and Radiomafia has "program teams" with similar duties relative to popular culture genre. Broadcasters working specifically with music in every channel tend to define (and defend) themselves as specialist "music journalists" because the institution privileges journalists as the cream of YLE professionals, and has tended to devalue DJs as "people who just play records."

In these regards, culture appears not only as forums of particularised artistic accomplishment, but as institutionalised, politicised and contested practices framing and informing work culture within the company at large. Segmenting and valuing the relative merits of cultural genre indicate patterns and perceptions that define the institution in those organisational terms that provide the ground and context for professional identity, activity and valuation. Thus, the preservation and nourishing of "culture" acts as a warrant for validating company structures, resource allocation, channel and broadcaster identity and promotion, work experiences, and collegial discourse. It is all about whom is 'most' legitimate, and culture plays a pivotal role in legitimating those choices.

Culture is secondly construed as a series of *artistic artefacts*. This application is hinted in the first conception because culture as a series of artistic artefacts furnishes the subject matter that comprises the purview of expertise justifying culture as spe-

cialised production units. But whereas the later focuses on broadcaster identity and performance, the former focuses on the objects for which expertise is claimed. Specialised production units are about organisation and collective programming, whereas artistic artefacts are about orientation and individual subject matter.

At Ylen ykkönen, subject matter decidedly privileges artefacts traditionally associated with High Culture and Fine Art. The Radio Theatre department produces dramas in the Finnish language, while a Classical Music department is responsible for programming that aspect of the channel's total profile. The Radio Symphony Orchestra is independent of the channels per se, but certainly has a deeply symbiotic relationship because Ylen ykkönen airs the bulk of their performances. There are also programmes devoted to poetry readings and critical analyses of literature and literary figures, as well as units responsible for productions covering annual opera festivals. Here one finds continuing dedication to the mission of "enlightenment" through education (as classically conceived) in the project of Western civilisation.

This enlightenment mission is of fundamental importance to understanding the continuing devotion to High Culture and the Fine Arts in YLE. From the beginning of company history, it was believed that radio broadcasting could and should be applied as a service for distance-education with an emphasis on inculcating appreciation for the classical arts. The social results and effectiveness of these efforts are mixed and certainly beyond the parameters of this article, but the idea and its pursuit enjoy a long and deeply rooted legacy within the company's idealisations of its public service goals.

Most broadcasters today are eager to disavow that mission as something that has been elitist, old-fashioned and programmatically ponderous. Yet the basic premise of seeking to educate listeners to varying degrees, and with the goal of aiding in their enlightenment, is common and continuing – even if paraded under different semantic banners. Actually, most of them are not so new because wanting "to change how people think, to make a difference in people's views of the world, and opening doors to something new" are slogans featured in the 1972 *Organisational Guidebook* that framed the Informative Programme Policy (see Nordenstreng, 1972 & 1973).

Radiomafia is an exercise in definition-by-comparison relative to Ylen ykkönen. Yet despite the High Culture versus Popular Culture dynamic most often summoned by respondents to differentiate

their channels, both are fundamentally devoted to preserving and nourishing artefacts of cultural art. The chief difference is with regard to the age of the artefact and corresponding targeted audiences. Ylen ykkönen focuses on time-honoured genre and classical works of artistic merit (although, of course, these include modern examples of such), whereas Radiomafia is devoted to contemporary expressions of youth culture production. In that regard these channels are different in their approaches to culture because the first is more about preservation while the second is more about nourishing. Despite that, however, the channels are much the same in their devotion to programming that celebrates culture as artistic artefacts. The subject matter is segmented, but the underlying principle is not. Whether the artefact is displayed in a museum or a carnival is a matter of presumed aesthetic values, which of course has decisive impact in ordering the relative degrees of legitimacy accorded each genre of artefact in institutional terms. But the same company comprises the context and forum for both pursuits. The legitimating premise rests on the fact that the artefacts are on display somewhere and in some fashion that has social relevance.

The third concept is historically newest and accordingly more narrowly restricted than the other two, although that is changing. In 1991, culture as *the medium and expressions of living social experience* was mostly evident at Radiomafia. Since that time, it has become increasingly evident elsewhere, and especially within Radio Suomi which most tightly organises schedules and practices to the rhythms and concerns of daily happenings. But this notion also plays a role in the recent retooling of Ylen ykkönen in pursuit of a faster, more responsive work rhythm in tune with events of the week, at least, if not also the day. As the medium and expressions of living social experience, culture is framed as a dynamic, diverse and universally important index to on-going social practice. Culture may have museum-like and carnivalesque features and traits, but only in relation to the continually contemporary contingencies of social experience. Here the current life experience of a subject, object or event furnishes the template of legitimacy, as compared with an institutional arrangement (in the first broad concept of culture treated above) or a topical index of its presumed worth (in the second).

It's important to note that in each construct, culture is construed as a vital and tightly correlated element in the project of "universality" that informs the heartland of the public service ethic. Specialised production units survey and analyse the universe of

artistic artefacts in various genre of cultural production, and create programs that provide universal access to them. Moreover, doing so is defined as a crucial service in public broadcasting's on-going contributions to providing cultural resources as a defining element of the medium and expression of living social experience for all Finns everywhere.

The preceding are summarised as three dimensions of culture as the term is institutionalised by YLE radio professionals: 1) culture as expert production units; 2) culture as a series of tangible, artistic artefacts; and 3) culture as the medium and expressions of living social experience. Whereas the first approach defines and defends professional identity and the second programmatic identity, the third focuses on the chronicle of living, social experience and the expressions of cultural identity. Of most relevance here is the idea that public radio professionals serve their audiences by acting as facilitators of an inclusive cultural discourse that is nonetheless organized institutionally in relatively exclusive terms. One could say of the three broad concepts that the first is about specialisation, the second about education, and the third about mediation. In that light, all of this is about how culture helps to organize and validate work, and ways in which variations are summoned to explain and legitimate hierarchies in normative values. But what is "culture" in semantic terms?

Cultural Semantics

At Ylen ykkönen culture is described in terms that have a "heavy" and "serious" flavour. Culture is equated with "quality, preservation, enlightenment, and high brow art." It is lauded as a "civilising force" and defended as "the best fruits of what has been thought and done." Culture makes demands on listeners because one has to work to appreciate it. The goal of cultural programming is to "create better people" and to enable discovery and appreciation of artefacts that have stood the test of time. Culture can accomplish this because it presumably has inherent nobility, purity, virtue and dignity that encourage sober contemplation of human aspirations to create things of enduring beauty and endearing aesthetic richness.

On the whole, this is a Romantic view of culture. Although not true in any extreme sense, one could nonetheless say that the construct is more homogeneous than heterogeneous, more mainstream than avant-garde, more artefactual than dynamic, more historical than contemporary, and more intellectual than emotional. Good culture is hard work, but

worth the effort because of what one earns from the labour – one becomes civilised and sophisticated. Such a view harmonizes with (and is rooted in) the educational paradigm and enlightenment mission that so characterised public radio identity and programming until the reform. Here we have the conservative and tradition-bound view, replete with elite aesthetic judgements concerning normative values defining "good and bad" taste – as well as listening. Interestingly, the on-air result enjoys a respectable and stable audience. There is apparently little that is dysfunctional about any of this for the audience that chooses Ylen ykkönen. On the contrary, the premise enjoys astonishing legitimacy if listening figures can be fairly taken as one evidence.

The view at Radiomafia provides a sharp contrast. Here culture is described in terms that are deliberately reactive and alternative to the preceding view. Culture is described as things that are "fun, gossipy, weird, trashy, underground, and grassroots" in nature. These broadcasters are less interested in the "bright full moon than in the dark side of the moon," as one put it. One notes a defensive quality that is keyed to the historical, corporate commitment to High Culture and a correlated reserve about Popular Culture. Here culture is not supposed to be something you have to work at, but instead is something you play with. It's not about enlightenment – it's about entitlement. Legitimacy for the channel is premised on the idea that people have a right to enjoy culture in personal terms, rather than an obligation to appreciate it in social terms.

In fact however, and despite the "darker" aspects in the preceding descriptions, the bulk of this channel's programmes are mainstream recordings of various music genre already popular among Western youth. Radiomafia has only been alternative in relation to the institutional context. It is clearly less alternative in relation to the listening market, given declining audience figures. There is little that could be fairly construed as dark, closeted or otherwise unacknowledged as outside the mainstream of topics and interests of young Finns. Nonetheless, reaction to the channel and its profile by other company broadcasters has only softened from aloof critique and frequent ridicule to tolerant acceptance and even grudging respect in the mid-1990s. The reasons for that change in part reflect a notable trend within the channel to back away from the aggressively antagonistic aspects that characterised the channel in its early years. Radiomafia defines culture in ways as much keyed to corporate work culture as to larger social trends, and is increasingly institutionalised in practice. One wonders if this might

also play some role in declining listener figures. Also the reasons are partly linked with losing the competition with private channels since 1997.

As respondents frame the channels, then, Ylen ykkönen is commonly characterised as the High Culture channel and Radiomafia as the Popular Culture channel. This is less than precise. In the author's observation, Ylen ykkönen could more accurately be defined as a channel devoted to European High Culture and Radiomafia as a channel devoted to International Youth Culture. This is of central importance for clarifying why Radio Suomi has been so successful since 1990 despite constant changes in the market.

Radio Suomi is primarily a news channel. There are, however, music profiles and these are very important to each channel's overall flavour and "bouquet" of services. Here the most relevant aspect of these profiles (which do vary, depending on the station's location and the community it serves) is an emphasis on traditional and contemporary Finnish "schlager" which American programmers characterise as middle-of-the-road, adult-contemporary or easy listening formats. Because Radio Suomi (nationally and regionally) airs the most of such genre, it's not surprising that broadcasters here tend to describe their profile as "folk culture." Given the preceding description, however, it would be more precise to say that this network is devoted to Finnish Popular Culture. This is a primary reason for the channels' market successes (two other defining reasons are its localised services and journalistic focus). Radio Suomi airs the music profile most strongly correlated with popular and indigenous tastes of Finns in the middle-age demographics.

An operational reason for the network's combined success also hinges on the fact that it has been most deeply involved with local competition in radio. Yes, Radiomafia was chartered and mandated with taking back young listeners who had switched to local independents, but it transmits the same programme everywhere in the nation and has not been able to deal with specific local challenges very well. This has been a source of frustration for many within Radiomafia, and may also help account for why the lion's share of their listeners have been among young people living in the countryside where private local music stations aren't available. This is not, however, a sufficient explanation for Radiomafia's competitive woes because the private commercial national channel, Radio Nova, isn't local either, and yet has managed to conquer 22%+ of the total listening market since its introduction in the late spring of 1997 – much of that at Radio-

mafia's expense. More encompassing explanations focus attention on broader institutional problems in management and organisation practices, problems that are rather common across European public broadcasting companies (Foster, 1992).

At any rate, Radio Suomi's success, and the degree to which that is based on their music and service profile (large in observation), indicates the degree to which domestic culture is far from fragile and at risk in an increasingly competitive and international media marketplace. The claim that domestic culture is supremely vulnerable in the face of international media products and competition is frequently voiced, but this analysis supports a more complex and finely-grained argument elegantly and persuasively argued by Varan (1998) in his research about communities in the South Pacific. At least in Finland and for the Finns, those radio channels that offer the most domestic content and focus enjoy the highest ratings and strongest market presence. Far from being a wilting wall flower of weak and tepid longevity, Finnish culture appears in the present case as a robust, tenacious and deeply valued aspect of social life and practice – and its pursuit is a decisive element in legitimating YLE's public broadcasting enterprise.

Why the Culture Agenda?

The final question to be addressed here is arguably the most fundamental: Why is "culture" and the "cultural agenda" of such central and enduring importance to YLE public broadcasting? Answering that requires some understanding of Finnish history and wider social influences that can only be treated briefly in this article. But we can proceed with the understanding that this is crucial to the framework in which all of the preceding finds relevance and argues legitimacy. Note, as well, that the following is not based on interview data, but rather on readings, personal immigrant experience and on-going research about Finnish history, society and culture.

Finland has been both the beneficiary and victim of clashes between Western and Eastern European cultures, broadly construed. For most of its recorded history, Finland was a province of Sweden (c.1100 C.E.). In the early-1800s as the result of a war that Sweden lost, Finland became a Russian Grand Duchy under Alexander II. These influences are evident, for example, in the two buildings that dominate Helsinki's skyline – the Lutheran and Greek Orthodox cathedrals. Also the fact that Helsinki is the capital today is a legacy of Russian rule. During the Swedish colonial days Turku (in Swed-

ish, Åbo, and on the southwest coast) was the capital. Moreover, the most significant minority in terms of social and economic influence are the Swedish-Finns (about 6% of the total population of 5 million total), while one of the biggest holidays of the year is May Day (celebrated as a worker's holiday as in the East generally). Like Poland and Hungary, Finland is at the crossroad between East and West and here the twain have assuredly met. That position and the difficulties it has created for a people that are not genetically linked (except through cross-cultural marriages) nor linguistically related to either Swedes or Russians, have inculcated a deep sensitivity to cultural concerns among Finns.

Moreover, before Finnish independence was declared on December 6, 1917, at least thirty years of artistic accomplishment committed to creating a myth and context for Finnish national identity had already passed. This was a period of nationalist, cultural ferment, and is frequently referred to as the Golden Age of Finnish Art. It includes, most notably, the great composer Jean Sibelius and the gifted painter, Akseli Gallen-Kallela. These and other artists drew inspiration from Elias Lönnrot's *Kalevala* tales. This national epic was compiled in the mid-1800s based on folk tales that were common in the Karelian area near Lake Lagoda (today located in Russia after the territory was ceded to the USSR as a penalty of WWII). The rallying cry of Finnish independence was: "We can't be Swedes, we won't be Russians, let us be Finns!" Thus, culture is a crucial aspect inscribing international influences and domestic distinctiveness.

Nearly all of Finland's legendary figures in the creation and celebration of Finnishness, from the 1850s through the early decades of this century, had at least three telling traits in common. First, they were artists; second, they were cultural nationalists; and third, they had interest in and involvement with Finnish journalism. That construct offers insights that help explain the character and values of YLE. The expansive strength of YLE's journalistic emphasis is relatively recent, however, being rooted in the Informative Programme Policy of the 1960s and 1970s, and first validated by General Director Eino Repo. It has certainly become a defining element of institutional legitimacy and activity in the decades since. Journalists are the most respected of all YLE professionals, and many see themselves and their craft as having artistic qualities. When combined with a commitment to national, cultural themes, this comprises an enduring legacy.

Ten years after independence, and following a civil war between the Whites and the Reds over the

type and complexion of political government for the new nation (which was also an intercultural conflict), turmoil between the Finnish-Finns and Swedish-Finns erupted. Yleisradio was chartered in this conflicted period (1927) and became a public company (1934) shortly after it ended. From the beginning, then, radio broadcasting was conceived as a centrist voice for national unification and solidarity, and with a keen sensitivity to the importance of culture. The particulars of "cultural threats" have certainly changed over the years, being today mostly trans-European and with a robust American presence, but the principle of preserving and nourishing a distinctively Finnish culture in the face of such influences is a constant. This continuity in Finnish social and historic national life is reflected in the principles and practices of Yleisradio, particularly for example in their mandated devotion to serve Swedish-Finns on a par with the majority population (Moring and Salmi, 1998).

Given all that has gone before, it might seem surprising at first blush to find that "culture" has lived under an assumed identity without much apparent effort to define this term and aspect of such central importance. But leaving culture as a hazily defined and generally abstract notion has been strategically beneficial. On the one hand, doing so has provided for great flexibility and the freedom to make programmes that appeal to small listener groups. On the other, it has also limited accountability because it is impossible to hold anyone to a bargain that has yet to be defined. Since the 1993 Act on YLE, however, that haze is less functional (Wiio, 1998).

As a result of the Act, Managing Director Arne Wessberg (approved for a second six year term in the spring of 1998) decentralised YLE operations. Allocation and programming decisions today are made at the unit and channel levels rather than at the corporate level. In return, YLE broadcasters are required to develop and apply precise performance indicators and evaluation criteria. The trade-off, of course, is that more explicit criteria greatly increase accountability. An advantage to fog is that it moves with the wind, whereas tables of stone require people to carry them. If culture is the medium and expressions of living social experience, at least in part, then the power of ambiguity is sacrificed for the power of control inherent in accountability. Interestingly, however, the power of control may actually be higher in a decentralised but accountable system than in the previously over-centralised institution.

Two final aspects or dimensions of "culture" as a defining characteristic of Finnish public broadcasting remain to be addressed. The first is keyed to

YLE's legal mandates and corresponding legitimacy as a "public service" company in relation to the social context in which it operates. The second is more internal to the company and hinges on the need for work culture cohesion in an increasingly diverse and even fragmented organisation.

Yleisradio is legally mandated to serve the unique and various cultural needs of Finnish society. The cultural mission of YLE broadcasting is the clearest and most enduring continuity in the company's seventy-three year history to date. From its inception in the mid-1920s, and unswervingly in every legal act and agreement impinging on the company since that time, YLE is charged with serving the cultural interests of all Finns. The principle is continued and even strengthened in the 1993 Act on YLE which demands that the company work to foster and nourish Finnish culture as a core value in its identity, and as a key warrant for its legitimacy. The pursuit is affirmed as a continuing requirement to provide services on a universal basis. That, in short, legitimates its demands on public resources. The company is especially mandated with taking care of the needs of those who are commercially unattractive, but to also provide "comprehensive services" for all Finns everywhere. The comprehensiveness of such services has been strongly construed as cultural in nature.

That mandate legitimates the company's on-going efforts to serve Swedish-Finns and the native Sami people of Lapland. Such services are extremely costly and cannot be economically rationalised. Yet they are considered vital to the national life and health of Finnish democracy, on the basis of which they are supremely rational. Moreover, the same can be said of Radio Theatre and the Radio Symphony Orchestra with regard to the life and health of national culture. These are expensive "products," but are accorded legitimacy by virtue of the company's continuing commitment to advancing and preserving the Finnish arts. Yleisradio is expected to make vital and visible contributions in nurturing Finnish talent and supporting domestic creativity. The cultural mandate and mission legitimates such pursuits.

Thus, "culture" provides a strategic agenda that legitimates the company's demands on tax-derived funds (license fees, in the main, but also the "public service tax" levied since 1994 on commercial broadcast companies as part of the cost of doing media business here). It is also competitively useful because the agenda makes YLE public broadcasting distinctive in relation to the private commercial sector. Moreover, cultural interests legitimate the pro-

files of existing channels and programmes, particularly those that have a relatively small audience but can be defended as making some vital contribution to Finnish cultural life. Further, this mission is viewed as a means of enhancing the total service image of the company, and thereby helps YLE to maintain the "good graces" of Finnish society – i.e., to continually legitimate the company's position in this social context.

As to the second aspect noted above, culture is conceived as a defining element and principle to facilitate a "way of thinking" for the increasingly divergent units and programmes within the decentralised, restructured company. Culture is not only a defence for programmes and services in societal terms, but also a means of welding some cohesion across the company's fractured work cultures. In this case, culture serves as a tool for conceptualising and evaluating the company's production processes and practices, as well as a rallying point that conceivably integrates everything from radio theatre and classical music to pop music radio and local news services. In all its abstract power, culture acts in practice as a kind of ideological touchstone and cement that binds the social collective of broadcasters, furnishing each with a sense of organisational purpose and professional identity. In doing so, culture provides continuity in the face of sweeping changes.

Conclusion

With all of this in mind, it is not surprising that culture should occupy a defining position and act as a principle of singular, foundational importance for Yleisradio Oy. Each of the company's radio channels is legitimated as a concurrent if diverse aspect of YLE's efforts to best serve the contemporary needs and interests of all Finns with a comprehensive service in an increasingly pan-European and internationalised context. Ylen ykkönen caters to such in areas traditionally associated with European High Culture, while Radiomafia struggles with a newly institutionalised mission to more fully attend to the interests of Finns in International Youth Culture. Further, an aspect of supreme importance in legitimating Radio Suomi's services and explaining its popularity hinges on that network's devotion to Finnish Popular Culture. Taken together, these channels and the services they provide are construed as a vital strategic element to the political and popular market legitimacy the company must maintain. Professional discourse about culture reveals a variety of self-serving interests, but all of these are framed in one form or another in ways that indicate

that “culture” is an animating force in the ethic that legitimates “public service” operations in today’s competitive media marketplace. It’s all about providing “something for everybody” which is, as Hujanen and Jauert (1998:123) point out, “the core of universalism.”

The profiling of YLE’s public radio channels has been based on a relatively recent acknowledgement

(forced by the successes of commercial competitors) that any perspective of Finnish culture as a kind of seamless and monolithic entity is untenable in light of contemporary preferences manifest in listener choices. Thus, channel profiling and audience segmentation practices are also legitimated as recognition of cultural pluralism despite strongly shared generalities in Finnish national life and identity.

References

- Avery, R.K. (1993) *Public Service Broadcasting in a Multichannel Environment: The History and Survival of an Ideal*. White Plains, NY: Longman.
- Enden, R. (1986) *Yleisradio 1926-1996: A History of Broadcasting in Finland*. Helsinki, WSOY.
- Foster, R. (1992) *Public Broadcasters: Accountability and Efficiency*. UK: Edinburgh University Press.
- Giddens, A. (1984) *The Constitution of Society*. LA: University of California Press.
- Hujanen, T. & P. Jauert (1998) The New Competitive Environment of Radio Broadcasting in the Nordic Countries, *Journal of Radio Studies*, 5 (1), pp.105-131.
- Hujanen, T. (1995) Political Versus Cultural in Critical Broadcasting Research and Policy: A Reevaluation of the Finnish Radical Experiment in Broadcasting in the Late 1960s. In Lent, J.A. (Ed.) *A Different Road Taken: Profiles in Critical Communication*. Bolder, Colorado: Westview Press.
- Kemppainen, P. (1998) The Channel Reform of Public Service Radio in the Nordic Countries, *Journal of Radio Studies*, 5 (1), pp.131-149.
- Lowe, G. F. (1998) Competition and Restructuring: Value Transformation in Finnish Public Radio, *Journal of Radio Studies*, 5 (2), pp.99-115.
- Lowe, G.F. & A. Alm (1997) Public Service Broadcasting as Culture Industry: Value Transformation in the Finnish Market-place, *European Journal of Communication*, 12 (2), pp.169-191.
- Moring, T. and J. Salmi (1998) Public Service Radio Programming for Minority Language Audience(s) in a Competitive Market, *Gazette*, 6 (4), pp.325-342.
- Nordenstreng, K. (1973) *Informational Mass Communication*. Tammi: Helsinki.
- Nordenstreng, K. (1972) Joukkotiedotus Yhteiskunnallisena Voimana, Virkaanastujaisesitelmä Tampereen Yliopistossa 4.12.1971. [Mass Communication as a Social Factor: An Inaugural Address at the Tampere University, December 4, 1971] *Valvoja, Aika, Somalainen Suomi*, 1, pp.20-25.
- Patton, M.Q. (1990) *Qualitative Evaluation and Research Methods* (2nd Edition) London: SAGE Publications.
- Prehn, O. (1998) From the Public Sphere to the Market Place: Development of Local Radio in the Scandinavia Countries, *Journal of Radio Studies*, 5 (2), pp.84-98.
- Raboy, M. (1997) *Public Broadcasting for the 21st Century*. UK: University of Luton Press.
- Radio and Television Systems in the EU Member States and Switzerland* (1998) Hans Bredow Institute (Ed.) Strausbourg: European Audiovisual Observatory.
- Varan, D. (1998) The Cultural Erosion Metaphor and the Transcultural Impact of Media Systems, *Journal of Communication*, (spring) pp.58-85.
- Wiio, J. (1998) *Managing Strategic Change in the Changing Radio and Television Market: A Finnish Example 1985-1998*. Helsinki: Yleisradio Oy.

Practice of Soviet Censorship in the Press

The Case of Estonia

EPP LAUK

Censorship has rightly been called “the knot that binds power and knowledge” (Jansen 1991). Throughout the history of mankind, powerholders have been keen on having control over the content and distribution of public information in a society. Authoritarian and totalitarian regimes of the 20th century have created the most complicated and all-embracing machineries of manipulation information and public opinion by using the mass media and censorship.

In the former Soviet Union, the mass media constituted a vital element of the Communist Party power mechanism, used as the most efficient means for developing and spreading the Communist ideology. According to Lenin, the most important function of the media in Soviet society was to “serve as an instrument of socialist construction” (V. Lenin. *The Tasks of the Soviet Power Next in Turn*). The media were used for creating an alternative reality, “an ideologically correct symbolic environment, filled with content designed to socialize the audience to the ideas and values of Communism /.../” (Jakubowicz 1995: 23). The media became a standard-setter, telling readers and listeners how to behave “properly” and say the “right” things.

In the hands of the ruling elite (nomenklatura) the media were also widely used for supporting its status quo and its activities. “This encompasses winning over people to the hegemonic ideology, mobilizing them in work and politics, and convincing them that the regime has great successes in its endeavors to better the lot of its citizens” (Novosel 1995: 14). Lenin’s doctrine of the party press as “not only a collective propagandist and a collective agitator, but also a collective organizer” served as a

corner stone for the concept of the Communist media in general.

The Soviet media were strictly supervised, regulated and controlled by the Communist Party and its apparatus. The control over the public word included not only the press and electronic media, but also all kinds of printed matter, film production, theatre and cinema performances, exhibitions, advertising etc. Moreover, the system of total control penetrated all spheres of the life in the Soviet Union. Official censorship on various levels became a necessary agent for the maintenance of the Soviet State and the Communist Party.

When discussing Soviet censorship in Estonia, I will focus on three aspects: the situation of the research on Soviet censorship, the structure and functioning of the censorship system and censorship as a means of sovietization of the Estonian press.

Investigating Censorship

Censorship is a word used in two meanings: 1) control over the content and forms of the public information, and 2) the system executing this control.

While being a means of control, censorship is also a means of detailed regulation. For instance, when investigating Soviet censorship system, we find a complicated network of special instructions and institutions that limited access to information on the one hand, and restricted access to the distribution channels on the other. Ordinary people could not publish anything. Only certain institutions under strict control were entitled to publish. Underground publishing and a practice of the “double speak” can be seen as effects or reflections of such regulation (e.g., “samizdat” publications in Soviet Russia, Lithuania etc. See more: Høyer, Lauk, Vihalemm 1993; Sinyavsky 1980).

History knows two main types of censorship: the *preliminary* and *post-publishing censorship*, which are both preventive and restrictive by nature. As a mechanism of control, censorship can also be repressive: it can destroy literature, films, paintings etc. and persecute people who create and/or distribute what is forbidden by authorities.

In addition to having all the above-mentioned characteristics, Soviet censorship was also prescriptive, or “creative”, playing the role of the Orwellian “Ministry of Truth”.

Thus, censorship can be investigated as a repressive system of control and regulation with its specific functions, structure, instructions, methods, etc. On the other hand, the results and effects of the performance of this repressive system in a society should be studied. This path leads a researcher into several disciplines, such as history, social psychology, linguistics.

The study of censorship is an essential part of the project on the history of Estonian journalism, carried out by the Department of Journalism of Tartu University. This study includes four periods: the Tsarist censorship (from the first censorship law in 1804 until 1917), the regulations of the press in the Estonian Republic in the 1920s and 1930s, the Soviet and Nazi occupations in 1940–1944, and the Soviet period from 1944 until 1990.

In Estonia, research on Soviet censorship has become possible only recently, when censorship and Communist Party archives were opened for researchers. The situation, however, is not nearly as favourable as one might think. When the Red Army withdrew and German troops occupied Estonia in summer 1941, Soviet officials destroyed most of the documents dealing with the establishment and operation of the censorship system in Estonia in 1940.

In the post-war decades, censorship officials systematically destroyed documents and materials that bore witness to their everyday work: the exercise-books and work-diaries of censors, reports on the character and amount of “mistakes” made by periodical publications or book publishers, every kind of correspondence, orders and decrees concerning the staff of censors etc. For instance, in 1971, 186 files with documents were taken to the Tallinn paper factory and used as waste paper, in total 150 kilograms (Veskimägi 1996).

The documents (233 files) covering the years 1976 to 1990 were sent to the Chief Censorship Administration of the USSR in Moscow in autumn 1990 by the then head of the Estonian censorship administration. The Estonian State Archive officially requested the return of the files. In his letter

(No 10/1605-P, Jan. 7, 1993), the Head of the State Archive Service of the Russian Federation, R. G. Pihoja explained that in none of Russian state archives documents about receiving these files had been found. He had, however, found a document about the destruction of 101 files with secret documents of Estonian censorship authorities of the years from 1976 to 1990, which had arrived to the Chief Censorship Administration in Moscow by the end of 1990. These files were destroyed because they “did not have scientific or historical value”. Mr. Pihoja supposed also that the rest of the documents was “probably destroyed by the same reason”.

Even if these documents were not destroyed, access to them is more than problematic. In 1992, the Supreme Soviet of the Russian Federation passed a decree that imposed restrictions on the access to the documents of the censorship authorities, and decided that the documents that contained state secrets will never become available.

A researcher who studies Soviet censorship also meets another big problem: documents show only part of the activities of censors, and of the whole system. Censors, publishers, editors, journalists received a large number of orders, bans and instructions orally, usually by telephone, and these cases are not documented at all. Some rare facts of this kind can be found only in the memoirs of editors, journalists and authors (e.g., Hiedel 1995). The former high party and censorship officials are not willing to give interviews or to answer researchers’ questions. Many of them have signed *the commitment of keeping silence* which was obligatory to the censorship officials, but also to many high party and state officials.

Although the activities of censorship are only partly documented, and only a part of these documents is available today, it is still possible to reconstruct the mechanism of the Soviet censorship in Estonia and the principles of its operation. Some studies have been published about censorship on literature and in public libraries, and also about the destruction of banned books (Liivaku 1989, 1995; Lotman 1991, 1995; Veskimägi 1996). Peeter Maimik (1994, 1996) has published two articles about the censorship on the Estonian press. Within the framework of Estonian journalism history project, a publication of censorship documents found in the Estonian State Archive and its branch – the Estonian Communist Party Archive – is in preparation. These documents give a general picture of how the system of Soviet censorship was established in Estonia, how it operated and how it helped to destroy the independent Estonian press in 1940.

The materials also contain documents about the structure and staff of the censorship administration and changes in it, secret instructions to censors, annual reports to the Central Committee of the Communist Party, etc. Even some documents telling about the destruction of censorship materials have been found. Documents alone cannot entirely describe the functioning of the total machinery of Soviet censorship, which like cancer spread its metastases in the cultural and educational institutions, enterprises, organisations and even postal services. Study of the censorship system, combined with analysis of the texts published and broadcasts aired under the Communist regime, would more broadly disclose the nature of this political and social cancer.

Historical Background

Estonia has enjoyed the freedoms of speech and the press for very short periods in her history. The first periodical publication in Estonian, *Lühhike õppetus/ Short Instruction* (1766) was not censored, but all later newspapers and magazines from the early 19th century onwards appeared under strict censorship and control of the state authorities. Only in 1918, for the first time in Estonian history, the Manifesto of Estonian Independence of February 24 declared the democratic freedoms, including the freedoms of speech and the press. In reality, however, the Estonian press could use these freedoms only after the abolition of the military censorship in spring 1920 until the constitutional crisis in 1933. The following decades brought changing political regimes with more or less strict censorship. The Soviet one was probably the most concealed, the most hypocritical and the most efficient in oppressing the public word.

Soviet censorship was first established in Estonia on Soviet occupation in 1940, was replaced by Nazi-German occupation during WW II, and was reinstated from 1944. Forcible sovietization of Estonian society began immediately after the Soviet take-over and was carried out with extreme brutality, especially during the Stalinist era from the end of WW II until 1956. Communist ideology and Soviet practice were in a sharp contradiction with Estonian history, cultural traditions and mentality. Construction of the positive paradigm of the Soviet reality was therefore largely accompanied with destruction of the 'enemy'. The most dangerous enemies of the new regime and its ideology appeared to be the collective historical memory of the nation

and nationalism. Soviet censorship in Estonia clearly served the objective of Russification and destruction of Estonian national culture. Among the mental and physical repressions carried out by the censorship authorities, the largest was the action of 'cleaning up' libraries and destroying millions of copies of printed matter. This started in the summer of 1940, and continued with changing intensity after the WW II, up till the early 1960s. All libraries (including private ones) and bookstores were emptied of so-called harmful literature, i.e. books and periodicals published in the independent Republic of Estonia (1918–1940). By the 1960s, more than 86 per cent of the books, and all the periodicals, issued in independent Estonia were included in the lists of prohibited literature. (Veskimägi 1996:309)

Annual reports of the censorship authorities show that in the first year of Soviet rule (1940–1941), over 200 000 copies of Estonian books had been destroyed. During the four years after the war (1944–1948), almost half a million copies of books and periodicals were burned, among them literature, published under the German occupation.

In 1947, special commissions of three persons (representatives of the censorship, CPE and the Communist youth organization) were formed for "cleaning up" school-libraries. Every second week they reported on the results of their "work" to the censorship administration. According to these reports, for five years they destroyed 25 000 books annually.

After the war and in the 1950s even lists of forbidden Soviet books appeared! These books were also destroyed. Again, a parallel with Orwellian Ministry of Truth can be drawn: when changes occurred in the Communist Party ideology, the lists of banned books and banned data were complemented with new names, historical events, topics and items that had been 're-evaluated' and declared dangerous and anti-soviet. Thus, it sometimes happened that 'heroes' became 'villains' and vice versa. For example, in a secret letter to the Secretary of the CPE Lentsman on Feb. 5, 1953, the Chief of the Censorship Office I. Kübar reported on the results of the control of 47 libraries of local Communist Party organisations. In these libraries, a number of banned books was found, most of them published after the WW II in Tallinn, Moscow or Leningrad, like A. Gratsheva. *Soviet Woman Is a Full and Equal Citizen of the Soviet Union*. (Tallinn 1946) N. Jakovlev. *October Revolution and Its Place in the History of Our Homeland*. (In Russian, Moscow 1947) N. Karotamm. *Speech on the Occasion of the*

30th Anniversary of the Great Socialist October Revolution. (Tallinn 1947)

Nobody knows exactly how many books were destroyed under Soviet rule. Estimated numbers range from ten million to twenty million. (Veskimägi 1996:307) Some copies of each printed item, however, were preserved in the special departments of certain libraries, and access to them was strictly restricted.

Institutionalized censorship always tries to hide itself: the words *censorship* and *censor* belong to the lists of prohibited data, and the freedoms of speech and the press are usually publicly declared.

Officially there was no censorship in the Soviet Union and its republics. The Constitution of the Estonian Soviet Socialist Republic guaranteed the freedoms of speech and the press to the citizens of Soviet Estonia, but only on the condition that these freedoms be used for "the consolidation and development of the socialist order" (Põhiseadus 1988: 15). If these freedoms were used in a way that might have been interpreted by authorities as harmful for the Soviet system agitation and propaganda, the penalty for the 'crime' was imprisonment from six months to seven years with or without deportation for a period of two to five years, or the deportation alone (Kriminaalkoodeks 1990: 77).

Censorship also had a political justification: as Socialism was the best social order in the history of mankind, it had numerous 'enemies' in- and outside the borders of the Socialist camp. These enemies were only waiting for a chance to attack and destroy Socialism and therefore, the Soviet people had to be watchful, and mistrust everything that was not officially approved.

The first time during the Soviet rule in Estonia that the word *censorship* was published in a newspaper was as late as in 1987.

In the course of the *perestroika* and *glasnost*, the Soviet censorship restrictions eased in the late 1980s, and finally, in October 1990, censorship in Estonia was officially abolished.

Structure of the Soviet Censorship System

The Soviet censorship system included, in general, two big sectors: the Communist Party authorities and KGB, which constituted the "brain" of the system, and the state censorship administration, operating as an "executive hand".

This structure can be outlined as follows:

1. The highest decision-making level:

a) Secretary general of the Communist Party of the USSR, Politbureau of the CP of the USSR, the Agitation and Propaganda Department of the Central Committee of the CP in Moscow.

Respective local models were built up in a similar way, in Estonia as follows: Secretary general of the Communist Party of the Estonian SSR (CPE), the Politbureau of the Central Committee of the CPE, the Agitation and Propaganda Department of the Central Committee of the CPE;

b) the KGB structures and its Fifth Department (until the late 1960s the Second Department). This department determined most of the topics and issues that were to be banned in publications, and the lists of names, roads, factories, educational establishments etc. that were not to be publicly mentioned. It also checked the manuscripts of scientists in research institutions (Veskimägi 1996: 329).

2. The executive, administrative level headed by the Chief Administration for the Protection of State Secrets in Print (from 1990 – in Press and in the Other Media) of the USSR. The institution was generally known by the abbreviation of its name in Russian – GLAVLIT.

Similar administrations existed in all Soviet Republics (like the Estonian Glavlit) and they were subordinated to the Chief Administration in Moscow. Glavlit had censors in all bigger centres of the country (in Estonia in all district towns), special officers in broadcasting and publishing organizations and in the postal services.

The censorship administration as a whole was subordinated to the Central Committee of the Communist Party and to the KGB at the all-Soviet level and at local levels. Organizationally Glavlit belonged to the system of the Council of Ministers, but it was only an economic relationship; Glavlit addressed its reports, letters and complaints to the Central Committee.

In addition, the responsibility for the practical censorship was also put on the State Publishing, Printing and Booktrade Committee and the State Television and Broadcasting Committee, which in turn were subordinated to the Central Committee of the CP.

The editors-in-chief of periodical publications and all publishers were accountable to and control-

led by the Propaganda Department, the local (city or district) party committee and Glavlit.

In practice, censorship was also exercised by other state institutions (ministries and their departments, local administrations, legal, cultural and educational institutions etc.).

I give here some examples picked up from the censorship archives to demonstrate how far total control went.

In a secret letter (9/2/1953) to the President of the Academy of Sciences of the Estonian SSR the chief of the Glavlit complained that control over storage and use of the foreign literature in the library of the AS was not strict enough. The library reports did not show who had borrowed foreign publications and how many times. The chief censor demanded introduction of proper control. In addition, books published in Chinese, Japanese and some other languages could not be controlled because controllers did not know these languages. Glavlit therefore ordered these uncontrolled foreign publications to be destroyed by the 1st of May 1953 as there could have been forbidden ones among them.¹

In spring 1966, controllers from Glavlit found a “politically incorrect” text in the visitors’ book of the State Art Museum. The chief of the Glavlit included the entire text in his letter to the propaganda secretary of the CC of the CPE and underlined the following: “It is the time to drive the censors off from behind the windows of the artists’ studios and to admit that a piece of art is an individual creation and not a political poster made according to state standards”. The chief censor also reported that this page had been removed from the Art Museum’s visitors’ book.²

What to Allow and What to Forbid?

Within the institutional setting, censorship had two functions. The first was to block the access to alternative information and eliminate from the public information everything that Soviet citizens were not allowed to know. As Van Dijk has demonstrated (Van Dijk 1993 and 1996), lack of alternative discourses contributes to adoption by the audience of models persuasively presented by the authorities through the mass media.

The other function was to control and ‘correct’ the content of public information in a way that would create the ‘right’ model of thinking and contribute to adoption of preferred constructions of reality.

A general principle of the Soviet censorship practice (as well as widely also of the everyday reality!) was: *what was not explicitly allowed was certainly forbidden*. However, only a limited circle of people were in the know of what exactly was allowed and what was forbidden. Concealment was largely used as an efficient means of intimidation in order to make people obedient to the regime.

Two big groups of secret censorship documents existed which determined what was allowed and what was not. A central document guiding the work of censors was the list of banned data (the latest issue of which *List of Data Banned in Publications, Radio and Television Programmes* was published in 1987 and consisted of 183 pages). It contained data which were considered to be military and state secrets and were available to a limited circle of accountable persons only for official use.

Certain topics and facts could never be mentioned publicly, such as big disasters with human losses, everything that concerned the armed forces, criminality and jails, and, of course, censorship itself. Forbidden topics and facts included the presence of the Soviet Army in Estonia, everything that could remind people of Estonian independence in the 1920s and 1930s, and the Soviet annexation in 1940. Ideological bans were not included in this list; they were determined by Party authorities depending on the political situation.

The *List* was regularly updated according to changes in official policy and ideology (e.g., the same facts, names, data etc. could be forbidden at one time and allowed at another time). Every time that a new edition of the *List* was brought into use, all copies of the old one were destroyed. That is why copies of the *List* are very rare today.

In addition to the list of banned data, lists of prohibited literature and authors existed (the latest was issued in Estonia in 1966). Circulars prohibiting certain single topics, names or data not included in the lists were issued by the higher authorities of the Communist Party, KGB and censorship, and these complete this documentation.

It was not, however, only state and military secrets or ideological and political taboos that were kept inaccessible to most of society. Every state institution, from ministries and governmental bodies to local municipalities, had secrets of its own, which were closed to the public. As Androunas points out, in most cases, information was classified to conceal inefficiency and misdeeds. All those secrets were designed to guarantee that in the mass media, the Soviet Union would appear to be a prosperous soci-

ety with popular leadership, an efficient economy, a high level of life, a low level of crime, flourishing culture, interethnic harmony, and so on. (Androunas 1993: 50)

The other group consisted of regulations and instructions of what the people were allowed to know and how it should have been publicly presented. The basic document of this kind was the *Regulations of Printing of Non-Secret Publications* (the latest issue in Estonian was in 1989). As it was defined in the *Regulations*, non-secret were considered “the publications which were not labelled as secret” (!). *Regulations* determined publishing and printing of all publicly accessible printed matter (including even timetables of public transport, confectionary wrapping, all kinds of tickets, post-cards, personal visiting cards etc.). All printing plants and other printing or multiplying or copying enterprises had to operate in accordance with the *Regulations*.

The rhetoric used in these *Regulations* and other instructions is a typical language of “anonymous, but ever-present authority” like Galasinski and Jaworski (1997) point out in their study of the language of the Polish censorship instructions. As they prove, impersonal forms and ‘we’ were used in the regulations to create a collegial body of ‘no face’, but having power. One of the consequences of that was “the assumption of a voice proclaiming the regulations as if they were natural law. In this sense, the censors in the Central Office appear as mouth-pieces for some higher-order power, deity-like authority of an unspecified source” (Galasinski & Jaworski 1997:347).

A short description of the procedure of publishing and printing should serve as an example of how these regulations and control functioned in practice.

As the first step the manuscript had to be presented to Glavlit for censorship. Printing plants were not allowed to admit a manuscript for printing without censor’s imprint *Permitted for type-setting* and signature with the date and the conventional sign of the censor. This sign for Estonia was MB, followed by the personal number of censor.

In order to get *printing permission*, printing plants had to present the galley proofs to the censor once again after setting and proof-reading the text. The censor had to confirm that the galley proof was identical to the approved manuscript. To check this, another censor compared the galley proofs with the manuscript.

When the first copies of the publication were printed, it had to get the *permission for appearance*.

After that the whole edition could be printed. But before distribution the publications had also to pass post-publishing censorship.

When the printing was complete, advance copies were made and sent to the authorities (the Central Committee of the CP of the republic (5 copies), the KGB, Glavlit, the Council of Ministers, the Central Committee of the Young Communists’ League, the Ministry of Defence etc.). The advance copies of all Estonian publications were sent also to the Central Committee of the CP of the USSR and the Glavlit office in Moscow. If within two or three days no objections arrived, *permission for distribution* was given (Veskimägi 1996).

Newspapers were not submitted to the same procedure. Manuscripts of the newspaper texts were censored by the editors-in-chief (in local papers since 1955) and by the head of the ‘party-life’ section in the national daily newspapers. Censors controlled the proofs and first printed copies of the newspapers, and gave permission for distribution. Newspapers were also censored after publication. According to the *Regulations* of 1987 the printing plants in Estonia had to send three copies of all magazines in Russian, five copies of the biggest Russian daily in Estonia (*Sovetskaja Estonija*), one copy of each Russian newspaper and magazine, three copies of each Estonian newspaper and one copy of Estonian magazines to different controlling institutions in Moscow. In total, the number of such institutions extended to over 20.

All material intended for publication abroad was controlled according to special instructions of Glavlit. Among the documents that the author had to sign to get permission for publication was a statement that the text did not contain any valuable or new data that could be used elsewhere. Such a paper even accompanied scientific articles to be published in international journals!

Words and Meanings

Linguists and psychologists have proved how language, used in certain ways, contributes to the changes in people’s attitudes and to a deliberate adoption of preferred models of behaviour (e.g., Harré 1985, Van Dijk 1993, 1996). In her detailed analysis of the formation of totalitarian discourse in the speeches of Nicolae Ceausescu in Communist Romania, Ilie demonstrates how “the distorted image of social reality, which is encoded in recurring institutional linguistic structures produces deliber-

ate meaning violations which in turn contribute to gradually reshaping social reality through social norm violations". (Ilie 1998: 57)

Even before the Soviet occupation of Estonia in summer 1940, the authoritarian regime of the second half of the 1930s had started to restrict the freedoms of speech and the press. *The Press Law*, adopted in 1938, contained some regulations concerning the treatment of certain political topics, and of the President and Government. Little attempt was made, however, to control and change the use of language and journalistic traditions.

Establishment of Soviet power brought a very steep break in Estonian journalistic discourse. Newspapers were transmuted into the 'ideological weapons of the Communist Party' and their content and language usage had been changed accordingly. A new political vocabulary was introduced to create a picture of happy and beautiful Soviet society in the content of public texts, especially news media. The skilful ways of using linguistic means to picture an 'enemy of Socialist society', and to create hate towards this imaginary enemy, deserve special analysis.

In the following, I will give some examples of how the rhetoric of Soviet totalitarian discourse was built up in Estonian, and how censorship contributed to this process.

Creation of the Soviet political vocabulary goes back to the period of the October Revolution. Susiluoto (1990) describes creation of a glossary for the 'New Society' as a ritualization of the political language in the Soviet Union and draws parallels with religion. "By waging active war against religion Soviet ideology absorbed a number of qualities and characteristics of the opponent, Russian Orthodox Church. /-/ Communism, Plan, and the laws of history were among the sacred code words /-/" (Susiluoto 1990:73).

The political glossary was developed further during the 70 years of the existence of the Soviet Union and used for canonizing the public texts. Numerous dogmas and myths were created to consolidate the 'right' discourse. For example, the October Revolution as a beginning of a new era in the history of mankind, the working class as the most progressive class in a society, the Soviet Union as a stronghold of peace, etc. (see more: Päril-Lõhmus 1997). In addition, a network of pure historical fabrications and biased interpretations of historical facts were used for the same purpose. The interpretation of the World War II as the heroic Great Patriotic War serves as an example. Speaking about Estonia, the Soviet military take-over in summer 1940

was officially always treated as the Socialist Revolution of the Estonian working class.

This model of ideological guidance also contributed to the principle that "the mass media should be managed" and that "they should serve as a means of social management themselves" (Manaeu 1995:68).

Introduction of the Soviet ritualized political vocabulary into Estonian raised its own problems. Estonian civil society, with its long traditions of civil law, variety of associations, private initiative, and individualistic values, was and is very different from the Russian one "with its long history of village communities, authoritarian home rule (*domostroi*) and correspondent governmental structure emphasizing orders". (Susiluoto 1990:76). A number of new words describing Soviet society were simply transferred from Russian to Estonian: *kolhoos* (collective farm), *sovhoos* (state farm), *kosmonaut* (space-man), *partorg* (party secretary), etc. Problems sometimes arose with translation of words from Russian into Estonian. A very important word in the Soviet political vocabulary was *tovarishch* (comrade), which was translated as *seltsimees*, but in Estonian language this can mostly be applied to a man. An attempt to find a feminine equivalent led to creation of the word *seltsinaine*, which in turn, has a connotation of prostitute. Thus, *seltsimees* was taken into use for both, men and women.

The political glossary also contained its code of conduct of whom to speak to, and with which words and expressions (Susiluoto 1990:74). It often determined how to interpret words, and in what context or connection they should be used. Certain words and expressions were given either positive or negative connotation and had to be used only in the way prescribed. For example, *proletariat*, *revolution*, *communism*, *socialism*, *party* were only used in the positive meaning, the words like *nationalistic*, *nation*, *bourgeois*, *capitalist* always had negative connotation. In connection with the secret decree of Russification, issued by the Council of Ministers of the USSR on Oct. 13, 1978, all words with a national connotation had to be removed from use. Thus, the word Estonia could not be used to mean the country or nation without adding the *Soviet Socialist*. Finally, the word *Estonia* in the meaning of the country was replaced with the *Republic* (written with a capital R). It was also impossible to mention together the three colours: blue, black and white, because these were the colours of the flag of independent Estonia.

The word *kodumaa* (homeland) did not mean in official language Estonia, but the Soviet Union as a whole. This shift of the meaning was deliberately

introduced after the end of WW II. Sometimes this kind of violation of meanings and connotations led to quite strange results, as the following example from a local newspaper demonstrates. “During the fourth Five-Year Plan period, our homeland goes towards a happy future”. (‘Our homeland’ here means Estonia within the Soviet Union as the Five-Year Plan was enacted in the Soviet Union as a whole. However, in the following description ‘our home country’ cannot be interpreted in the same way, but ‘our farmers’ in the last sentence refers again to Estonian farmers).

In our home country, which extends from the cold North to the warm and beautiful South, every kind of crop can be cultivated. In the Northern areas barley, oats and rye grow, in the Southern areas one can see the fields of wheat, and in the sub-tropical Caucasus, gardens of citrus and vineyards. /–/ Today, it has become possible for our farmers to grow and sell their crop, and this inspires our farmers to work better than before. (Varblane 1946).

Throughout the Soviet period, Estonian schoolchildren began their first lesson of Estonian history with reading in their text-book: “Our homeland is the Soviet Union and her capital is Moscow”.

Since *kodumaa* (homeland) lost its nationalist shade of meaning, Estonians used *isamaa* (fatherland) instead, but this was, of course, ideologically incorrect and not approved in official usage.

Even the nationalist connotation of the words was often skilfully turned into an appropriate meaning. For example, *Estonian intelligentsia* was used only for speaking about the Soviet-time ‘progressive’ intelligentsia. The equivalent in the pre-war independent Estonia was labelled as *petty-bourgeois intellectuals*.

Linguistic manipulation was also skilfully exercised by using ‘our’ – ‘the others’ confrontation. The diversity of ways how this was done, deserves a special research. Hereby, I would claim that this confrontation was used not only for formation negative attitudes towards ‘them’, ‘the strangers’. Quite frequently, the ‘our – they’ contrast was used as a comparison in order to emphasize how good ‘our’ life is and how bad ‘theirs’ is. When this was made, usually ‘they’, the ‘others’, were even not mentioned, but the context clearly indicated who they were: the working people in the capitalist countries. For example: “Our scientists, artists and other creative people have the best working conditions”. (Rahva Hääl: 1945) “Our Soviet people are happy that they live in a country without capitalists, landlords, exploiters. They do not experience unemploy-

ment or social crises. Our people are sure of their happy future”. (Nugis 1946)

A format of unquestionable manifestations was also continually used for persuasion, especially in the 1950s. Statements like “intellectual giants Marx and Lenin”, “Communism, the only progressive world-view”, “the friendship of the Russian and Estonian nations as the safest guarantee for our (Estonians’ – E.L.) development” were used like axioms that never needed proof.

In the development and use of the Soviet ideological discourse in Estonian language and media, three general stages can be distinguished.

1. Adaptation and introduction of the new political vocabulary and rhetoric in 1940 and from 1944 to the late 1950s.
2. Emergence and development of an alternative, formally apolitical discourse, used alongside the ideological one. In the 1960s, a new generation of journalists, publicists and authors challenged the constraints of the official ideology, and started to use metaphorical language, allegories and allusions.

Furthermore, an intentionally cultivated stylized language became a definite way of expressing resistance to the ideological oppression (see more: Hoyer, Lauk and Vihaelemm 1993). After the 1950s, fewer standards were imposed by authorities concerning form of texts. An elaborate system of legal device was developed and used when writing or speaking about ‘sensitive’ or forbidden issues. Especially in cultural publications, parody and other literary forms of multiple meaning were used, where it was next to impossible to put one’s finger on anything that could be interpreted as impermissible. The message, however, could easily been ‘picked up’ between the lines. The period was also characterized by an inner development of broadcast forms, as Päril-Lõhmus (1997) points out. The more complicated radio genres became, the more difficult it became for controllers to catch the ‘violations’ of written and unwritten prescriptions.

Organizationally, the function of acting as censors was put on the editors of publications and broadcasts. They were provided with lists of prohibited data and other instructions, and had to keep an eye on the ‘right’ ideological line of their publications. Censors of Glavlit, in fact, controlled the work of editors and made final decisions on permitting publication. They communicated with authors only through the editors.

Numerous complaints from Glavlit to the Central Committee of CPE during 1960s and 1970s demonstrate that the editors often used this position for passing texts that contained forbidden items. Sometimes they succeeded, sometimes not, and got punished.

3. In the late 1980s, when the control and ideological oppression eased, it became unnecessary to hide the message between lines. In the course of deritualization of political language (Susiluoto 1990), words gradually recovered their original meanings.

'Ministry of Truth' in Action

As said above, Glavlit acted as practical censor mostly during the period of introduction of Soviet discourse into Estonian political language. This was the time of strict regulation of both content and form of texts. Later on, especially since the late 1960s, censorship concentrated more attention to the content, trying to disclose ideological 'mistakes'.

Corrections made by censors in the manuscripts fall in general into two:

- 1) those based on the censorship instructions and regulations, and
- 2) so-called political corrections based on the ideological line of the Communist Party.

In the reports of Glavlit to the Central Committee of the CP, following classification of the first type is presented: corrections dealing with a) military secrets, b) state secrets and c) economic secrets. In 1948, Glavlit reported about 282 corrections during three months (Sept.-Nov.), 31 of them concerning military secrets, 115 state and economic secrets. For example, a censor was punished for passing an economic secret – permitting publication of a news item about building the Tallinn-Leningrad road.³ In January 1949, 66 corrections were made, which included 11 military secrets. For example, censor removed from *Õhtuleht* (Evening Paper) an item about a performance of Leningrad Opera Theatre in Tartu, in the Officers' Club. The Officers' Club in Tartu indicated the presence of the Soviet Army in Estonia which was a military secret.⁴

The following is an example of a state secret. In his circular (19/5/1951) to the local censors the chief of the Estonian Glavlit called their attention to insufficient control over newsletters of machine and tractor hiring stations. The newsletters had pub-

lished entire lists of names of tractor drivers who participated in the 'socialist labour competition'. The circular explained that as there were two drivers for every tractor, these lists made it possible to find out the number of tractors in Estonia in general, which was a state secret.⁵

The number of corrections of this type gradually decreased after editors themselves were made responsible for removing these mistakes. The amount of complaints over ideological mistakes, in turn, increased.

Ideological-political corrections demonstrate the best the ways of safeguarding the 'best Soviet reality' and concern of the system for the 'right' thinking of citizens. On the other hand, they give evidence of the editors' attempts to step over the permitted limits.

Everything that could undermine the picture of happy and safe Soviet society or the belief in superiority of the Soviet system over capitalism was considered absolutely inadmissible. Therefore, all facts of lack of goods or services were to be removed from the public texts. Watchfulness of controllers often went to extremities and acquired even comic features.

In a secret complaint (13/5/1968) to the propaganda secretary of the Central Committee of the CPE about shortages in the ideological line of the youth magazine *Noorus* (The Youth) the chief of Glavlit gave some examples of the mistakes made by *Noorus*.

It was mentioned in a short story, prepared for publishing in *Noorus*: "The church was crammed with people /-/. They were dressed in Italian, Belgian, Dutch and nylon coats and jackets." As the chief censor explained, the text indicated that the interest of the people in services was so big that churches in Estonia were overcrowded. In addition, it led to the conclusion that the Soviet Union did not produce coats and jackets, or that the Soviet ones were not good enough to use. As the letter also says, after having been called to the 'consultation' to the Central Committee, the editor corrected these mistakes.⁶

This example also indicates that it was not possible to criticize the key- institutions of the system or the system as a whole. Nevertheless, disclosure of the cases of bad work of single people or lower rank institutions was allowed and even recommended. Such criticism was "pointed at particular or concrete "deviations" in the system /-/ with the intent to improve the functioning of the system as a whole". (Novosel 1995:14). For example, in autumn 1973, two articles were removed from the satirical

journal *Pikker* (Lightning) because they criticized the planned economy as such, but not single shortages or bad discipline of workers, which hindered fulfilling the state economic plans.⁷ As Novosel also points out, “under certain conditions, the usual factor – in concreto criticism – characterized by being oriented toward the individual “deviant” cases /–/ transforms itself into general criticism of the ideology and the system”. (Novosel 1995:15) This phenomenon can be detected in the media of the most of former Communist countries during the last decade of the regime.

A case from 1946, concerning a local newspaper of Valga county, deserves special attention. This is an excellent example of hidden opposition and writing between lines, which was extremely rare in the period of Stalinism, but later gradually spread quite largely in Estonian journalism, especially in cultural publications.

In connection with the announcement in the Soviet Union of the fourth Five-Year Plan period in 1946, newspaper *Valgamaalane* (The Native of Valga) published an article with a future vision about Valga city in five years time, in 1950.

The food coupons and shortage of goods will be forgotten. There will be an abundance of all kinds of goods in the shops. The rows of the ‘trade-women’, trying to sell second-hand stuff on the market-places, will have vanished. The quality of bread will have improved, and the people will speak jokingly about the year 1946, when one could often find pieces of straw, rats and rat-tails in the bread. /–/ The brewery in Valga will have enough bottles and every consumer will be able to get refreshments at any time. /–/ Local industry will produce several kinds of furniture, there will be no lack of raw materials anymore. /–/ The fourth Five-Year Plan will lead us closer to our happy future, to Communism. (Tamm 1946)

The article was passed by pre-publishing censorship. The case, however, was mentioned as a big political mistake afterwards, in the report of the controllers from Moscow, and was one of the reasons of dismissing the then chief of the Estonian Glavlit.⁸

Furthermore, some months later the same paper published an article about the miserable life of the working people in the capitalist countries after the WW II. Describing the situation in Greece, it was said:

Although the shops are full of goods, the working people in Greece live in need. Many of the workers and farmers are starving. The quality of bread is decreasing. The people must eat the bread which contains maize and soya. (Nugis 1946)

Censors always interfered when the ‘holiness’ of the ‘great leaders’ Lenin and Stalin was in danger. In a special secret report of Glavlit to the Central Committee of CPE, a very ‘serious’ political mistake, passed by pre-censorship, was described.

During the People’s Court election campaign in February 1949, a censor did not notice that there was a misprint in Stalin’s name in one of the leaflets. After printing, the entire issue of 500 copies was confiscated from the printing plant and destroyed.⁹

A serious error was made by censorship in 1973, where Lenin’s portrait was printed on the back cover of the youth magazine *Noorus*.¹⁰

All facts and interpretations that could be labelled anti-Soviet were also carefully removed.

Everything connected with Estonian émigrés and their activities was considered especially dangerous to the Soviet regime. It was allowed to speak about them only negatively or not at all.

In a secret letter to the propaganda secretary of CPE in 1973, the chief of Glavlit complained of cases where editors of publications had passed texts with references to the émigrés’ works, even citing them as objective sources! In the *Transactions of the Academy of Sciences* a study on handicraftsmen in Tallinn in the 17th century was published. The author mentioned in his article, and evaluated highly, an analogous study of an Estonian historian in Sweden. The high censorship officer blamed the editor for political short-sightedness.¹¹

In the reports about confiscation of printed matter, sent to Estonia by mail, the most frequently mentioned reason of confiscation was the anti-Soviet nature of foreign publications. Especially keen eye was kept on Estonian émigré publications that were rightly considered the most anti-Soviet. In the 1970s, when the ‘iron curtain’ gradually became more transparent, the flow of this kind of printed matter grew remarkably. In a secret letter from Glavlit to the Central Committee in 1972, some data about the confiscated literature were presented. For example, in 1970, 4 196 copies of various émigrés’ publications were sent to Estonia. 743 of them were confiscated as anti-Communist and anti-Soviet. By 1971, the total number had been increased to 6 163, and 1 261 copies had been confiscated. “These are mainly materials that propagate hostile bourgeois-nationalist and anti-Soviet ideology. It is therefore, necessary to strengthen the control over incoming printed matter”, the letter says.¹²

Positive mention of the Estonian independent republic could also be treated as anti-Soviet attitude. According to the official interpretation, the years of

independence – the 1920s and 1930s – were a time of ‘bourgeois-fascist order’. Independent Estonia’s Government was named a ‘gang of reactionary powerholders’. An explanation to a correction mentioned in a circular of Glavlit in 1948, was: “There was no alternative for the workers in bourgeois Estonia than forced work in the interests of capitalists”.¹³

German occupation during the WW II was also a dangerous topic. In 1947, 10 200 copies of the calendar for the year 1948 were printed in a Tallinn printing plant. After-publishing control discovered that the publishers had used the format of a calendar issued during German occupation in 1944. “In the calendar the weeks begin with Sunday and not with Monday as it is in the Soviet calendars. The Soviet holidays are absent. /–/ Investigation has started to find the guilty persons”, says an ‘entirely secret’ letter in Russian from the Minister of Security to the Central Committee of CPE.¹⁴ A number of complaints throughout the period of Soviet censorship concern the references to the literature published under German occupation.

The examples of documents and corrections, given above, by no means cover all ideological taboos, dos and don’ts that were used to strengthen the power of the Communist Party. Nevertheless, they demonstrate clearly how closely the censorship and Party authorities co-operated. Further study of these documents should give a more detailed picture of the changing censorship practice throughout the different periods of the Soviet rule in Estonia.

Conclusions

Censorship was used as a means of strengthening of Soviet power in Estonia for almost half a century. The institution of censorship was strictly concealed, but the results of its activities largely influenced the form and content of the public word. It is only since

1990, when censorship was abolished, that researchers got free access to state and Party archives where most of the censorship documents are stored.

Although not all the documents of the Estonian censorship authorities are available in Estonia today, it has been possible to get a picture of the structure of the system and of basic documents that guided the censors’ work. Archives also disclose the total and repressive nature of Soviet censorship, and changes in the means of control in different years.

The documents also reflect to some extent how Soviet ideological discourse was adapted to and developed in the Estonian language and media. Censors were keen to find ideological ‘mistakes’, and to make sure that the ‘right’ facts and interpretations would be published. In the initial period of the Soviet censorship the censors themselves were busy with correcting texts, but from 1955 onwards the task of practising pre-censorship was laid on editors. Many of them, however, contributed to creation of an alternative, seemingly apolitical discourse, which used ideologically ‘right’ phraseology for conveying a different meaning between the lines.

Documents in archives, however, cannot give the complete picture of how the Soviet power discourse was created, developed and perpetuated in the Estonian public word. A large number of orders and instructions were given to editors and censors personally, often by telephone, and these cases have never been fixed in documents.

Censorship archives contain neither manuscripts nor proofs with censors’ corrections. Since the texts were censored and edited before they were presented for control to Glavlit, the manuscripts stayed on the tables of editors and were usually thrown away. It is our good fortune that the archives of Estonian Radio have preserved the original texts of the broadcasts with corrections of editors-censors; study of them has started.

Notes

1. Nikolai Karotamm (1901-1960) was the First Secretary of the Central Committee of the Communist Party of Estonia from 1944 to 1950.
2. Glavliti ülema I. Kübara salajane venekeelne kiri EKP KK sekretärile sm. Lentsmanile 5. veebr. 1953. ERA Filiaal, f. 1, nim. 126, sü. 22, l. 18-19. (Secret letter of the Chief of the Glavlit I. Kübar to the secretary of the CC CPE Lentsman, Feb. 5, 1953. (In Russian). Branch of the Estonian State Archive (ERA), F. 1, file 126, 22, pp. 18-19.)
3. Glavliti ülema I. Kübara salajane kiri Teaduste Akadeemia presidendile Eichfeldile 9. veebr. 1953. ERA Filiaal, f. 1, nim. 126, sü. 22, l. 24-26. (Secret letter of the Chief of the Glavlit I. Kübar to the President of the Academy of Sciences J. Eichfeld on Feb. 9, 1953. Branch of the Estonian State Archive (ERA), F. 1, file 126, 22, pp. 24-26.)

4. Glavliti ülema A. Adamsi salajane kiri EKP KK (ideoloogia)sekretärile L. Lentsmanile 23. maist 1966. ERA, Fond R-17, nim. 3, sü 62, l. 3. (Secret letter of the chief of the Glavlit A. Adams to the ideology secretary of the Central Committee of the Communist Party of the Estonian SSR (CPE) L. Lentsman on May 23, 1966. ERA, F. R-17, file 3, 62, p. 3.)
5. ENSV Kirjandus- ja Kirjastusajade Peavalitsuse salajane informatsioonikiri nr. 3, 30. 12. 1948; ERA filiaal, R-17, nim. 3, sü 17, l. 32-35. (Secret circular of the Chief Office of Literature and Publishing Affairs of the Estonian SSR (Glavlit). No 3, Dec. 30, 1948. Branch of ERA, F. R-17, file 3, 17, pp. 32-35.)
6. ENSV Kirjandus- ja Kirjastusajade Peavalitsuse informatsioon EK(b)p KK Propaganda- ja agitatsiooniosakonnale 8. veebr. 1949. ERA Filiaal, R-17, nim. 3, sü 11, l. 1-4. (Information of the Glavlit of the Estonian SSR to the Department of Propaganda and Agitation of the Central Committee of the CPE on Feb. 8, 1949. Branch of ERA, F.R-17, file 3, 11, pp. 1-4.)
7. ENSV Kirjandus- ja Kirjastusajade Peavalitsuse ülema I. Kübara salajane ringkiri nr. 3 'Kõigile Eesti NSV Kirjandus- ja Kirjastusajade Peavalitsuse rajoonide volinikele'. ERA Filiaal, F. R-17, nim. 3, sü 11, l. 13. (Secret circular of the Chief of the Glavlit of the Estonian SSR I. Kübar No 3 'To all the regional representatives of the Glavlit of the Estonian SSR'. Branch of ERA, F. R-17, file 3, 11, p. 13.)
8. Eesti NSV Ministrite Nõukogu juures asuva Trükistes Riiklike Saladuste Kaitse Peavalitsuse juhataja A. Adamsi salajane kiri EKP KK propaganda ja agitatsiooni osakonna juhatajale V. Rannele 13. mail 1968. ERA Filiaal, f. R-17, nim. 13, sü 62, l. 60-63. (Secret letter of the Chief of the Glavlit of the Estonian SSR A. Adams to the Head of the Department of Propaganda and Agitation of the CC of the CPE V. Ranne on May 13, 1968. Branch of ERA, F. R-17, file 13, 62, pp. 60-63.)
9. Peavalitsuse juhataja A. Adamsi salajane kiri EKP KK sekretärile V. Väljasele 15. oktoobrist 1973. ERA f. R-17, nim. 3, sü. 90, l. 8. (Secret letter of the Chief of the Glavlit A. Adams to the secretary of the CC of the CPE V. Väljas on Oct. 15, 1973. ERA, F. R-17, file 3, 90, p. 8.)
10. ERA Filiaal, f. 1, nim. 4, sü 38, l. 27. (Branch of ERA, F. 1, file 4, 38, p. 27).
11. ENSV Kirjandus- ja Kirjastusajade Peavalitsuse informatsioon EK(b)p KK Propaganda- ja agitatsiooniosakonnale 8. veebr. 1949. ERA Filiaal, R-17, nim. 3, sü 11, l. 1-4. (Information of the Glavlit of the Estonian SSR to the Department of Propaganda and Agitation of the Central Committee of the CPE on Feb. 8, 1949. Branch of ERA, F.R-17, file 3, 11, pp. 1-4.)
12. Peavalitsuse juhataja A. Adamsi salajane kiri EKP KK sekretärile V. Väljasele 15. oktoobrist 1973. ERA f. R-17, nim. 3, sü. 90, l. 9. (Secret letter of the Chief of the Glavlit A. Adams to the secretary of the CC of the CPE V. Väljas on Oct. 15, 1973. ERA, F.R-17, file 3, 90, p. 9.)
13. See footnote No 9.
14. 1972. a. 21. juunil EKP KK sekretärile V. Väljasele saadetud salajane venekeelne kiri Glavliti ülem A. Adams. ERA filiaal, R-17, nim. 3, sü 78, l. 37-39. (Secret letter in Russian, sent from the Chief of the Glavlit A. Adams to the secretary of the CC of the CPE V. Väljas on June 21, 1972. Branch of ERA, F. R-17, file 3, 78, pp. 37-39.)

References

- Androunas, Elena. (1993) *Soviet Media in Transition. Structural and Economic Alternatives*. Westpoint, Connecticut, London: Praeger.
- Galasinski, D., Jaworsky, A. (1997) The Linguistic Construction of Reality in the Black Book of Polish Censorship. *Discourse & Society*, 8(3), 341-357.
- Harré, R. (1985) Persuasion and Manipulation. In: T.A. van Dijk (ed.) *Discourse and Communication. New Approaches to the Analysis of Mass Media Discourse and Communication*. Berlin, New York: Walter de Gruyter.
- Hiedel, L. (1995) Loomingu Raamatukogu alaeast: Märkmeid ja meenutusi. [Remarks and memoirs of an editor of the Literary Series Loomingu Raamatukogu.] *Vikerkaar* 5/6, 138-149; 7, 80-85; 8, 67-75.
- Ilie, C. (1998) The Ideologic Remapping of Semantic Roles on Totalitarian Discourse, or, How to Paint white Roses Red. *Discourse & Society*, 9(1), 57-80.
- Jakubowicz, K. (1995) Media as Agents of Change. In: D.L. Paletz; K. Jakubowicz; P. Novosel (eds.) *Glasnost and After. Media and Change in Central and Eastern Europe*, Cresskill, New Jersey: Hampton Press, Inc., 19-48.
- Jansen, S. C. (1991) *Censorship. The Knot That Binds Power and Knowledge*. New York, Oxford: Oxford University Press.
- Kriminaalkodeks (1990) *Eesti NSV Kriminaalkodeks*. [Penalty Code of the Estonian SSR.] Tallinn.
- Liivaku, U. (1989) *Eesti raamat isolatsioonis*. [Estonian Book in Isolation.] *Keel ja Kirjandus* 8, 458-467.
- Liivaku, U. (1995) *Eesti raamatu lugu*. [Story of Estonian Book.] Tallinn: Monokkel.
- Lotman, P. (1991) *Tsensor Eesti raamatukogus. Uurimusi Eesti raamatukogunduse ajaloost* 3. (Koostanud P. Lotman). Eesti Rahvusraamatukogu toimetised 2. Tallinn. [Censor in Estonian Library. Studies on the History of Estonian Libraries].
- Lotman, P. (1995) *Uurimusi tsensuurist*. [Studies on Censorship.] (Koostanud P. Lotman). Eesti Rahvusraamatukogu toimetised 4. Tallinn.
- Maimik, P. (1994) *Eesti ajakirjandus nõukogude tsensuuri all. Eesti ajakirjanduse ajaloost* IX.

- [Estonian Press under the Soviet Censorship.] Tartu: Tartu Ülikooli Kirjastus, 85–108.
- Maimik, P. (1996) *Tõkked ajalehtede-ajakirjade trükkimise teel enne tsensuuri kaotamist Eestis. Eesti ajakirjanduse ajaloost X.* [Obstacles on the Way of Publishing Newspapers and Magazines before the Abolition of Censorship in Estonia.] Tartu: Tartu Ülikooli Kirjastus, 99–107.
- McNair, B. (1991) *Glasnost, Perestroika and the Soviet Media.* London and New York: Routledge.
- Novosel, P. (1995) The Iron Law of Communication. In: D.L. Paletz, K. Jakubowicz, P. Novosel (eds.) *Glasnost and After. Media and Change in Central and Eastern Europe.* Cresskill, New Jersey: Hampton Press, Inc., 9–18.
- Nugis, A. (1946) Kapitalistlike maade töötajate elu pärast sõda. [The Life of the Workers in Capitalist Countries after the War.] *Valgamaalane*, 116, Sept. 25.
- Põhiseadus. (1988) *Eesti Nõukogude Sotsialistliku Vabariigi konstitutsioon (põhiseadus).* Constitution of the Estonian Soviet Socialist Republic.] Tallinn.
- Pärl-Lõhmus, M. (1997) Journalistic Editing in a Closed Society. In: J. Koivisto, E. Lauk (eds.) *Journalism at the Crossroads: Perspectives on Research.* Tartu: Tartu University Press, 108–120.
- Rahva Hääl (1945) *Tallinna intelligentsi koosolek "Estonia" teatrisaalis.* [Meeting of the Intelligentsia of Tallinn in the Estonia Theatre Hall.] *Rahva Hääl*, 6, 9. 1. 1945.
- Siniavsky, A. (1980) *Samizdat and the Rebirth of Literature.* Index on Censorship 9, 4 (Aug.), 8–13.
- Susiluoto, I. (1990) Deritualization of Political Language: The Case of the Soviet Union. In: S. Hänninen, K. Palonen (eds.). *Texts, Contexts, Concepts. Studies on Politics and Power in Language.* Jyväskylä: The Finnish Political Science Association, 69–80.
- Tamm, L. (1946) Missugune peab olema meie kodulinn 1950. aastal. [What looks our hometown like in 1950.] *Valgamaalane*, 37, March 27.
- Towards a Civic Society. The Baltic Media's Long Road to Freedom. Perspectives on History, Ethnicity and Journalism.* In: S. Høyer, E. Lauk, P. Vihalemm (eds.) Tartu: Baltic Association for Media Research / Nota Baltica Ltd.
- Varblane, E. (1946) Meie läheme vastu ilusale tulevikule. [We will meet a happy future.] *Valgamaalane*, 37, March 27. Veskimägi, K.-O. (1996) *Nõukogude unelaadne elu. Tsensuur Eesti NSV-s ja tema peremehed.* [Dreamlike Soviet Life: Censorship And Its Masters in the Estonian SSR.] Tallinn.

AKTUELLA SKRIFTER FRÅN NORDICOM

Nordiska medieforskare reflekterar: Public service-TV.

- ☐ Nordicom, Göteborgs universitet 1999 (Olle Findahl, Trine Syvertsen, Henrik Søndergaard) 75:-

Cultural Cognition. New Perspectives in Audience Theory.

- ☐ Nordicom, Göteborgs universitet 1998 (Editor: Birgitta Höjer) 170:-

Children and Media. Image, Education, Participation.

- Yearbook 1999 from the UNESCO International Clearinghouse on Children and Violence on the Screen. Nordicom, Göteborgs universitet 1999 (Editors: Cecilia von Feilitzen & Ulla Carlsson) 250:-

Nordic Baltic Media Statistics 1998.

- ☐ Nordicom, Göteborgs universitet 1999 (Nordic Media Trends 4) 290:-

MedieSverige 1999. Statistik och analys.

- ☐ Nordicom, Göteborgs universitet 1999 (under utgivning) 250:-

Barn och ungdomar i det nya medielandskapet. Statistik och analys.

- ☐ Nordicom, Göteborgs universitet 1998 (MedieNotiser 2/98) 160:-

Nordicoms Mediebarometer 1998.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 1/99) 200:-

TV i Norden, Europa och Världen. En statistisk översikt.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 2/99) 125:-

Den svenska mediemarknaden 1999.

Mediemarknad, mediebranscher och medieföretag.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 3/1999) 160:-

Vad säger forskningen om medievåldets påverkan?

- ☐ Nordicom, Göteborgs universitet 1998 (Cecilia von Feilitzen) -

Skicka mig de skrifter jag har kryssat för

Namn:

Adress:

VAT Nr.:

Kupongen sänds till:

NORDICOM-Sverige, Göteborgs universitet, Box 713, SE-405 30 Göteborg,
fax nummer 031 773 46 55, e-mail: sussanne.hulthen@nordicom.gu.se

Film is Art

MARTTI SORAMÄKI

“Look Back in Anger”

The notion of film as art became widespread in Finland only after the Second World War, later than in most other European countries. Earlier the film was understood primarily as an industry. Even if the “Finnish Hollywood” disappeared already at the beginning of the 60s, the position of film as an art form was finally acknowledged not until in the 1970s.¹

The conception of film as an industry is still prevalent in the United States. In Europe there has been a shift to thinking film primarily as an art form. Only in recent years there has been a wish, in correspondence with EU policies, to emphasize with the information society in mind the significance of European movie production as an industry of tomorrow.²

The development which in Finland led to the understanding of film as an art form, was not necessarily fast, simple or without its crises. Even before the Second World War, there were individual intellectuals who considered film as an art of the director (i.e., Roland af Hällström). A wider cultural discussion was launched not until the 1950s, and people like Jörn Donner, Jerker A. Eriksson and Aito Mäkinen participated in it. They were all engaged in establishing the movie club Studio in 1952 which together with “Akateeminen Filmikerho” [Academic Film Club] from the same year, was the first herald of the new movie club movement and eventually, the Finnish Film Archive.³

By the end of the 1960s and early 1970s, film cultural organizations (The Finnish Film Archive, The Federation of Finnish Film Clubs, The Finnish Film Workers) had taken the film policy initiative. Their policies were aimed at getting film recognized

as a form of art equal to the other arts and, in particular, expand the support of film production and make it a function of the state. The discussion in the 1970s was dominated by the committee on film policy (1970-1974) and reactions to its proposals.⁴

As a whole, the development in the 1970s manifested itself in a significant expansion of the state’s film cultural policies. A kind of a highlight was when two institutions based on the conception of film as art were established. The administrative Council of the Finnish Film Foundation (established in 1969) was renewed on a wider basis in 1976. Originally the administration was based on the co-operation of film entrepreneurs and the state. The change meant de facto that a new form of an art support organization was born, and that in a redistribution of resources, the relative weight of the views of the cultural organizations grew essentially. An alternative to the renewal of the foundation was the committee’s proposal to establish an institute for the promotion of film, but as too radical and technically too difficult to carry out, the idea lost to a more evolutionary solution based on the Finnish Film Foundation. Ultimately, they both had the same basic goal: to promote film art. Another institutional solution based on a conception of film as art was the establishing of the national Film Archive in 1979.

There is an extensive and good exposition on these developments which sums things up from the production viewpoint:

After the destruction of the production model characteristic to the studio system, there was a shift in Finland to a cultural production model where the national film was seen as art.⁵

“Drifting Clouds”

The purpose of this article is to examine *preliminarily* what the victory of the art conception has meant in Finland especially in terms of demand for domes-

Finnish Broadcasting Company, P.O. Box 100, FIN-00024 Yleisradio, martti.soramäki@yle.fi

tic films. The demand for films consists, of course, of many different factors, and the art point of view is but one of them. These factors are not discussed here in any detail because, for simplicity's sake, the viewpoint chosen covers changes in demand during the period when film (production) has been considered as art. These decades are the 1980s and 1990s.

In estimating the changes in demand I use a demand curve model borrowed from Martin Dale. In the Dale model, the curve is formed on the basis of revenues which different films have received. For Finland, though, I use as basis the attendance numbers because this makes it easier to compare the demand in two different decades.⁶

At first I examine the changes in the demand as a whole. Table 1 shows the changes in film attendance figures for years 1980-1998.

In the period in question, the demand for films has decreased dramatically. There has been a drop from over 9 million viewers a year (1980-1993) to a level of 5.5 million viewers per year (1992-1996), a decline of 40 percent. The viewer number of foreign films has dropped from a yearly level of 8 million to the level of 5 million viewers; the decline here, too, is about 40 percent. The viewer figures for domestic films has dropped from 1.5 million to below 0.5 million, the worst year being 1996 (only 0.2 million viewers). This means that there is a very sharp decline in attendance for domestic films, as much as 70 percent, to a third of the level at the beginning of the 1980s.

Figure 1 shows the demand curves for domestic films in the 1980s and 1990s. The curves show from another angle the same phenomenon described ear-

lier, the change in numbers of movie audiences. Interestingly, there aren't great changes in the form of the curve; it has merely moved lower, describing a diminishing demand on all levels. Because there were few domestic hit films to begin with (The curve takes a sharp turn downwards), after the demand has gone down, it is natural that nowadays there are even less domestic hit films and that a great part of the films don't get any audience at all in the theaters (television is another matter). In the years 1992-1996 there were in all 50 feature films produced in Finland. Half of these, 25 films, received only 3% of the audience of all the domestic films. Reciprocally, the top five films (10% of all) received 53% of the audiences. These were: *Kivenpyörittäjän kylä* (1995), *Uuno Turhapuro Suomen tasavallan herra presidentti* (1992), *Kummeli Stories* (1995), *Uuno Turhapuron poika* (1993) and *Väpäli Kөрmy ja etelän hetelmät* (1992). Comedies and farces have thus been the most popular films also in the 1990s but clearly on a lower level than in the 1980s.

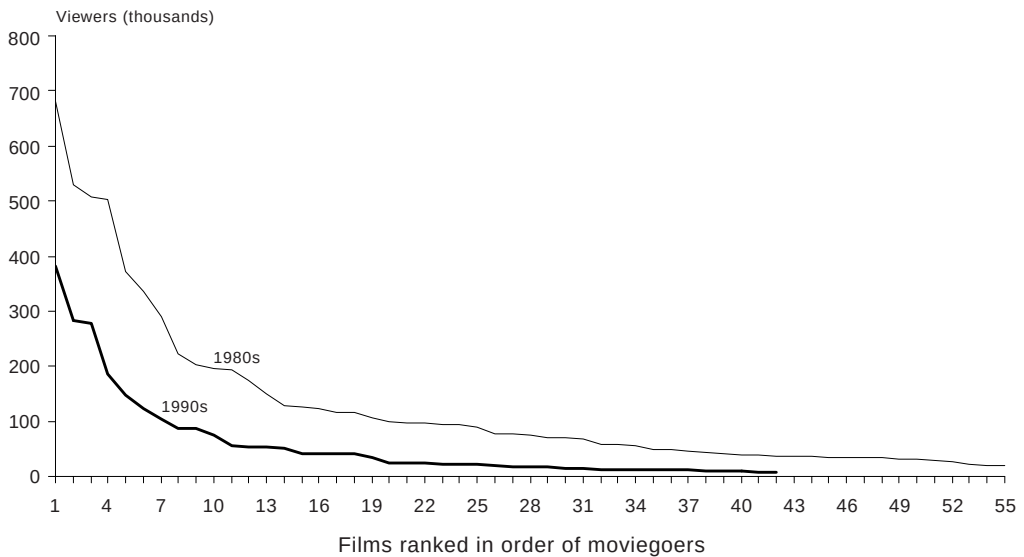
The development for foreign films has been different (Figure 2). The number of viewers for the most popular films have decreased only a little, and surprisingly, the curve goes down more slowly in the 1990s than in the 1980s. This means that films with an average audience has got more viewers in the 1990s than in the 1980s. There is an explanation to this which I have given in one of my articles:

In analyzing the figures of the Finnish Film Foundation, one notices that while the really huge successes have disappeared with the

Table 1. *The Development of Film Attendance in Finland 1980-1998 (millions; domestic films 1987 – thousands attendants)*

	Total	Foreign	Domestic
1980	9 925	8 398	1 527
1981	9 411	8 125	1 286
1982	9 055	7 588	1 467
1983	9 090	8 017	1 073
1984	7 600	6 113	1 487
1985	6 700	5 253	1 447
1986	6 300	4 867	1 433
1987	6 510	5 553	957
1988	6 690	5 934	756
1989	7 230	6 695	535
1990	6 190	5 336	854
1991	6 030	5 246	784
1992	5 400	4 811	589
1993	5 750	5 388	362
1994	5 610	5 380	230
1995	5 300	4 744	557
1996	5 490	5 287	203
1997	5 940	5 581	319
1998	6 400	5 760	640 estimates

Figur 1. *The Demand for Domestic Films in the 1980s and 1990s*

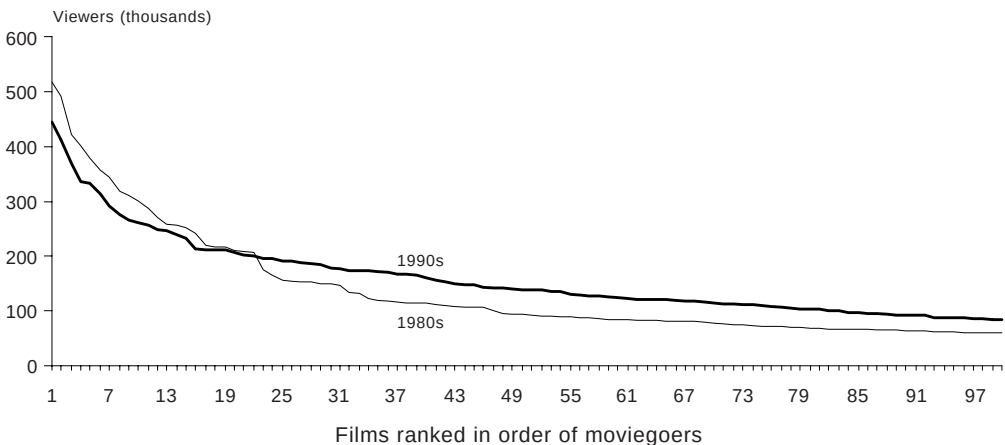


downfall of movie attendance, the viewer figures for the most successful films go down slower and more evenly in the material for the 1990s. This is explained mostly by a more effective showing of the films in the 1990s when compared with the 1980s. The multiplexification of movie theaters, the birth in city centers of theaters with multiple screens, has in the 1990s provided a chance to adapt the supply of films to the demand in each given situation, and thus prolong the life-span

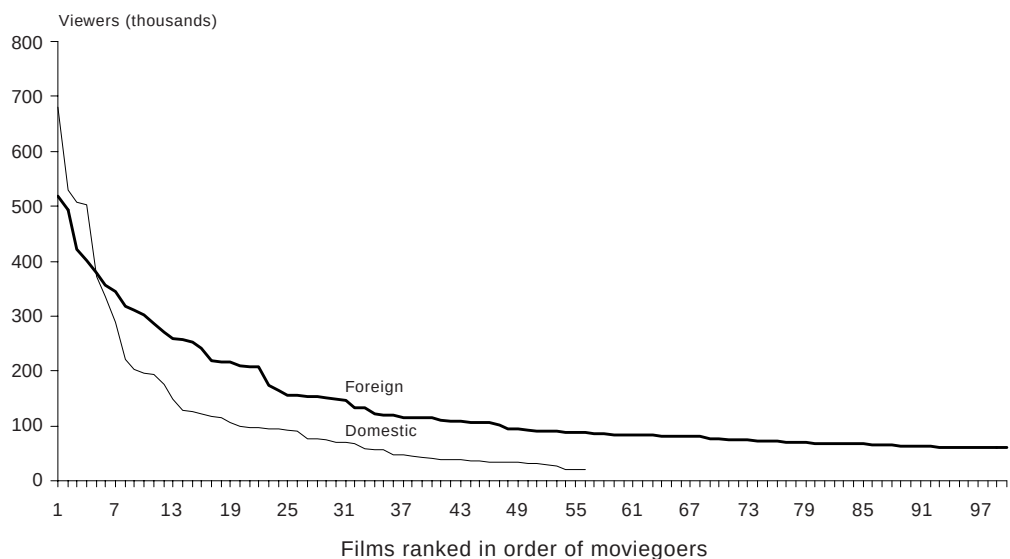
of the single film in movie theaters. A summary of the development during the last ten years is that fewer movies are shown in smaller theaters for fewer people at a time but for longer periods.⁷

The demand for domestic films, also for the successes, has fallen from the 80s to the 90s far more drastically than the demand for foreign films (see figures 3 and 4). In fact, in the 80s, the top of the domestic films received more viewers than the top

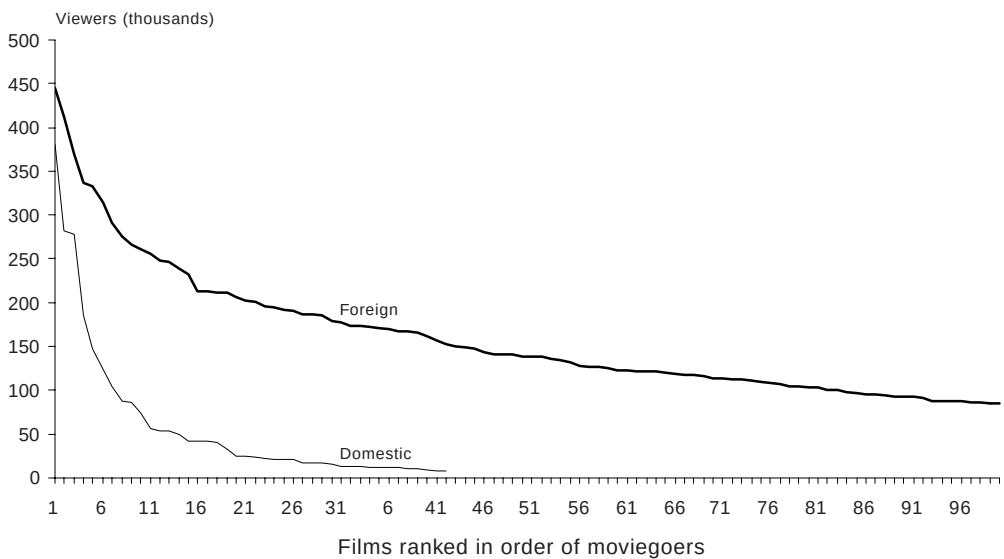
Figur 2. *The Demand for Foreign Films in the 1980s and 1990s*



Figur 3. *The Demand for Foreign and Domestic Films in the 1980s*



Figur 4. *The Demand for Foreign and Domestic Films in the 1990s*



of the foreign films. Also on the middle level, when foreign films now receive more viewers than before (the curve goes down slower), the middle level of domestic films receive less viewers than before. (the level of the curve has gone down). The difference between the demand for domestic and foreign films has grown greatly, to the disadvantage of domestic films.

On the level of single films, the most successful on a yearly basis in the 80s were sequels to the domestic Turhapuro-series. Out of the five films receiving the most viewers, four are Turhapuro-films. (The most successful of these is the military farce *Uuno Turhapuro armeijan leivissä* 1984. Only *E.T. The extraterrestrial*, (1982) can with its third place break the onslaught of the Turhapuro-films. In

the 1990s the popularity of the Turhapuro-films has waned, and to the top five films as audience figures go, belongs only one Turhapuro, and even that stems from the beginning of the decade, *Uno Turhapuro herra Helsingin herra* (1991) which is third in the ranking. It is symptomatic that out of the five most popular films in the 1990s, three are American with *Jurassic Park* (1993) leading. The others were *Independence Day*, 1996) and Renny Harlin's *Cliffhanger* (1993). The non-American film in the top five is an Australian film (*Babe*, 1995) on a fourth place. The figures for *Forrest Gump* (1994) are divided between two years, and thus, because of this technicality, the most popular film of the 1990s doesn't have a high position in an analysis on a yearly level.

How about differences within the various groups of foreign films (Figure 5)? The market for foreign films is dominated by films from the United States. The European films are but a small part of the market, and the method used here doesn't bring up for analysis more than under 30 European films. The demand curve for European films resembles the one for Finnish films: attendance successes are few, and the curve (audience figures for single films) sinks fast. The most successful European films are the British drama *Sense and Sensibility*, (1995), the Dutch-Japanese children's movie *Comet in Moominland* (1992), and the British Bond-movie *Golden Eye* (1995).

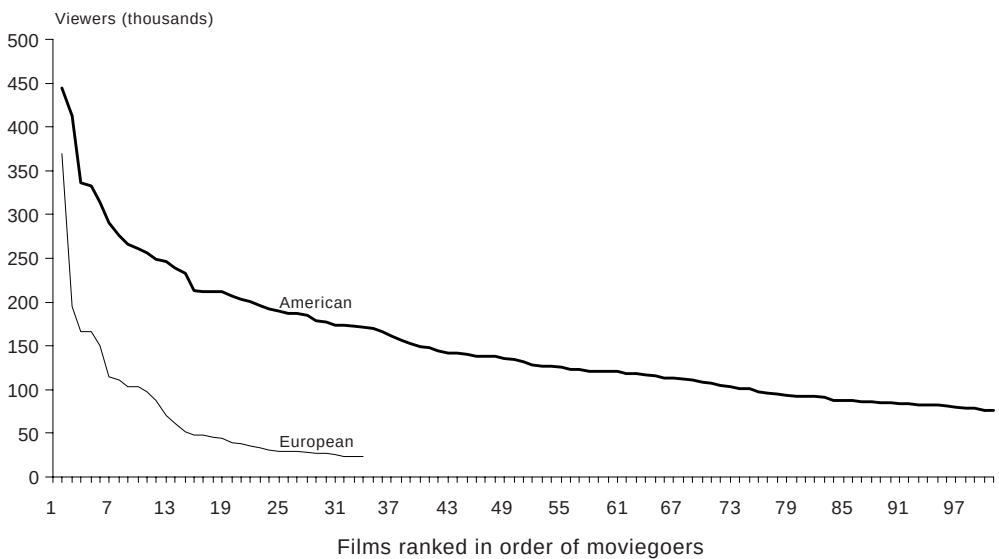
The analysis of the demand curves lets one suppose that after the art conception has taken over the Finnish movie production and culture, the demand for domestic films has become dramatically weaker in relation to the foreign demand of films dominated by industry-based American films. This have been the price to pay for seeing film as art.

“No Road Back”

Does the industrial point of view, then, have a chance in movie production in Finland (or in Europe) and if it has, to what extent? In my view, the chances for this are limited, despite the efforts and policies of the EU in promoting the cause.

The victory of the art-view has been so total, that the infrastructure of the film business depends on it. The aims of film training, the attitudes of creative workers, the cultural policy climate, the film support organizations and the way their members are chosen, the decentralized structure of production, all conform to the art view. A financier (Suomen Yhdyspankki of that time) was needed to notify Finnkinno, then in financial trouble, that in the beginning of the 1990s one should not carry on with film production because it isn't profitable⁸ In Europe, the situation is the same, only the scale is much bigger.⁹ When Pantti says, with reference to Neale,¹⁰ that art film hasn't usually challenged the basis of the film institution's artistic, financial, ideo-

Figure 5. The Demand for American and European Films in the 1990s



logical or aesthetic basis, but instead creates for itself a space inside of it, the talk is about American films. In Europe the art view won unequivocally. According to Dale:

There are two main types of European film – small scale subsidy-driven films (75%) and more ambitious market-driven films (25%) backed by Europe’s media giants. For subsidy-driven films, which are crucial for the discovery of new talent, most film-makers have to prove that their project isn’t ‘commercial’ in order to secure funding, and as a consequence they usually find it impossible to achieve any market impact.¹¹

Undoubtedly, it is always possible to direct the resources of the field a bit more carefully, more effectively, differently and more “commercially”, with emphasis on distribution, but a real change of direction towards a structural transformation is just about impossible both in Finland and in Europe. In practice, the audiovisual policies of the EU reinforce the present structures in spite of publicly expressed great ambitions aiming at competitiveness with Hollywood. The reason to this can be stated pointedly in the following comparison: The whole budget of the EU’s program for promoting the audiovisual field, Media II, for the current *five-year period* 1996-2000 is 310 million ecus. This amount is clearly less than 5% of the movie production investments *for one year* in the United States which are approximately 8.5 billion dollars. Similar investments of the EU countries are a bit over 2 billion dollars a year. The Finnish investments are 5 million dollars annually.¹²

“Go West Young Man”

What would the alternative have been if the art view hadn’t won in Finland? I shall simplify. Finland would hardly have Aki Kaurismäki as the greatest international success of the film history of our country. (The success of Kaurismäki is clearly linked with film art and not with economical profitability). The gradual fading of the Turhapuro-series, successfully continuing the national film comedy tradition in the 1980s, could in the 1990s have been replaced with better success than what we have seen. The Finnish film would be thoroughly national and filled with farces.

To those who emphasize the industrial aspect of film making there is however an alternative which has already been noticed by big European production companies of which the most important interna-

tionally is Polygram. Part of their films imitate a Hollywood-production; they are made in English, they are produced in the United States, and a substantial part of the creative staff is American, and the films are aimed at the American market. Polygram have been interested in buying also big American production companies but has failed so far. In Finland too, one can find an example of this phenomenon, be it only on a level of the individual: Renny Harlin, the only significant Finnish director/producer in Hollywood.

To the film companies there is another alternative, be it in a much smaller scale: to produce films for television. This is not a film policy but entrepreneurial question because it entails moving into another branch altogether. In its ways of expression, serial nature and level of costs, tv-production differs essentially from the movie industry.

What are the consequences of these views for audiovisual policy? The most significant matter is that the European movie production (for feature films) can be built up to an industry only in a limited sense. For this part the audiovisual policies of the EU are unrealistic, and its long-term goal, the ability of European movie producers to act successfully in open markets, will not be attained. European producers can’t succeed even in their home markets with public support covering about 2/3 of the production costs. Besides, the European production costs are only a fraction of the costs of its competitor, Hollywood, and Hollywood doesn’t need production subsidies at all. In addition, there is a unified market in the United States. In Europe the market is fragmented by different language areas.¹³

In Finland the scale is so small, the structure of the field so decentralized, and the film production so dependent on subsidies that the industrial angle is not very realistic. The reason for the discussion about industrial aspects of film production is connected with the audiovisual policies of the EU and their reflections on what are the consequences of these views to audiovisual policy in both TV and other audiovisual production. Finland as a model country in the EU, complies with the official line in this area, too. EU is also relevant to keep in mind when applying for subsidies to the Finnish film production. In practice, the film policy measures – quite rightly – lean on strengthening the art film line symbolized by Aki Kaurismäki – by acquiring more resources to the field and aiming at intensifying the (art) production.

Farces can be supported – more or less – but they do not solve the issue. A farce production living purely on state subsidies can hardly be regarded as a

constructive national alternative to non-profitable art production which at least is a success at foreign art festivals and constitutes a part of the country's cultural exports. There are not enough resources to allocate to all applicants and therefore subsidies remain selective.

“Monkey Business”

The distribution of films (import and exhibition of the films) has always been based on entrepreneurship in Finland. The present strategy is to emphasize the need for building more multiplex-theaters in the big cities to raise the levels of attendance. This would make possible a more profitable and expanding business. Especially in Helsinki there are grand-scale plans to build more multiplexes.¹⁴ Is this kind of a strategy realistic, and does it have any chance of being successful?

On the level of demand curves, the aim is to raise them to a higher level: single films should get bigger audiences. It is clear that film theaters as multiplexes offer better conditions for satisfying the

demand and this development as such serves to increase watching of movies.

Will there be enough movies? How about the competition from the ever increasing alternative leisure-time services in peoples' homes (the still expanding analogue tv, the Internet and its various fast-growing applications, the arrival of digital satellite and terrestrial tv, the digital video DVD)? In the 1990s, the variety of alternative services was already so great that the number of moviegoers decreased in Finland, and the trends in competing supply are by no means on the wane at the turn of the century, on the contrary.

It has been argued that European films could take advantage and make use of the expanding possibilities of film distribution.¹⁵ The prevalent art view of films in Europe and the demand curve for European films in Finland (Figure 5) give a hint that chances to an essential growth in film demand with the help of European films are relatively limited.

Translation: Markku Mustaranta

Notes

1. Kari Uusitalo, *Suomen Hollywood on kuollut. Kotimaisen elokuvan ahdinkovuodet 1956-1963*. [Finnish Hollywood is dead. The troubled years 1956-1963 of domestic film]. *Hyvinkää: Suomen elokuvasaatiön julkaisusarja n:o 12*, 1981. The view on the development of feature film to art in Finland (and in Europe) is of course a simplification, because in certain cases the film still offers a chance (or a chance is seen in it) for profitable business. In the change discussed in this article, the question is, however, what has been the *prevailing* view on film and how this view has changed. For a more
2. See, for instance, Commission of European Communities, “Growth, Competitiveness, Employment. The Challenges and Ways Forward in to the 21st Century”. *White Paper, Bulletin of European Communities Supplement 6/1993*, especially pp. 103.105; European Commission, “Strategy Options to Strengthen the European Programme Industry in

problematic angle, see e.g. Ilkka Heiskanen: “Suomalaiset 1950-luvun elokuvat, televisio ja kansallisen todellisuuden hallinta” in *Nykyajan sadut. Joukkoviestinnän kertomukset ja vastaanotto*. [Modern fairy tales. The stories and reception of mass communication] Jyväskylä: Oy Gaudeamus & Yleisradio Oy 193-231.

Postscript

This article was written in summer 1996. Since then, cinema attendance in Finland has increased as the country has recovered from the economic recession and particularly due to the enormous success of the *Titanic* in 1998. In the aftermath of the *Titanic*, Finnish films, too, have clearly pulled ever growing numbers of cinema-goers. The growth in 1999 is associated in particular with drama, while the popularity of comedy features has remained the same. In 1998, cinema attendance totalled about 6,4 million and Finnish films were seen by about 0,64 million people (Table 1).

The European film, however, has met with greater difficulties. The best example of this, perhaps, is the fate of Polygram, the major European independent company sold by Philips to the Canadian company Seagram as part of a larger deal. Seagram is the main owner of Universal in Hollywood. At the time of writing it seems that Polygram will end up merging with Universal, as no buyer for Polygram has emerged in spite of Seagram's continuing search.

- the Context of the Audiovisual Policy of the European Union". *Green Paper*. Brussels 1994; Martti Soramäki & Kirsi-Marja Okkonen, *Taloudellinen integraatio ja EU:n audiovisuaalinen politiikka*. [Economic integration and the audiovisual policies of the EU] Helsinki: Yleisradio, keskushallinto 1996, esp. pp. 20-25.
3. Uusitalo op.cit., pp. 321-325; Tarmo Malmberg, "Suomalainen elokuvakulttuuriaktivismi sodan jälkeen" [Finnish film cultural activism after the war], *Tiede & Edistys* 2/1997, p. 113.
 4. *Elokuvapoliittisen komitean II osamietintö* (KM 1974: 26) Helsinki: Valtion painatuskeskus 1974; *Elokuvapoliittisen komitean III osamietintö* (KM 1974: 121) Helsinki: Valtion painatuskeskus 1974.
 5. Mervi Pantti, *Kriisistä konsensukseen, Elokuvakulttuurin jälleenrakentaminen Suomessa 1961-1976*. [From crisis to consensus; the reconstruction of film culture in Finland in the years 1961-1976] Elokuva- ja televisiotiede, liseniaattitutkielma Turun yliopisto, maaliskuu 1997. Quote from page 97.
 6. Martin Dale, *The Movie Game. The Film Business in Britain, Europe and America*. London & Herndon: Martin Dale 1997. The demand curves have been drawn in the following way: all films of any given year are listed in a ranking order in the annual statistic database of the Finnish Film Archive (1980-) according to attendance figures (100 films). For the sake of uniformity, the objects of examination are the years 1980-86 ("the 1980s") and 1990-96 ("the 1990s"). For each year, the 50 most successful foreign films in terms of moviegoers have been chosen. (This means that the same film can, though rarely, appear in figures for two consecutive years.) Of the total, the 100 most successful films have been chosen and ranked in order of attendance, and the demand curve has been drawn on the basis of this. All domestic films have been included for each year.
 7. Martti Soramäki, "Winner Take All – ilmiö elokuvan alalla", in *Mediatieteen kysymyksiä. Kirjoituksia modernista ja postmodernista kulttuurista*, Lapin Yliopisto 1998
 8. "Finnkino nousemassa rajulla saneerauksella voitolliseksi" [Finnkino back to profitability after violent cost cuts] *Helsingin Sanomat* 3.8.1997.
 9. David Puttnam, *The Undeclared War. The Struggle for Control of the World's Film Industry*. London: Harper Collins Publishers 1997, 327, pp. 344-345.
 10. Mervi Pantti op. cit.; Steve Neale. "Art Cinema as an Institution", *Screen* Vol. 22, No 1, 1981
 11. Martin Dale op. cit. pp. 118-129, quote from page 226.
 12. "Film Production and Distribution: A shifting balance". *Screen Digest* May 1997 (pp 105-112), esp. p. 107.
 13. Martin Dale op.cit. p. 36,123, 176: Film Production and Distribution. Ibid: "World Cinema Market: Start of the European Fightback". *Screen Digest* August 1997 (pp. 177-197).
 14. "Finnkino nousemassa..."; "Kaupungissa alkaa taistelu elokuvayleisöstä" [Finnkino back...]; "A battle over movie audiences begins in the city" *Helsingin Sanomat* 30.8.1997.
 15. "Finnkino nousemassa..." [Finnkino back...].

The Beijing Controversies

Finnish News Coverage of the Fourth World Conference on Women, Beijing 1995

MINNA ASLAMA & ULLAMAIJA KIVIKURU

The reality of Women's World Conference hits you in the face at the counter of a Huairou department store. Among thick and clumsy Chinese sanitary pads one can find a few packages of Western tampons. (...)

A couple of blocks away, the gathering of the world's women is finally starting for real. After weeks of arguing, the essential issue of women's rights can be brought forward. (Anu Nousiainen: *Anarchy and Tampons*, *Helsingin Sanomat* 1.9.1995)

In September 1995, the broadest news flow study to date, the Foreign News Flow Project collected its research material. Participation in this project was exceptionally international: nearly 50 countries joined the research. For the first time in flow research history, it was also agreed that there would be an extensive qualitative section, for which one of the predetermined cases was the news coverage of the United Nations' Fourth World Conference on Women. This article discusses the Finnish coverage of the Conference within the framework of the flow study tradition.

How Foreign News Flows: A Recent Round of a Long Tradition

Flow studies represent one of the established fields of study within international communication. The methods, scope and angle have varied (e.g. Kayser,

1953; IPI, 1953; Schramm, 1960; Galtung & Ruge, 1965; Østgaard, 1965; Gerbner & Marvany, 1977; Galtung & Vincent, 1992; Hjarvard, 1995), but the interest in the global or regional volume and projection of foreign news, as well as in the selection criteria exercised, has remained steady since the early 1950s.

Flow studies represent a branch of research that has been frequently discussed and debated, because flow study data was used as ammunition in the Great Media Debate about the new world communication order (NWICO) in the 1970s and early 1980s. Extra media data was eagerly sought especially in the 1970s (Pietiläinen, 1998a:39). Studies were used to certify whether or not the picture of the outside world given in the media was "right", justified and truthful.

Academically, flow studies have rarely been challenging. Most but not all have been crudely quantitative and theoretically thin; the categorization of enormous volumes of data has attracted most of the attention. Obviously the theoretical frame of reference frequently approaches the agenda setting, though it is rarely made explicit. It is assumed that media coverage and images in people's heads are interlinked. If a country, a regime, or an individual gets considerable media attention across borders, that country, regime, or individual is assumed to have a greater chance to be notified, feared or adored by great masses of receivers. The same idea was behind another, slightly older research tradition: the image studies. The best example of these is no doubt the nine-country study by William Buchanan and Hadley Cantril (1953) called *How Nations See Each Other*.

Flow studies can be summarized roughly by stating that there seems to be several sources for imbal-

Department of Communication, P.O. Box 54,
FIN-00014 University of Helsinki
Swedish School of Social Sciences, P.O. Box 16,
FIN-00014 University of Helsinki,
ullamaija.kivikuru@helsinki.fi

ance and bias in the foreign news flow, without exception in such a way that the main focus of news remains on extremely few core countries, cities and elite individuals. International news flow is a flow dominated by the strong ones. Industrialized countries and the so-called North for decades have received considerably more attention than the so-called South. There are also regional centres which attract attention far more than other countries around them. All studies note the imbalance, but conclusions vary. Some authors think that core countries and individuals deserve their attention simply because they are more influential; some others say that the image and reality do not fit well together.

Until the early 1990s, the most extensive flow study was *Foreign News in the Media*, carried out in 29 countries in 1979 on the initiative of Unesco and the IAMCR together (Sreberny-Mohammadi & al, 1985). In each country, the study included the media with widest circulation. The outcome of the study – again presented as an admittedly crude simplification – was that the selection of foreign news in practically all countries followed the same pattern. The main focus remained with the 'home region', countries nearby. The second projection was directed to either the United States or Western Europe. As subject areas, most attention was given to foreign and domestic politics, military issues and economy. Countries in Eastern Europe reported more on culture and science and less on crime than the rest of the countries. As gatekeepers, the role of the four big news agencies, *Reuters*, *AP*, *UPI* and *AFP* and the national news agencies was crucial; the own staff covered 10-40 percent of the material.

In the early 1990s, an idea of rerunning the 1979 study came up in several researchers' seminars. With the political changes in Eastern Europe and many developing countries, with the emergence of new media and the use of new technology in news transmission, the world seemed to have changed so much that it was worth checking the news flow situation. Eventhough the technical and substance challenges were known: research funding for comparative international comparison studies is now far harder to get than in the 1970s, the volume of global news flow had grown enormously in 20 years, and in order to retain the comparison component, wide international studies tend to end up with quite crude research designs. Nevertheless in the preparatory meetings and seminars, it was decided that this time qualitative methods and news sources should be emphasized in the study. A series of monographs were planned to be published by the group, whose souls

are professors Robert Stevenson from the University of North Carolina, United States and Annabelle Sreberny from the University of Leicester, United Kingdom.

The new round of news flow research became considerably more extensive than the previous ones. To date, roughly 50 countries have sent their data from a two-week period in September 1995 to the pool of information, but some latecomers are still expected. The first book based on the material of the international study will be a quantitative analysis. It is already under preparation. The main criterium for selecting media for scrutiny was the same as before. Only media with wide circulations were included.

The greatest surprise in the quantitative results of the new news flow study was that though the world has changed, changes in the news arena seem to be rather small. The news business is still a big guys' business. There still are very few "news superpowers". The greatest crisis areas shifted from the Middle East to Bosnia and the former Soviet Union. But still, one's own continent seemed to be the area focused on most frequently, and as a result, the news flow between the South and the North is still badly unbalanced. The country receiving the most negative coverage globally was Afganisthan, the most positively received was the Vatican. Conflicts still sell well globally, and so do business news and sports. In Europe, reporting on culture catches somewhat more attention than in most other parts of the world. In Eastern Europe, reporting on conflicts concerning other Eastern European countries was minimal, but the news was still not much softer, because politics and economic news dominated the arena. (Pietiläinen, 1998b:67-83)

The stronghold position of the big news agencies seems to be weakening somewhat. They still dominate the news material covering such countries and areas which are not of vital interest to the country concerned; but the areas assessed as most essential are to a large extent covered by various types of correspondent arrangements. (Pietiläinen, 1998b:67-83)

It should be emphasized, however, that the results are still preliminary. Far more interesting than the crude global data will be the news perspectives, quantitative and qualitative, of various countries. The great potential of the study is the fact that any participating country is able to use the global data for its own elaborations. Also, a huge archive of primary media material is collected and translated to be at the disposal of all participants.

The sample was selected in such a way that one joint news item was ensured to appear in the mate-

rial globally: the United Nations Fourth World Conference on Women in Beijing. It was organized during the sample time period, in September 1995. The participants were encouraged to name other central news items independently. The variation was remarkable; there were not many globally shared issues of concern. Bosnia was one such a crisis area for Europe and the United States, but hardly anywhere outside these regions. An interesting detail is that in September 1995 Bosnia caught far greater headlines in Western than Eastern Europe, though the problem area was in fact closer to most Eastern European countries. The French nuclear bomb tests on the Mururoa area increased the attention given to Polynesia far beyond the average. Still another news item getting much attention in the industrialized world was a car bomb attack in Lyon, France.

The idea with the case studies was to study the particularities of the international reporting in various parts of the world, while the quantitative part characterized the "wholesale" activities in international news flow. A third dimension was the study of news sources. Reports on the qualitative aspects of the international news flow are still under preparation.

In the 1979 study, Finland closely followed the West European model, with Western Europe as a core area. However in Finland somewhat more attention was given to Eastern Europe than in other European countries. The countries which appeared most frequently on the foreign news map were Finland, the Soviet Union, the United States, Sweden, Great Britain, West Germany and Cyprus.

The Finnish world map in 1995 was quite similar to the previous one, with only some slight differences. The map was still very self-centred, because the country appearing most frequently in foreign news was Finland. Hence, a considerable proportion of foreign news in fact described the relations of Finland with the rest of the world; this is a result that has been noticed in several national flow studies earlier (e.g. Vehmas, 1964:68). Roughly every second foreign news item reported on European issues. Still the study caused a surprise regarding this aspect. The coverage of Europe had seemed to be growing continuously during the 1990s, while now the growth seemed to have stopped. News on Asia revealed a considerable growth, news on Africa a clear decline, when figures of 1995 were compared to the 1979 study. The countries of the "inner circle" of news in 1995, in the wide-circulation media in Finland, were Finland, the United States, Great Britain, Sweden, France, the EU, Russia, Germany and

Bosnia. Accordingly, one can say that the basic foreign news interest does not seem to change much, though some "hot news" flash locations appear on the arena for a short while. (Pietiläinen, 1998c:84-98)

The areas covered most frequently were sports, culture and entertainment, international politics, the economy and conflicts. The cradles of international politics and conflicts were located in Eastern Europe, internal problems were most frequently reported from Asia, the Middle East, and Africa, while the bastions of culture, entertainment and sports seemed to be Western Europe and the United States. More than two-thirds of the individuals reported about in foreign news were men, and roughly one-third belonged to the established elites. Individuals were mostly reported about in news covering cultural issues. "Ordinary people" were rarely met in the foreign news in roles other than those of targets in conflicts or accidents. (Pietiläinen, 1998c: 84-98)

Almost every second news story (43%) in the studied media in Finland was covered by a Finnish reporter or correspondent, and these stories were extensive by volume. Among the most popular news agencies, the Finnish *STT/FNB* was the most frequently used, but it in fact is a "wholesale agent" for international agencies, because it translates and edits predominantly *Reuters* and *AFP* material. Some media also subscribed directly to *Reuters*, which was the source in roughly one third of the items. The variety of agency sources had become more limited in 15 years, because the *UPI* and (*Itar-*)*Tass* had disappeared almost totally from the arena. (Pietiläinen, 1998c:99)

In Finland, the "media events" of 1995 were the Mururoa tests, Bosnia and the Beijing conference. There was no such Finnish speciality as in May 1995, when the pilot for the Foreign News Flow study was carried out. When others reported on the Victory Day of World War II, the Finnish media concentrated almost totally on the Finnish gold medal and victory of their arch rival Sweden, in the Icehockey World Championship. The Finnish media studies in 1995 included the same media as in the 1979 study; the idea was to emphasize comparability. The results on the Finnish media were recently published as a book (Kivikuru, Pietiläinen, 1998), including both quantitative and qualitative aspects of the study.

In the Finnish material, far more interest was in fact directed in the qualitative case studies covering Bosnia, Mururoa and the Beijing Conference of

Women. In the following, one of the cases, namely the reporting on the Beijing Conference will be discussed more in detail.

The Qualitative Case of Beijing

The United Nations Fourth World Conference on Women (FWCW) in Beijing, China (4.-15.9.1995) and the related NGO Forum (30.8.-8.9.1995) were chosen already in advance as one of the key themes of the Foreign News Flow qualitative analysis, since these events were expected to offer particularly interesting viewpoints to foreign news flow. The FWCW and the Forum became a news item a year before the actual Conference and Forum took place; in addition, these events were thought to bring forth themes unusual to foreign news coverage in addressing equality and gender questions. Especially intriguing was the expectation that the Conference and NGO Forum would unmask disagreements between various nations and cultural regions. The presupposition was that the most obvious debate would take place around the role of the host country China – because of its questionable human rights record and tense foreign relations. It was also speculated that the global role of the 50-year-old United Nations and the importance of such international events as the FWCW would be discussed.

The mission of the Fourth World Conference on Women was to agree upon a Platform of Action. The following items were drafted for this Platform prior to the actual meeting in Beijing: poverty, educational and health services, violence against women, impacts of wars and other armed conflicts on women, economical structural changes and their impact on women, distribution of power and women's participation in decision-making, improvement of the status of women, women's human rights, women and the media, as well as the use of natural resources and other environmental questions. It was envisioned that the topic of women's reproductive rights, in particular, would heat up emotions and challenge diplomatic relations. China as the host country managed to draw attention to its actions towards the NGO Forum already beforehand. The organizers of the Forum had agreed with China on the right of participation for every willing NGO; however, doubtful discussions on the possibilities of various organizations to have influence and participate in the Forum began already in early Spring 1995. Problems were thought to arise with the access of various NGOs to the site of the meeting and in the distribution of their materials. These specula-

tions led to a broader critique of China's human rights situation and foreign politics in general.

But what happened in China after all – according to the Finnish news coverage? The presumptions on the Beijing themes and actors were fulfilled quite accurately, but surprises were found in the format of the coverage. In addition, the Beijing news in Finland was spiced with the simultaneous colourful debate on "imported" Filipino wives: a Finnish businessman was found to be exercising a barely legal immigrant activity or a kind of a dating service by introducing Filipino women to Finnish bachelors. The most interesting turn of events, however, took place after the FWCW and the NGO Forum, in the form of an attack by Finnish Conference delegates against the media. The fuss began with the above cited column "Anarchy and tampons" in the *Helsingin Sanomat* daily and circulated around the following arguments: The media should not have talked about sanitary pads but equality; the media should not have emphasized the disagreements and debates but concentrate on the outcomes and decisions of the FWCW and the Forum.

The Foreign News Flow research did not analyze the entire Beijing coverage but focused in principle only on two research weeks (3.-9.9. and 17.-23.9.1995). However, the data collected amounts to 92 stories in electronic media and the press, and can still depict the essence of the news coverage, as well as, in the Finnish context, give possible explanations for the minor media circus that followed. The data for this qualitative analysis of the electronic media includes the main television news broadcasts of the public service *Finnish Broadcasting Company (YLE)* and the commercial channel *MTV 3*, as well as the main radio newscast of *YLE*. During the research period, Beijing was present in a total of nine newscasts (*YLE* radio with four stories, *YLE TV* with three stories and *MTV3* with 2 stories). Since the coverage on the FWCW and the Forum had already begun in the press much earlier than in the electronic media, and continued quite some time after the research period, the data for the qualitative analysis was chosen to include all the Beijing stories from three newspapers published in Helsinki: the biggest Finnish daily *Helsingin Sanomat* ("HS", circulated nationwide), the popular nation-wide evening paper *Ilta-Sanomat* ("IS"), and *Kansan Uutiset* ("KU" – "People's News", a small news paper formerly closely affiliated with the Left Alliance Party). These papers published a total of 38 stories, or 40% of the researched Beijing coverage: HS with 20, IS with six, and KU with 12 stories.

The basic observation evolving from the data is that the Fourth World Conference on Women received a wide coverage in every medium, and that the coverage, quite expectedly, concentrated on the opening week of the FWCW. Television news focused on the opening ceremonies, the radio followed the events for a bit longer and more broadly, but the Finnish press stirred up the debate before and after the actual events. The controversy and media criticism began with the infamous "Anarchy" column, which was published four days prior to the beginning of the FWCW, and continued well after the end of the Conference. The electronic media did not see this aftermath as news, but commented on it, for instance, in a television talk show, in a few radio programmes and in the Opinion Section of the HS newspaper – where the editor-in-chief of the *YLE radio* news delivered his defence statement about the criticism on the Beijing coverage.

Galas and Confrontations: Actors and Themes of the Beijing Coverage

And then to other topics. The disputed UN's women's conference has been opened in Beijing with flashy ceremonies. The practical work of the conference, however, is expected to be difficult. Conflicts between the viewpoints of the Nordic and Islamic representatives arose already during the opening day. (*YLE TV* news lead on 4.9.1995)

The actors and themes in the Finnish news coverage on Beijing matched the expectations – and more: they seemed to follow a setting of a Medieval drama. There were spectacular festivities, there were wars between the true believers from the North and strangers from other cultural regions, there was the Dragon China and, on the other hand, the Fortress Europe protecting the views and demands of the Finnish representatives. Themes concerning the status of women were introduced via conflicts between differing cultures – let it be nations or interest groups. The main characters in the conflicts were, on one hand, China versus the participants of the Fourth World Conference on Women and the NGO Forum. On the other hand, the Vatican and the Islamic countries were described to have formed an "unholy alliance" against the liberal Northern Europe and the Nordic countries in particular. When describing the actors of the official FWCW, the news coverage concentrated on countries and their representatives, with the exception of the semi-political celebrities, such as Winnie Mandela and

Hillary Clinton. The coverage of the NGO Forum, then, often showed individual women "experiencing" the situation, rather than bringing forth organizations working for particular issues.

The nature of the various media also resulted in some differences in the coverage. The electronic media concentrated, as expected, on the themes and events of each news day. China, then, was the key actor of each news item. When describing the NGO forum, for example, *YLE's TV* and *radio* news gave voice mostly to Western participants to reflect on their expectations, experiences and the general atmosphere, and in this context the news even dared to use the word "feminism" when interviewing the American women's activist Betty Friedan. However, no matter how much enthusiasm the participants showed, China's position as a host country was, in every story, the underlying common denominator and the most prominent one. The issues and purpose of the Forum were undeniably overshadowed by the disagreements with its host. Similarly, both *YLE* and *MTV3 TV* news showed the opening ceremonies of the FWCW in great length, but remembered to comment critically on the security arrangements by China and to illustrate this with pictures of soldiers and security guards.

Also the press placed a great emphasis on the practical arrangements of the Conference and the NGO Forum, but actors and themes were more broadly defined than in the skeleton-like short TV and radio news stories. *Helsingin Sanomat*, with its role as the "Nation's First Newspaper", offered the widest coverage and addressed all the same issues as the electronic media, but had already begun in early September 1995, to build up the drama around China's problematic position. In these background stories, readers were not prepared to understand the issues which would be taken up in the Conference and in related events, but rather the expectations for drama and conflicts between China and participants were created. These preceding stories gave the impression that the UN would take the meeting of 10.000 women to a fairytale or nightmare land, where the abbreviation "NGO" alone is a synonym for anarchy. In all of its coverage, HS emphasized the disagreements between China and "others". The official China, often the police as its representative, received criticism through quotes from the UN officials as well as from the celebrity participants, from Bhutto and Clinton to Aung San Suu Kyi of Burma. The Chinese people, on the other hand, were described in a more sympathetic light – interested but a bit lost regarding the actual happenings of the FWCW and the forum. In sum, nations, officials/

representatives and celebrity individuals formed the star group of actors. NGOs, for instance, were often only in secondary and passive roles (typically objects of criticism by China) and main actors only in two stories: one describing a sponsored teleconference between women in Finland and NGO representative in China, another reporting on the status of the women's movement in Namibia.

Compared to HS, the evening paper *Ilta-Sanomat* could be said to have followed its "lighter" mission and genre. Its coverage left mostly aside the main issues or even conflicts in Beijing, and focused almost solely on the actions of the (well-known) Finnish representatives. The only other information worth of reporting was the heavy rain which disturbed the closing ceremonies of FWCW. *Kansan Uutiset*, on the other hand, offered the most conventional and official kind of reporting on Beijing. It gave voice to individual participants of the FWCW and the forum, but especially to the delegates of various countries. The official representatives were presented in a news-agency like manner: "Sweden", "the United States", "Guatemala" and "Ecuador" gave their opinions, agreed or disagreed. *Kansan Uutiset* did not leave aside the conflicts between the host and the participants, but rather gave much more room to the descriptions of disagreements and compromises between the participants. It was emphasized that issues related to the status of women are difficult because so many views exist on different political, cultural and religious levels.

Traditional News in a Supporting Role: Style of the Beijing News

The opening celebration was a spectacular gala. Winnie Mandela, the wife of the president of South Africa Nelson Mandela, was late for the opening, which caused quite a hassle (...) (Reporter Sinikka Arteva in *YLE TV News* 4.9.1995)

The Foreign News Flow project's expectations of the actors and themes of Beijing were accurate; however, a closer analysis of the data revealed a surprise concerning the style of the news coverage. Conventional news reporting with facts was overshadowed by features and human interest journalism. On the scale of traditionalism, *Kansan Uutiset* represented the conventional coverage, whereas the unofficial main news sources, *YLE*, *MTV3* and *Helsingin Sanomat*, mixed in a more popular approach. *Ilta-Sanomat*, although close to the tabloid

press in its style and content, was most surprising in that it took up the Beijing topic as much as it did.

In the electronic media, the Beijing coverage did not deviate from the normal time-restricted news format. Rather, associations to human interest journalism were found in the language and visualization of the news. The events tackling the status of women were not even described in a seemingly "neutral" manner; on the contrary, it was made very clear who the good and bad characters in the stories were. For instance, the first *MTV3* news item on Beijing, on 3.9.95, presented towards the end of the newscast, reported that Chinese police had "had a fight" with the NGO participants. The concrete evidence of the fight was that the police had denied access to Islamic demonstrators from Huairou to Beijing, and that some policemen had abused Canadian women who were handing out information on the Tibetan situation.

The other major conflict – between Northern Europe and the Islamic countries – was also well described and illustrated in the electronic media to provide elements for a clear standing on this issue. The views of the liberal Northerners were described very factually whereas the representatives of the Vatican-Islam alliance "got furious" when disagreements "were heating up emotions". *YLE TV news* (4.9.95), for example, first showed a short interview with a Finnish MP, who summarized women's rights as human rights and gave an account of the common EU standing on women's reproductive rights. Then Sudan's male representative and Iran's female delegate were given their turn, with the journalist's lead: "The demand to bury cultural differences makes Islamic countries furious." Pictures of veiled women accompanied the interview with Sudan's representative; when the Iranian delegate appeared on the screen, the journalists commented: "The member of the Iranian parliament is following the opinions [of the Sudanese delegate], and the interpreter wouldn't even say the word 'sex' aloud". Another evidence of this "mixed style" of the Beijing news in the electronic media was the coverage of the opening of the World Conference. As in cultural reports, the news items emphasized how "fabulous" the gala was, how full of "fireworks of colour and music", and how the opening "didn't leave anyone untouched".

In the press coverage, this cocktail of formats and styles was even more obvious. The profiles of *Helsingin Sanomat* and *Kansan Uutiset* were not unexpected as such, but rather illustrated the ways in which a big and a small newspaper cover a "ne-

cessity” topic – one that is not too exciting but rather distant, with links to world politics. “Women’s issues” provided an extra twist that gave these news items particular tones and colour, which influenced the extent and style of the coverage.

Kansan Uutiset paid relatively much attention to the Beijing Conference, and the drama embedded in the FWCW and the NGO Forum gave this news an additional importance. On the other hand, this small paper was very dependent on the news agencies’ output; over 50% of its stories originated from them. The *Finnish News Agency STT/FNB* proved indispensable to *Kansan Uutiset*, and the paper could influence its profile only by selecting the stories offered, not adding to them. However, KU made efforts to create a “presence” in Beijing in that it publicized a report by a participant and a few interviews with an official Finnish representative after the Conference.

Helsingin Sanomat seemed to follow another, well-planned strategy: regardless of the follow-up criticism HS received from the participants, the data alone shows that HS seemed to disregard the Beijing news item as being substantially important, but seemed to rather consider it as a topic for “in-reality” features. The presence of the paper’s own journalist in China was emphasized – only someone on location can know that tampons are over priced in Huairou... (Anarchy and tampons, 1.9.95). HS also made the clearest distinction between the FWCW and the NGO Forum, compared to any other medium: readers might not have been aware of the difference, but the style of HS reporting left no questions in this respect. The NGO Forum, marginal to the international power politics, was described in colourful headlines (Anarchy and tampons 1.9.95, “Chinese clean-up. Beijing is free of dust and impoliteness. The Women’s Conference can begin”. 3.9.95, “Is Loimaa on the line? Is China following us?” [article on the tele conference] 3.9.95). In contrast, the FWCW – where nations’ officials were negotiating – was approached with a more respectful tone (for instance: “Hillary Clinton criticized China’s human rights situation. The participants were surprised at this strong standing” 6.9.96, Nordic participants criticized China’s nuclear testing. Also Finns participated in a demonstration in Beijing” 8.9.95). In sum, HS started with light, “on location” columns, continued with a tabloid-like dramatization of conflicts, and ended up upset and irritated almost a month later, responding in an editorial to the criticism made by the Conference participants on its coverage (21.9.95).

The (Unbearable?) Lightness: Lessons Learned from the Beijing News

Journalism from the times of the Iron Curtain seems to be the ideal of those Beijing Conference participants who criticized the press and YLE TV news on the manner of covering the event. (...)

Already in advance the Conference was doomed in the media as unsuccessful. This accusation is very strange. Both the officials preparing the Conference and the NGO representatives informed beforehand that there were great difficulties even to keep to the decisions of the Cairo Population Conference. Many organizations boycotted the Beijing Conference or were forced to stay home because of the terrible arrangements. (...)

When a tightly-knit group works hard towards a goal, everything else tends to be left aside. The group spirit grows and the joy of success is great. There is nothing wrong with that but one must keep a sense of reality and understand that outsiders might not share the same bliss. Some of the criticism seems paranoid. It is stupid to waste energy in a war against imagined repression when the achievements of the Conference should be translated into action. (HS Editorial “Childish Anger” 21.9.1995)

Did the Conference representatives have a real point in the criticism of the Beijing news coverage? As one of the participants stated (HS 21.9.95), did the stories concentrate too much on veiled women and let the hot topic of the Filipino wives overshadow the Conference? Or was the above cited HS editorial right in referring to the “childish anger” of some Finnish Beijing participants?

The analysis of the TV, radio and newspapers stories on Beijing, to say the least, shows that the opening of the Fourth World Conference on Women (4.9.95) received “good” coverage: the event was reported in the press headlines and it was the first foreign news item in the electronic media. On the other hand, TV and radio concentrated on the two conflict topics: China versus participants and the Nordic versus the Vatican – Islamic approach on the status of women. The news items described in this article did not touch upon other concrete political and economical themes which were on the agenda of the Conference and the Forum. Neither did these

news stories debate about the role of the 50-year-old UN in global politics. The observations related to these themes and actors were, in fact, the essence of the criticism: Agreements and the consensus on the Platform of Action were not discussed.

In addition, the comparison between the news coverage by *Helsingin Sanomat* and *Kansan Uutiset* may shed light on other aspects of the critical views. The different approaches of these papers on Beijing and on journalism in general became clear at the beginning and end of the coverage. Both papers only surfaced the issue, but in different ways. KU revealed its leftist history more strongly than usual, in that it emphasized solidarity, in this case, solidarity towards women. HS, in turn, represented itself as the forerunner of a kind of new journalistic practice – of “live broadcast”, as this on-location feature reportage is called within the paper. However, when HS was criticized, it reacted strongly, as seen in the above cited editorial. From the viewpoint of the Beijing coverage, this editorial can also be interpreted as paternalistic – especially since simultaneous with the coverage of China, HS published a series of stories on the Filipino wives in Finland (altogether 21 stories, of which 19 were published in September–October 95). This parallel coverage, more than anything else, reveals the standing of HS on the status of women in general.

On the whole, the Beijing news coverage in the Finnish media deserves some thanks, since it gave space and importance to women and women’s issues much more than (foreign) news usually tends to do. The quantitative account of the data from the two research weeks shows that Beijing news followed the usual foreign news pattern: nations or their representatives accounted for almost half of the actors, private individuals for some 20%. In this case, however, half of the actors were female, less than 20% were male, and the rest were “indefinable” – organizations, nations, governments and so on. Not surprisingly, in the Beijing news “women’s issues” amounted to almost 70% of all the main topics, 5% of the topics concerned international politics and 5% addressed human rights as the main issue. These figures are emphasized when comparing them to the news research of the YLE (Sana 1995) and to an analysis of a news day in 71 countries (MediaWatch 1995). During both the “regular” constructed news-week of YLE and the one particular newscast of *MediaWatch*, women represented only some one fourth of the actors, and there were hardly any “women’s issues” to be found.

The lesson learned of the Beijing coverage highlights two distinctive trends – one illustrates and

follows the traditional criticism of the negative crisis-based orientation of the news, the other suggests a general change in Finnish journalism. First of all, the analysis of the news on the FWCW and the Forum tells about the role of international politics and especially about the role of the UN in the media. The UN, although the organizer, did not become a central actor in the Beijing news, but when there is a conflict situation where this organization is involved (for instance as in Bosnia during the Foreign News Study), it becomes newsworthy. The *MediaWatch* research illustrates the same tendency: one third of the news items on one day, in 71 countries, were about politics and catastrophes, whereas other international issues, such as UN related topics, amounted to only one percent of the stories. Secondly, there seems to be a change in expressive style going on in the Finnish media, and to which all the media analyzed here tried to respond in their own way. The coverage on the Beijing women’s conferences emphasized the fact that this change is ongoing, since it made the media focus on a theme outside of the traditional mainstream news journalism.

The Beijing lesson to journalism and its critique is, in simple terms, the following: news journalism is undergoing a process of becoming lighter, and “more popular”. This process can first, or easiest, be seen in the coverage of unconventional topics, such as the Beijing’s women’s conferences. This kind of popularization may provide more space for unconventional themes in newscasts. On the other hand, it also takes a toll on the substance of these themes and/or emphasizes dramatic and controversial elements, more suitable for human interest journalism. In other words: contrary to the criticism, was the lightness of the Beijing coverage in fact bearable? If the coverage would not have focused on controversies, would Beijing have been in the news agenda at all?

The main Beijing lesson to news flow studies, however, is that qualitative approaches bring forth aspects which would never have been traceable by quantitative means. This does not suggest that quantitative research would be outdated or useless. Although a cliché, it seems that these two approaches not only complement each other but are essential to a full understanding of the nature of the foreign news and the complex structures that produce and distribute it. For example, a quantitative approach was enough to show that even the crisis of Bosnia is still a “regional” one, without global dimensions, in that its coverage concentrated on Western Europe and Northern America. On the other hand, the qualitative analysis seems fruitful in detecting more

subtle features of journalism and its infrastructures. As described above, the qualitative approach was able to link the style and the content of the Beijing coverage with the resources available for the particular media. In addition, it detected the widely speculated – if not yet researched – trend of the popularization of news. This analysis showed glimpses beyond the slogans about tabloidization, in that it depicted some differences between crude tabloid journalism and "light news". *Ilta=Sanomat*, for instance, did not deviate from its role as a tabloid-oriented evening paper – neither did the more "serious" Finnish news media go into tabloid topics. Yet, the way the latter discussed the Beijing news was

clearly less heavy than their traditions would lead to expect.

At this stage, our analysis of the Beijing coverage was still more a finger exercise than a systematic qualitative search into the depths of the texts and contexts concerned. If taken one step further, and given the chance of having similar case studies on various media in various countries for comparison, the exercise would become intellectually thrilling. In short, a balanced quanti/quali approach in flow research might make the flow tradition far more challenging and demanding. So far, the flow study has predominantly sufficed for the provision of data only – no doubt often very relevant data. With one step further towards the dimension of qualitative research, the flow data may create the potential to develop a complex network of questions on the essence of journalism.

References

- Buchanan, William & Cantril, Hadley (1953) *How Nations See Each Other*. Urbana, Ill.: University of Illinois Press.
- Galtung, Johan & Ruge, Maria Holmboe (1965) The Structure of Foreign News. *Journal of Peace Research* 1 (64-91)
- Galtung, Johan & Vincent, Richard (1992) *Global Glasnost*. Cresskill: Hampton Press.
- Gerbner, Georg & Marvany, Gyergy (1977) The Many Worlds of the World's Press. *Journal of Communication* 27:1 (52-66)
- Hjarvard, Stig (1995) *International TV-nyheder. En historisk analyse af det europæiske system for udveksling af TV-nyheter* [International TV News. A Historical analysis of the European system for Exchange of TV news]. Århus: Akademisk Forlag.
- IPI (1953) *The Flow of News. A Study by the International Press Institute*. Zürich: IPI.
- Kayser, Jacques (1953) *One Week's News. Comparative Study of 17 Major Dailies for a Seven-Day Period*. Paris: Unesco.
- Kivikuru, Ullamaija; Pietiläinen, Jukka (1998) *Uutisia yli rajojen. Ulkomaanuutisten maisema Suomessa* [News cross borders. The landscape of foreign news in Finland]. Tampere: University of Helsinki, the Lahti Centre for Research and Training.
- Pietiläinen, Jukka (1998a) Ulkomaanuutisten vaiheita ja tuloksia [Phases and results of foreign news research] in Kivikuru, U.; Pietiläinen, J. (eds.) *Uutisia yli rajojen. Ulkomaanuutisten maisema Suomessa* [News cross borders. The landscape of foreign news in Finland]. Tampere: University of Helsinki, the Lahti Centre for Research and Training (15-43).
- Pietiläinen, Jukka (1998b) Uutisvirtojen maailma [The world of news flows]. in Kivikuru, U.; Pietiläinen, J. (eds.) *Uutisia yli rajojen. Ulkomaanuutisten maisema Suomessa* [News cross borders. The landscape of foreign news in Finland]. Tampere: University of Helsinki, the Lahti Centre for Research and Training (64-83).
- Pietiläinen, Jukka (1998c) Ulkomailta Suomeen: määrällinen analyysi [From abroad to Finland: the quantitative analysis] in Kivikuru, U.; Pietiläinen, J. (eds.) *Uutisia yli rajojen. Ulkomaanuutisten maisema Suomessa* [News cross borders. The landscape of foreign news in Finland]. Tampere: University of Helsinki, the Lahti Centre for Research and Training (84-108).
- Sana, Elina (ed.) (1995) *Naiset, miehet ja uutiset* [Women, men and the news] Yleisradion tasaveroimikunnan julkaisu A1:95. Helsinki: Finnish Broadcasting Company.
- Schramm, Wilbur (1960) *One Day in the World's Press. Fourteen Great Newspapers on a Day of Crisis*. Stanford: Stanford University Press.
- Sreberny-Mohammadi, Annabelle with Nordenstreng, K., Stevenson, R. & Ugboajah, F. (1985) *Foreign News in the Media. International Reporting in 29 Countries*. Reports and papers on Mass Communication No 93. Paris: Unesco.
- Vehmas, Raino (1964) *Sanomalehtiemme ulkomaanaineisto* [Foreign news material in our newspapers]. University of Turku, Department of Sociology Series B 10.
- WomenWatch – Women's Participation in the News (1995) Report of the MediaWatch Study. Toronto: MediaWatch.
- Östgaard, Einar (1965) Factors Influencing the Flow of News. *Journal of Peace Research* 1 (39-63).

Radioforskning – en översikt¹

CARIN ÅBERG, WENCHE VAGLE & IB POULSEN

Da medieforskningen for alvor kom i gang i løbet af 60'erne, blev den et langt stykke af vejen synonym med forskning i medieinstitutioner og i det dengang nye og fascinerende medie: tv. Der blev naturligvis også forsket i det andet store elektroniske medie, radio, men langt fra så massivt og systematisk. At kaste sig ud i et forsøg på at give en oversigt over radioforskningen rejser således en række problemer. Først og fremmest naturligvis at finde den forskning frem der faktisk eksisterer. Dernæst at afgrænse den – udadtil i forhold til institutions- og tv-forskning og indadtil i forhold til mere essayistiske beskrivelser foretaget af radiojournalister og til den mere og især mindre tilgængelige forskning der er foretaget af studerende i talrige opgaver og specialer.

Det foreliggende forsøg prætenderer på ingen måde at dække området fuldstændigt. Hvad der er taget med, er i høj grad udtryk for vore egne forskningsinteresser og vort eget arbejde med radio gennem årene. Dertil kommer hvad en række kolleger har henledt vores opmærksomhed på. Og i forhold til afgrænsningen har vi anlagt følgende kriterier, med skyldig hensyntagen til at kompromiser aldrig helt kan undgås. Vi har forsøgt at lægge vægten på egentlig forskning og har dermed begrænset referencerne til de mere essayistiske fremstillinger. Vi har desuden koncentreret os om radioen som medie og har derfor heller ikke taget al den institutionsorienterede forskning med hvor radioen også indgår. Endelig har vi valgt at koncentrere os om den alminde-

ligt tilgængelige forskning, og det har betydet at studenterforskningen – hvor værdifuld den end er – i det store og hele er udeladt.

Hvad vi har villet forsøge er at å umiddelbart overhovedet primært. Hvad angår rubriceringen, udspringer den dels af den forskning vi rent faktisk henviser til, dels af en etablerede grupperinger inden for medieforskningen. Hvad vi har villet forsøge er at tage et første skridt i forsøget på at udbrede kendskabet til den radioforskning som vi har fundet frem til inden for vore respektive forskningsprojekter om radio, især inden for den skandinaviske, tyske og engelske litteratur. Der er i ganske fundamental forstand tale om "work in progress" forhåbentlig til inspiration og gerne supplement. Vores rubricering gør ikke krav på at være absolut, og derfor dukker enkelte referencer op under flere kategorier.

Publikums- og brugsstudier

Forskningen kring radions publik omfattar kvantitativt sett det största området och dess inriktning och frågeställningar utgör ofta ett gott exempel på det Lazarsfeld (1941) kallade administrativ forskning. Något som senare kritiserats av Ang (1991), dvs forskning syftande till att få kunskap om mediets publik och användning, i Angs terminologi "att konstruera publiken". I USA är denna inriktningen koncentrerad kring lyssnarmätningar från perspektivet "lyckade programstrategier" medan publikforskningen t ex i länder med dominerande public service-företag, förutom rena räckvidds- och andelsmätningar, kretsar kring mera specifika användningssätt, begriplighet och levnadsvanor (se t ex *Radio och tv möter publiken. En bok från publik- och programforskningsavdelningen vid Sveriges Radio* (1972) samt Brown 1983). En alternativ ansats inom receptionsforskningen är Jonson (1991) där innehåll i lyssnarbrev redovisas och diskuteras.

JMK, Stockholms universitet, Box 27861, SE-115 93 Stockholm, aberg@jmk.su.se

Institutt for medier og kommunikasjon, Universitetet i Oslo, Postboks 1093 Blindern, N-0317 Oslo, wenche.vagle@media.uio.no

Institut for nordisk filologi, Københavns universitet, Njalsgade 80, DK-2300 København, ibp@coco.ih.ku.dk

Tendensen under det senare 1980-talet och framöver tycks i allt högre grad ansluta sig till reklam-institutens intressesfärer, dvs räckviddsmätningar och mätningar av smakpreferenser hos vissa socio-ekonomiskt och demografiskt definierade presum-tiva konsumentgrupper (se t ex bevakelsegrunderna för det danska regnskaps-tänkandet och samman-ställningen över 80-talets publikforskning i Finland skriven av Ruohomaa 1991). Något som kan tolkas som en skärpning av sakernas tillstånd i samband med den ökade avregleringen och kommersiali-seringen av radiomediet, helt i analogi med Angs perspektiv. Ett ökat intresse för innehåll och lysnarkategorier i relation till den USA-inspirerade formaterade radion kan också märkas (se t ex Hedman 1995, 1997)

I spänningsfältet mellan rena publikstudier och mer beteendevetenskapliga ansatser finns ett flertal studier genom åren, i vissa fall med ett mer teoretiskt resonerande. Det handlar om radio som propagandainstrument (se t ex Bergmeier & Lotz 1997, Childs & Whitton 1942 och Hodge 1985); lyssnande i jämförelse med läsning (se t ex Haugh 1952 och Warner & Henry 1948); och radio som underhållning, interpersonell kommunikation eller behovstillfredsställelse, dvs tidstypiska studier från "uses & gratification" perspektiv (se t ex Armstrong & Rubin 1989, Avery & McCain 1982, Bierig & Dimmick 1979, Eberhard 1962, Herzog 1941, 1944, Lazarsfeld 1940, Mendelsohn 1964, 1966, Tramer & Jeffres 1983, Winslow 1944). Andra teman utgörs av olika studier kring effekter och användning, huvudsakligen koncentrerade till information, nyheter och vuxenutbildning, reception, religion och minoritetspråksändningar (se t ex Andreasen 1985, Höijer & Nowak (red) 1990, Eberhard 1962, Surlin 1986).

Nasjonale retninger innen radio-forskningen

Detta hindrar inte att radioforskningen från samma övergripande perspektiv historiskt sett tycks ha vissa mer nationella särdrag. Forskning kring radiodrama och hörspel har sin huvudsakliga hemvist inom den tyskspråkiga radioforskningen, medan en annan riktning ursprungligen med radio som en betydande avdelning fokuserad kring det estetiska, återfinns inom elektronmusiken – *musique concrète* – utgående från Pierre Schaefers experiment vid den franska radio. Radions betydelse som opinionsbil-dande och underhållande källa, tillsammans med ut-veckling av olika musikformat har adresserats främst av forskare i Nordamerika (se t ex Lazarsfeld

& Stanton (red) 1944, 1949, Mendelsohn 1964, 1966, McFarland 1993, 1997, se även ett europeiskt bidrag i Hennion & Meadel 1986). I Kanada återfinns ytterligare en riktning vilken i enskilda fall behandlat radio, centrerad kring Murray R Schafer – radio som soundscape. I Storbritannien har på senare tid åtminstone två ansatser till en semiotisk analys av radio publicerats (Crisell 1986, Shingler & Weringa 1998).

I de nordiska länderna tycks radioforskningen, förutom publikundersökningar, i Norge företrädes-vis ha handlat om språket i radio, i Danmark ha haft mer institutionella och politiska förtecken och i Finland och Sverige till stor del handlat om relationen mellan lyssnarna och produktionsinstitutionen. I förbindelse med de olika public service-företagen återfinns för övrigt en majoritet av den forskning som företagits kring radio (för översikter se Søndergaard 1996, von Feilitzen 1997, Hujanen 1997, Langham & Chrichley 1989, Rolland 1996). Några övriga exempel utgörs av institutionsforskning dvs frågor om reglering och organisering av programverksamheten och ägandeförhållanden (Brunnberg & Elgemyr 1987, Cederberg & Elgemyr 1984, Hedman 1990, Hujanen & Jauert 1998, Jankowski et al (red) 1992, Jauert & Prehn 1995, Lewis & Booth 1989, Lundby & Futsäter 1993, Mortensen 1975, Poulsen 1995, Skogerbø 1996, Søndergaard 1994, 1995, Syvertsen 1992, se även enskilda bidrag i Hultén et al 1996, t ex Kemppainen & Soramäki 1996, Poulsen 1996, Søndergaard 1996).

Radiohistorie

Radiohistoriska texter utgör också en betydande del av forskningen kring radio, de flesta radiobolag har i någon mån sin historia skriven. Bland de lite mer övergripande framställningarna kan nämnas Barnouws två böcker om Förenta staternas radiohistoria (Barnouw 1966, 1968). En mindre känd bok om tidig radio historia i USA är Douglas 1987. BBC har sin historia skriven i Briggs (1961-95) och från ett vidare och mer samhällshistoriskt perspektiv i Scannell & Cardiff (1991). En historisk text från ett något udda perspektiv utgörs av Shaun 1988, i vilken radions plats i vardagslivet diskuteras – radio även som apparat betraktad – och ytterligare ett exempel kan utgöras av Briggs 1981. Norsk radio-historia och NRKs historia fram till 1981 finns framställd i Dahl (1975/99, 1978/99, 1991) och Dahl & Bastiansen (1999). Sameradion behandlas i Lindkjølen (1995), se även Simonson (1981). Lokal radiohistoria från Oslo återfinns i Hougén 1932.

Yleisradios historia är skriven av Salokangas (1996). En genomgång av utveckling av program och programformer görs i Nukari & Ruohomaa (1992, 1996). En rad jubileumsböcker från och om Danmarks Radio utgör de väsentligaste bidragen till radiohistorien i Danmark (Breidahl & Rée 1940, Christiansen 1950, Skovmand 1975, Jørgensen 1984). Därtill kommer en rad monografier varav de väsentligaste är Dahlerup (1968) Gerald (1926), Schmidt (1965). De estetiska formerna i radio beskrivs och diskuteras från ett historiskt perspektiv i Nørgaard, F et al (red) (1975-78). I Sverige pågår ett företagshistoriskt projekt beskrivet i Cronholm (1996) vilket i skrivande stund resulterat i elva publikationer (varav nio förutom tv också handlar om radio: Abrahamsson 1999, Björnberg 1998, Elge-my 1996, Engblom 1998, Hånström 1997, Höijer 1998, Sjögren 1997, Thurén 1997 och Wormbs 1997). En mer populärt hållen sammanfattande volym av tre planerade inom samma projekt, är Hadenuis (1998). Framhållas kan även Nordbergs (1998) avhandling om folkbildningen och radion från ett idéhistoriskt perspektiv.

Mer populära och illustrerade framställningar av radions historia i Sverige och Norge finns t ex i Persson (red) 1994 och Jønsson (red) 1993. Denna typ av litteratur kring radio återfinns från ett flertal länder där bidrag från Australien kan få utgöra ytterligare ett utomnordiskt exempel: om tidig radio och vardagsliv skriver Johnson (1981, 1988) och publikationer, både mer populärt och mer seriöst inriktade, är utgivna av Australian Broadcasting Corporation.

Bland ej tidigare nämnd radioforskningen i USA kan nämnas den summerande sammanställningen av "läget" efter tio år med radio som författats av Allport & Cantril (1935), där även några egna repliker av Pears (1931, se nedan) undersökningar företas – i övrigt ligger fokus på frågor av sociologisk, samhällsekonomisk och socialpsykologisk art i förgrunden. En översikt över forskning runt amerikansk radio – historia, nätverk, radiodrama, radionyheter, radiomusik, radiokomedi och -varieté, radiosport och kortvågsradio – återfinns i Greenfield 1989. Flera studier av enskilda radiopersonligheter eller programserier, företrädesvis från 1930- till 1950-tal, har företagits (se t ex Hilmes 1997, Brady 1989). En bok om nyhetsjournalistik i radio och tv ur ett historiskt perspektiv också med fokus på USA är Bliss 1991 och en jämförande historisk studie av regleringen av film och radio finns i Benjamin (1992).

Radioens estetik og uttrycksformer

Sett i ett större perspektiv tycks forskning kring radions estetik och kommunikativa uttrycksformer utgöra ett förbisett område. Går man tillräckligt långt tillbaka kan man finna att den uppmärksamhet som radion väckte som nytt medium också gav anledning till några idag ännu tillgängliga skrifter där radio som medium och uttrycksform står i centrum. I England framstår Pear (1931) som en av radioforskningens verkliga pionjärer i och med de studier han utförde kring lyssnares förmåga att enbart från olika röster bedöma olika demografiska och socioekonomiska variabler 1929–30, och hans framställning av själva problematiken och de introspektiva studier han gör är mycket intressanta att läsa så här drygt 65 år senare. Hans undersökningar upprepades i Österrike av Herzog (1933) under ledning av Lazarsfeld och i USA av Allport & Cantril (1935).

Tyska forskare, eller rättare sagt forskare inom det tyskspråkiga området i Europa, tycks som tidigare nämnts annars vara de enda som ägnat radio som estetiskt medium något mer systematiskt intresse och därmed bildat vad man med lite god vilja kan kalla en forskningstradition – hörspelsforskningen. Ansatser från både litteraturteoretisk och dramaturgisk utgångspunkt återkommer från radions barndom of framöver, där en av de frågor som ställs är huruvida radio är en uttrycksform *per se* eller ett derivat av litteratur alternativt scenkonst (en sammanställning finns i Kreckeis 1973, se även Jedele 1952, Metzger 1942, Paque 1936, Rohnert 1947).

I mer modern tid återfinns med början på 1960-talet ett förnyat intresse för hörspelet vilket i denna framställning kan representeras av Cory (1974), Bondebjerg (1990), Knilli (1959, 1960, 1970), Lewis (1981), Schwitzke (1963), Schöning (1970), och med en mer socialt präglad föregångare i Maletzke (1950). Speciellt intressant i detta sammanhang är kanske debatten mellan Knilli och Schwitzke kring hörspelet och dess status, där Knilli tar upp Frankfurtskolans perspektiv på radio (se t ex Adorno 1941/1987), med ett nutida eko i Neumann-Braun (1993) applicerat på musikönskeprogram. Ansatser till en historisk beskrivning av hörspels- eller olika litterära traditioner i de nordiska länderna finns t ex i Hallingberg (1967) Hartenstein (1993), Lundgren (1994). En mer metodologiskt hållen artikel om radiodokumentären är Bruun & Frandsen (1991). Bland den finska radiolitteraturen kan en bok om radiodokumentärens uttrycksformer, utveckling och företrädare med internationella ut-

blickar nämnas (Salomaa 1989). I en likaså finsk antologi diskuteras radiodokumentärens estetik och produktion (Karisto & Leppänen 1997). Frågor som även tangeras i Nukari & Ruohomaa (1992, 1996).

På senare tid återfinns inom det tyskspråkiga området också radioforskning inom s k Publizistikforschung vars främsta intresse är riktat mot ägandeformer och de konsekvenser dessa får för utbud och publik från ett mer statsvetenskapligt perspektiv. I samband med detta har också radioprogrammens form och tablåläggning uppmärksamats (se t ex Bucher et al 1995, Schönbach & Goertz 1995) samt publiksegmenteringen i samband därmed (se t ex Weiß & Hasebrink 1995). Även Alm & Salminen (red) (1992) samt Salminen (1989) kan räknas in i detta sammanhang.

Radiospråk

Forskningen omkring medienes budskap, uttryck och tekster har de siste par tiår sett en voksende intresse for bruken av verbalspråket. Det meste av denne forskningen dreier seg imidlertid om det trykte ord, særlig om pressens nyhetsdiskurs. Innen de to internasjonale, trendsettende retninger på området, kritisk lingvistikk (representert ved Fowler 1991 og Fairclough 1995) og kognitiv tekstsemantikk (representert ved van Dijk 1988a, 1988b), nevnes kringkastingsmedienes nyhetsformater (og øvrige formater) bare i stedvis sidebemerkninger. Enkelte av de generelle titlene inneholder noe mer stoff om kringkastingspråket (Bell 1991, 1995, Burger 1990, 1991). I oversikten som følger refererer vi ikke til arbeider som utelukkende behandler språk i TV, men tar for oss dem som angår radio, isolert sett eller i kombinasjon med TV.

Når det gjelder forskning som spesifikt tar for seg verbalspråket i kringkastingsmediene, finnes det ett stort og produktivt paradigme – nemlig den angloamerikanske konversasjonsanalyseretningen ("conversation analysis", CA). CA-tradisjonen har sine røtter i en bestemt amerikansk sosiologisk retning, etnometodologien. En liste over CA-studiene av "flerstemmeformatene" i radio og TV (særlig i nyhetsdekningen) ville alene dekke et titalls sider. Her nevnes derfor bare de mest framtreddende forskere, representert ved et lite utvalg arbeider (Greatbatch 1988, 1992, Heritage 1985, Heritage et al 1988, Heritage & Greatbatch 1991, Clayman 1991, Hutchby 1991, 1996a, 1996b, for ytterligere referanser, se <http://www.pscw.uva.nl/emca/index.htm>). På nordisk område finnes Londen et al 1991 og Londen 1996. De "flerstemte" kringkastingsf-

ormatene er også behandlet innenfor andre pragmatiske rammeverk enn CA (Schwitalla 1979, Jucker 1986, Bucher 1994, Schlickau 1996).

Et rammeverk som fortjener særskilt nevne er Erving Goffmans sosiologi, som er forankret i symbolsk interaksjonisme. Hans essay "Radio Talk" (1981) har vært en sentral spore for CA-retningens forskning omkring kringkastingsamtaler.

Nyhetsendinger er den programtypen som er mest utfyllende beskrevet. I tillegg til CA-forskningen, finnes det en del undersøkelser basert på andre "tidsriktige" bindestrekslingvistiske og kjernelingvistiske disipliner. Kritisk teori har inspirert en del studier (Mortensen 1972, Roeh & Nir 1990, Roeh 1993). Innen anvendt språkvitenskap i Norden, finnes en gruppe studier av kringkastingspråk som hovedsakelig er stilistisk-syntaktisk orientert (Bull & Hagland 1976, Jørgensen & Svensson 1977, Svensson 1981, 1989, 1993, Jonsson 1982, Lindblad 1985, 1989, 1990). Både i nordisk og internasjonal sammenheng har lingvistisk og psykolingvistisk forståelighetsforskning avstedkommet en rekke studier omkring nyhetsspråkets forståelighet (Platzack 1977, 1980a, 1980b, Einarsson & Platzack 1983, Höijer 1979, Höijer & Findahl 1984, Vinje & Østbye (red) 1981, Poulsen 1988, 1992, Lutz & Wodak 1987, Wodak 1993, Hardt-Mautner 1992, 1993). Internasjonalt har sosiolingvistikken avfødt en del forskning, som mer eller mindre uttrykt tar opp etermedienes eksplisitte og implisitte språknormerende funksjon (Böhmer m fl 1972, Bell 1982, 1983, 1984, Leitner 1983b, Rabie 1991). Endelig kommer en gruppe undersøkelser av eterspråkets, særlig nyhetsspråkets, prosodi (Clemmer & Carrocci 1984, Gustafson 1991, Nevalainen 1992, Moss 1988, Panese 1996, Strangert 1991).

I tillegg til nyhetssendingene, er det tre særegne kringkastingsjangere som – med sin utnyttelse av radiomediets egenartede kommunikasjonssituasjon og ekspressive potensiale – har fanget forskeres interesse: innringingsformatet ("phone-in"), plateprate-formatet ("DJ-talk") og snakkeprogrammet ("talk-show"/"talk radio"). Nå avgrenser som oftest enkeltstudiene sitt gjenstandsområde til et bestemt programkonsept innen en bestemt kultur (til en bestemt tid), og de nevnte formatene kan kombineres innenfor samme programkonsept. Det lar seg derfor ikke gjøre å sortere enkeltstudiene i grupper med vanntette skott. En mulig grovsortering ser slik ut:

- 1) Studier av innringingsformatet (Higgins & Moss 1982, 1984, Leitner 1983a, Cameron & Hills 1990, Liddicoat m fl 1992, Mayringer 1993). På

nordisk område finnes Mårtenssons forskning omkring radioens hverdagslige småprat (1989, 1998).

- 2) Studier av "plateplate-formatet" (Montgomery 1986, 1991, Brand & Scannell 1991). I forlengelsen av Montgomerys artikler har vi på nordisk område nylig fått en empirisk undersøkelse av "radiopratt og radioprateren" ut fra et ny-retorisk perspektiv (Åbrink 1998).
- 3) studier av snakkeprogrammet (Avery et al 1978, Bierig & Dimmick 1979, Troesser 1983, Tolson 1991, Armstrong & Rubin 1989, Gaik 1992, Munson 1993, Hutchby 1991, 1996a & 1996b). Under dette punktet hører Vagles forskning omkring registervariasjon innen magasinformatet i norsk radio midt på 1980-tallet (1990a, 1990b, 1991, 1992).

Den historiske dimensjonen – utviklingen av kringkastingsregistre og sjangere – er forholdsvis lite utforsket. Det finnes et par artikler i Biere & Henne red (1993) som fokuserer på radiospråkets utvikling, og dessuten noen enkeltstående studier og observasjoner av odde karakter (Cardiff 1980, Jonsson 1989, Nordberg 1991, 1998, Poulsen 1991, Bruck 1993, Vagle 1997), men ut over dette reflekterer radiospråkforskningen tilstanden innen "språkbbruksstudiene" for øvrig – nemlig lav bevissthet omkring sjangernes historisitet og evolusjon.

I den offentlige nordiske diskurs er det språk- og røksinteressen og språkpolitiske spørsmål som har dominert diskusjonen omkring språket i etermediene (Dahlsted 1970, Vinje 1972, 1974, 1987, Lund 1979, Molde 1980, Lomheim 1987, Jonsson & Lindblad (red) 1980, Jonsson 1987, Jonsson (red) 1989, Alsnes (red) 1995). Nevnes i denne sammenheng kan også de normgivende skriftene som kringkastingsinstitusjonenes opplæringsavdelinger og andre pedagogiske instanser har utarbeidet til bruk for radiojournalister (Svergies Radio 1949, NRK 1950, 1959, 1983, Vinje 1984, Hansen & Lund 1996, Kristinsson 1998, *Språkbrevet* 1981-, Tausen 1996, Vestad 1998).

Radioteori og erfaringslitteratur

Mer rent teoretiske bidrag till radioforskningen trycks dock vara sållsynta. Brecht (1966) har, trots den lovande titeln, endast historiskt interesse. Två anspråk på omfattande radioteorier som dock bör nämnas är Arnheims *Radio* (1936) och Crisells *Understanding radio* (1986) där frågor kring radio som kommunikativt och estetiskt medium direkt

adresseras (se även Åberg 1994, 1997, 1998, 1999). Ett försök och en skiss till en fenomenologisk analys av radio finns i Nyre (1997, 1998). Andra mer kulturorienterade bidrag från 1930-talet och framåt finns samlade i Strauss (1993).

I övrigt återfinns bland de mer teoretiskt orienterade skrifterna mest tankegångar och hypoteser baserade på egna erfarenheter hos skilda radiomedarbetare (Dahlerup 1968, Franzén 1991, Helén 1950, Jerring 1946, Kirkvaag 1953, Klæbo 1954, 1983, McWhinnie 1959, Meyer (red) 1992, Schwartz 1973, Sieveking 1934, Øksnevad 1946). En rik flora av journalistiskt inriktade handböcker förekommer (se t ex Boyd 1994, Crook 1998, Farmann & Kramhøft 1989, Hilliard (red) 1974, Häusermann & Käppeli 1986, Lundin 1983, Torsvik (red) 1984).

Kulturanalytisk och inomdisciplinär radioforskning

Ytterligare en grupp av litteratur kring radio kan urskiljas, vilken balanserar på gränsen till de övriga men där mediet ändå mer explicit står i fokus. Ansatserna skiljer sig åt men den gemensamma kärnan består av att radio ses som ett medium omgärdat av speciella villkor – ett perspektiv som ger författarens egen vinkling ett särdrag. Bland dessa kan nämnas Weiß (1994) socialpsykologiska studier kring betydelsen av radion som "sällskap" och Alm & Salminen 1992 om musik som ett medel i kampen om lyssnarna i ett förändrat kulturklimat.

Inom det tyskspråkiga området kan man också ana ett stigande intresse för form/innehållsanalyser i kombination med strukturella drag i olika lyssningspraktiker, (se t ex Bucher et al 1995, Drengberg 1993, jfr även Publizistikforschung ovan). Dessa har åtminstone tre paralleller i Norden: Alasuutari (1993), Steeg Larsen (1995) och Åberg (1996) samt en variant med fokus på mer kulturellt inriktade analyser av radiomusik av Salminen (1989). Bland andra analyser av musik och/eller musikprogram i radio kan nämnas Eckhart (1986), Münch (1995) och studier av musikindustri i relation till radioutbud och ungdomskultur, t ex Bennet (red) 1993, ett temanummer av *Media Culture and Society* (nr 3 1986), Barnard (1988) samt Malm & Wallis (1992). En i särklass estetiskt inriktad skrift kan också nämnas t ex Kahn & Whitehead (red) (1992).

Olika inomdisciplinära ansatser där radio endast utgör ett medium eller en uttrycksform i relation till disciplinens annars mer vanligt förekommande mediala former förekommer också (se t ex Burger 1990, Drakakis (red) 1981, Paget 1990, Salminen 1991, Schwitalla 1993, Strangert 1991), Några an-

satser med könsskiljande inriktning kan också nämnas: Karin Nordbergs avhandling om radion som folkbildare (Nordberg 1998, se även Baehr & Michèle 1984, Rouse 1979); en artikel om ideala röster, i vilken radio användes som referens och förklarande faktor (Valentine & Saint Damian 1988) samt om obcenitet i radio (Carlin 1976).

Tidsskrifter

Radio som medium står också i centrum för ett specialnummer av tidsskriften *MedieKultur* (nr 15, 1991), med artiklar som spänner över radiohistoria, public service-radio i kris, musik, språk, radiomontage och lyssnarundersökningar, liksom ett specialnummer från Nordicom som redovisar radioforskningen i de nordiska länderna (Carlsson (red) 1997). Likaså återfinns i *Norsk Medietidsskrift* nr 1, 1998, artiklar om radio. En liknande sammanställning kring radiomediet från huvudsakligen ett nordamerikanskt perspektiv återfinns i *Media Studies Journal* (nr 3, 1993) och *Communication Research Trends* (1997, nr 4). Noen specialnummer om den tekstanalytiske retningen innen medieforskningen inneholder stoff om radiotekster: *International*

Journal of the Sociology of Language (vol 40, 1983), *Medien Journal* (nr 1 1993) *European Journal of Communication* (nr 2, 1988) og *Nordicom-Sverige* 1989. "Broadcast talk" er temaet for et spesialnummer av *Media, Culture and Society* (nr 4, 1986), samt for et spesialnummer av *Text* (nr 2, 1997). Radiohistorie et tema for nok et nummer av *Media Culture and Society* (nr 1, 1988).

Fyra tidskrifter där radioforskning frekventivt publiceras är *Journal of Radio Studies*, *Media Culture and Society*, *Media Perspektiven* samt *Rundfunk und Fernsehen*. I övrigt förekommer spridda artiklar relativt osystematiskt i tidskrifter inom det medie- och kommunikationsvetenskapliga fältet, ett exempel utöver de ovan nämnda kan utgöras av *Journal of Communication* (nr 1 1976).

Från denna sammanställning framgår att radio adresserats från åtskilliga perspektiv och med olika utgångspunkter, företrädesvis skiljer sig undersökningar där radio endast utgör ett passande objekt för applicering av ett speciellt perspektiv, från dem där radio står i centrum. För den som vill fortsätta inom detta forskningsområde finns det alltså åtskilligt att läsa om än kanske inte samlat på ett och samma ställe.

Fotnot

1. Tak til Hans Fredrik Dahl, Teun A van Dijk, Ketil Jarl Halse, Taisto Hujanen, Åke Jonsson, Ari Páll Kristinsson, Eva Mårtensson, Karin Nordberg, Mats Nylund, Lennart Weibull og Håkan Åbrink for værdifulde kommentarer og henvisninger.

Litteratur

- Abrahamsson, U B (1999) *I allmänhetens tjänst*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Adorno, Th (1941/1987) Om populärmusik. I Burill (red) *Kritisk teori – en introduktion*. Göteborg: Daidalos.
- Alasuutari, P (1993) *Radio suomalaisten arkielämässä* (Radio i det finska vardagslivet) Forskningsrapport no 3/1993 Helsinki: Planerings- och forskningsavdelningen, Yleisradio.
- Allport, G W & H Cantril (1935) *The Psychology of Radio*. New York & London: Harper & Brothers.
- Alm, A & K Salminen (red) (1992) *Toosa soi – Musiikki radion kilpailuvälineenä?* (Apparaten låter – Musik som ett verktyg för radiokonkurrens?). Tutkimus- ja kehitysosasto Tutkimusraportti 1. Helsingki: Yleisradio.

- Alsnes, R (red) (1995) *Kvar finst nynorsken og kor nynorsk er han: ei leiting gjennom kanalane*. Oslo: Kringkastingsringen.
- Andreasen, M (1985) Listener Recall for Call-in Versus Structured Interview Radio Formats. *Journal of Broadcasting and Electronic Media* vol 29 no 4.
- Ang, I (1991) *Desperately Seeking the Audience*. London: Routledge.
- Armstrong, C B & A M Rubin (1989) Talk Radio as Interpersonal Communication. *Journal of Communication*, vol 39, no 2.
- Arnheim, R (1936) *Radio*. London: Faber & Faber.
- Australian Broadcasting Corporation (1982) *The ABC from 1932 to 1982: A Photo Album*. Sydney: Press and Public Information Dept, ABC.
- Australian Broadcasting Corporation (1984) *History and Development of the ABC*. Sydney: Press and Public Information Dept, ABC.
- Avery R K et al (1978). Patterns of Communication on Talk Radio. *Journal of Broadcasting*. vol 22.
- Avery, R K & T A McCain (1982) Interpersonal and Mediated Encounters: A Reorientation to the Mass Communication Process. I Gumpert & Cathcart (red) *Intermedia. Interpersonal Communication in a Media World*. andra uppl. New York/Oxford: Oxford University Press.

- Baehr, H & R Michèle (1984) *Shut Up and Listen! Women and Local Radio: A View from the Inside*. London: Comedia.
- Barger, C J (1991) *Radio Equipment of the Third Reich, 1933-1945*. Boulder, Co: Paladin Press.
- Barlow, W (1988) Community Radio in the United-States: The Struggle for a Democratic Medium. *Media Culture & Society*, vol 10.
- Barnard, S (1988) *On the Radio. Music Radio in Britain*. Milton Keynes: Open University Press.
- Barnouw, E (1966) *A Tower in Babel: A History of Broadcasting in the United States vol I – to 1933*. New York: Oxford University Press.
- Barnouw, E (1968) *The Golden Web: A History of Broadcasting in the United States vol II – 1933 to 1953*. New York: Oxford University Press.
- Bell, A (1982) Radio: The Style of News Language. *Journal of Communication*, vol 32, no 1.
- Bell, A (1983) Broadcast News as a Language Standard. *International Journal of the Sociology of Language*. Special issue on Language and Mass Media (redigert av G Leitner) vol 40.
- Bell, A (1984) Language Style as Audience Design. *Language in Society*, vol 13, no 2.
- Bell, A (1991) *The Language of News Media*. Cambridge, Mass: Blackwell.
- Bell, A (1995) Language and the Media. *Annual Review of Applied Linguistics* 15. New York: Cambridge University Press.
- Benjamin, L (1992) Defining the Public Interest and Protecting the Public Welfare State in the 1920s: Parallels between Radio and Movie Regulations. *Historical Journal of Film, Radio and Television*, vol 12, no 1.
- Bennet, T et al (red) (1993) *Rock and Popular Music. Politics, Policies, Institutions*. London & New York: Routledge.
- Bergmeier, H & R Lotz (1997) *Hitler's Airwaves: The Inside Story of Nazi Radio Broadcasting and Propaganda Swing*. Yale university Press.
- Biere, B U & H Henne (red) (1993) *Sprache in den Medien nach 1945*. Tübingen: Max Niemeyer.
- Bierig, J & J Dimmick (1979) The Late Night Radio Talk Show as Interpersonal Communication. *Journalism Quarterly*, vol 56.
- Biocca, F A (1988) The Pursuit of Sound: Radio, Perception and Utopia in the Early 20th Century. *Media Culture & Society*, vol 10.
- Björnberg, A (1998) *Skval och harmoni*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Bliss, E (1991) *Now the News. The Story of Broadcast Journalism*. New York: Columbia University Press.
- Bondebjerg, Ib (1990) Den sociologiske og visuelle lyd. Om radioen og radiomontagen i efterkrigstidens mediekultur. *MedieKultur* vol 14.
- Boyd, D A (1986). Pirate Radio in Britain: A Programming Alternative. *Journal of Communication* vol 36.
- Boyd, A (1994) *Broadcast Journalism. Techniques of Radio and TV News*. 3:e uppl. Oxford: Focal Press.
- Brady, F (1989) *Citizen Welles*. New York: Charles Scribner's Sons.
- Brand, G & P Scannell (1991) Talk, Identity and Performance: The Tony Blackburn Show. I Scannell (red): *Broadcast Talk*. London: Sage.
- Brecht, B (1966) Radiotheorie 1927 bis 1932. I *Schriften zur Literatur und Kunst*. Band i 1920–1939. Frankfurt a M: Suhrkamp.
- Breidahl, A & K Rée (1940) *Danmarks Radio – Den danske Statsradiofoni gennem 15 Aar*. København: Chr. Erichsens Forlag.
- Briggs, A A (1961–1995) *The History of Broadcasting in the United Kingdom*. vol 1–5. London: Oxford University Press.
- Briggs, S (1981) *Those Radio Times*. London: Weidenfeld and Nicholson.
- Brown, D (1996) Style Shifting by a Radio Talk Show Host to Assert Multiple Identities and Roles. *SECOL Review* vol 20.
- Brown, R (1983) *Characteristics of Local Media Audiences*. Aldershot: Gower.
- Browne, D R (1982) *International Radio Broadcasting*. New York: Praeger.
- Bruck, P A (1993) The Regimen of Use of Early Canadian Radio-News. *Medien Journal* No 1 1993.
- Brunnberg, K & G Elgemyr (1987) *Dagens Eko. Nyheter i radio under 50 år*. Stockholm: Sveriges Radio.
- Bruun, H & K Frandsen (1991) Radioæstetik og analysemetode. *Mediekultur* no 15.
- Bucher, H-J (1994) Dialoganalyse und Medienkommunikation. I Fritz & Hundsnerscher (red). *Handbuch der Dialoganalyse*. Tübingen: Niemeyer.
- Bucher, H-J et al (red) (1995) *Radiotrends. Formate, Konzepte und Analysen*. Baden-Baden: Nomos.
- Bull, T & J.R Hagland (1976) Dagsnyttsspråket i radio – ei granskning av språkbruken i 15 dagsnytt-sendingar på nynorsk. *Norskraft* no 5.
- Burger, H (1990) [1984] *Sprache der Massenmedien*. Berlin: de Gruyter.
- Burger, H (1991) *Das Gespräch in den Massenmedien*. Berlin: Walter de Gruyter.
- Böhm, S et al (1972) Rundfunknachrichten. Sozio- und psycholinguistische Aspekte. I Rucktäschel (red): *Sprache und Gesellschaft*. München: Fink.
- Carlin, J (1976) The Rise and Fall of Topless Radio. *Journal of Communication* vol 26 no 1.
- Carlsson, U (red) (1997) *Radio Research in Denmark, Norway, Finland and Sweden*. Göteborg: Nordicom.
- Cameron, D & D Hills (1990) 'Listening in': Negotiating Relationships between Listeners and Presenters on Radio Phone-in Programmes. I McGregor & White (red): *Reception and Response*. London & New York: Routledge.
- Cardiff, D (1980) The Serious and the Popular: Aspects of the Evolution of Style in Radio Talk 1928-1939. *Media, Culture and Society*, vol 2.
- Cederberg, J & G Elgemyr (red) (1984) *Tala till och tala med*. Stockholm: Legenda.

- Childs, H & J Whitton (1942) *Propaganda by Shortwave*. Princeton: Princeton University Press.
- Christiansen, E. et al (1950) *40 år. Radio og TV. Danmarks Radio 1925-1940*. København: Gyldendal.
- Christenson, P G & P Debeneditis (1986) Eavesdropping on the FM Band: Childrens Use of Radio. *Journal of Communication* vol 36.
- Clayman, S E (1991) News Interview Openings: Aspects of Sequential Organization. I Scannell (red): *Broadcast Talk*. London: Sage.
- Clemmer, E J & N M Carrocci (1984) Effects of experience on radio language performance. *Communication Monographs*, vol 51.
- Colbjørnsen, H et al (1987) [1984]. *Radioarbeid. Programproduksjon og radiojournalistikk*. Oslo: NKS.
- Cory, M E (1974) *The Emergence of an Acoustical Art Form. An Analysis of the German Experimental Hörspiel of the 1960s*. Lincoln: University of Nebraska.
- Crisell, A (1986) *Understanding Radio*. London: Methuen.
- Cronholm, M (1996) Etermedierna i Sverige. *Nordicom-Information* no 3-4.
- Crook, T (1998) *International Radio Journalism. History, Theory and Practice*. London & New York: Routledge.
- Culbert, D H (1976) *News for Everyman: Radio and Foreign Affairs in Thirties America*. Westport, Conn.: Greenwood Press.
- Curtis, A R (1992) *Weather radio*. Tiare Publs.
- Dahl, H F (1975/99) *Hallo – hallo! Kringkastingen i Norge 1920 – 1940*. Oslo: Cappelen.
- Dahl, H F (1978/1999) *Dette er London. NRK i krig 1940-45*. Oslo: Cappelen.
- Dahl, H F (1991) *NRK i fred og krig. Kringkastingen i Norge 1920-1945*. Oslo: Universitetsforlaget.
- Dahl, H F & H G Bastiansen (1999) *Over til Oslo. NRK som monopol 1945-81*. Oslo: Cappelen.
- Dahlerup, A (1968) *Radio-eventyr*. København: Lohses Forlag.
- Dahlstedt, K-H (1970) *Massmedierna och språket*. Stockholm: Läromedelsförlagen Svenska Bokförlaget.
- van Dijk, T (1988a) *News Analysis: Case Studies of International and National News in the Press*. Hillsdale NJ: Lawrence Erlbaum.
- van Dijk, T (1988b) *News as Discourse*. Hillsdale NJ: Lawrence Erlbaum.
- Douglas, G H (1987) *The Early Days of Radio Broadcasting*. Jefferson, N.C.: McFarland.
- Drakakis, J (red) (1981) *British Radio Drama*. Cambridge: Cambridge University Press.
- Drescher, M & E Gulich (1996) "Subjektivität im Gespräch: Konversationelle Verfahren der Selbstdarstellung an Beispielen aus dem französischen Rundfunk. *Zeitschrift für Literaturwissenschaft und Linguistik* (LiLi) vol 26.
- Drengberg, J (1993) Formatanalyse för Radioprogramme. *Media Perspektiven*.
- Eberhard, F (1962) *Der Rundfunkhörer und sein Programm. Ein Beitrag zur empirischen Sozialforschung*. Berlin: Colloquium Verlag.
- Eckhart, J (1986) Musik im Hörfunk. Für wen? *Rundfunk und Fernsehen* vol 34, no 1.
- Elgemyr, G (1996) *Radion i strama tyglar*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Einarsson, J & C Platzack (1983) *Etermediernas nyhetspråk 3. Lyssnaren och språket*. Lund: Institutionen för nordiska språk, Lunds universitet.
- Engblom, L-Å (1998) *Radio- och TV-folket*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Fairclough, N (1995) *Media Discourse*. London: Edward Arnold.
- Farmann, E & P Kramhøft (1989) *Radio Journalistik*. Aarhus: Ajour.
- von Feilitzen, C (1997) A Historical Review of Radio Research in Sweden. I U Carlsson (red) *Radio Research in Denmark, Finland, Norway and Sweden*. Göteborg: Nordicom.
- Fluck, H R (1989) Hörfunknachrichten und ihre Vermittlung. *Muttersprache* vol 99.
- Findahl, O & B Høijer (1984) *Begriplighetsanalys. En forskningsgenomgång och en tillämpning på nyhetsinslag i radio och TV*. Lund: Studentlitteratur.
- Foote, J S (1984) Reagan on Radio. In Bostrom & Westley (red) *Communication Yearbook 8*. Beverly Hills: Sage.
- Fowler, R (1991) *Language in the News Media. Discourse and Ideology in the Press*. London: Routledge.
- Gaik, F (1992) Radio Talk-Shows Therapy and the Pragmatics of Possible Worlds. I Duranti & Goodwin (red) *Rethinking Context*. Cambridge: Cambridge University Press.
- Gerald, C (1926) *Radiofonien Grotid*. København: August Bangs Forlag.
- Goffman, E (1981) Radio talk. I *Forms of Talk*. Philadelphia: University of Pennsylvania Press.
- Greatbatch, D (1988) A Turn Taking System for British News Interviews. *Language in Society*, vol 17.
- Greatbatch, D (1991) The Management of Disagreement between News Interviewees. I Drew & Heritage (red). *Talk at Work*. Cambridge: Cambridge University Press.
- Greenfield, T A (1989) *Radio. A Reference guide*. New York, Westpoint & London: Greenwood Press.
- Gustafson, K (1991) The Prosody of Norwegian News Broadcasts. I Engstrand et al (red) *PERILUS XIII*. Stockholm: Institutionen för lingvistik.
- Hadenius, S (1998) *Kampen om monopolet. Sveriges radio och TV under 1900-talet*. Stockholm: Prisma.
- Hallingberg, G (1967) *Radiodramat. Svensk hörspelediktning – bakgrund, utveckling och formvärld*. Stockholm: Sveriges Radios förlag.

- Halse, K J (1998) *Radiojournalistikk mellom teknikk og politikk. Dei første radioåra*. Arbeidsrapport nr. 61. Volda: Høgskulen i Volda/Møreforskning Volda.
- Hansen, E & J Lund (1996) *DR's Sprogrev 1988-1996*. København: Danmarks Radio.
- Hardt-Mautner, G (1992) *Making Sense of the News. Eine kontrastiv-soziolinguistische Studie zur Verständlichkeit von Hörnachrichten*. (Werkstattreihe Deutsch als Fremdsprache 38). Frankfurt a.M: Peter Lang.
- Hardt-Mautner, G (1993) Attuned to the Audience. Empirische Befunde zur Rezeption von BBC und ORF Hörfunknachrichten. *Medien Journal* no 1.
- Harrison, M (1986) A Window on the World: Foreign Coverage by a British Radio Current Affairs Program. *Critical Studies in Mass Communication* vol 3.
- Hart, H O (1980) *Emergent Collective Opinion and Upheaval in East Europe and the Role of Radio Communication: A Further Extension of Basic Models*. Munich: East European Area, Audience and Opinion Research Department, RFE/RL Inc.
- Hartenstein, T (1993) Det norske hørespill. I Bjørn et al *Skiljemerka mellom folk: introdusere Pierre Bourdieu?*. *Det norske hørespill 1945-1965*. LITINORS skriftserie, no 2, (KULTs skriftserie no 14). Oslo: Noregs forskingsråd.
- Haug, O M (1952) The Relative Effectiveness of Reading and Listening to Radiodrama as Ways of Imparting Information and Shifting Attitudes. *Journal of Educational Research* vol 45.
- Hedman, L (1990) *Nära radio för föreningar*. Uppsala: Avdelningen för medier och kommunikation, Sociologiska institutionen, Uppsala universitet.
- Hedman, L (1995) Radio. I Carlsson & Anshelm (red) *Mediesverige 1995 Statistik och analys*. Göteborg: Nordicom.
- Hedman, L (1997) Radio. I Carlsson & Bucht (red) *Mediesverige 1997 Statistik och analys*. Göteborg: Nordicom.
- Helén, G (1950) *Röst i radion. Uppsatser, minnesbilder och radiointervjuer*. Stockholm: Bonniers.
- Hennion, A & C Meadel (1986) Programming Music: Radio as Mediator. *Media, Culture & Society* vol 8 no 3.
- Heritage, J (1985) Analyzing News Interviews: Aspects of the Production of Talk for an Overhearing Audience. I van Dijk (red) *Handbook of Discourse Analysis* vol 3. New York: Academic Press.
- Heritage, J & D Greatbatch (1991) On the Institutional Character of Institutional Talk: The Case of News Interviews. I Boden & Zimmerman (red) *Talk and Social Structure*. Oxford: Polity Press.
- Heritage, J et al (1988) Discourse and Message Analysis. The Micro-structure of Mass Media Messages. I Hawkins et al (red) *Advancing Communication Science: Merging Mass and Interpersonal Processes*. Newbury Park: Sage.
- Heron, W T & E W Ziebarth (1946) A Preliminary Experimental Comparison of Radio and Classroom Lectures. *Speech Monographs* vol XIII.
- Herzog, H (1933) Stimme und Persönlichkeit. *Zeitschrift für Psychologie*, vol 130.
- Herzog, H (1941) On Borrowed Experience: An Analysis of Listening to Daytime Sketches. *Studies in Philosophy and Social Science*, no 1.
- Herzog, H (1944) What Do We Really Know about Day-time Serial Listeners. I Lazarsfeld & Stanton (red), *Radio Research 1942-1943*. New York: Duell, Sloan & Pearce.
- Higgins, C & P Moss (1982) *Sounds Real. Radio in Everyday Life*. Queensland: University of Queensland Press.
- Higgins, C & P Moss (1984) Radio Voices. *Media, Culture and Society*. vol 6, no 1.
- Hilliard, R L (red) (1974) *Radio Broadcasting. An Introduction to the Sound Medium*. New York: Hastings House.
- Hilmes, M (1997) *Radio Voices: American Broadcasting 1922-1952*. Minneapolis: University of Minnesota Press.
- Hodge, E (1985) *Radio Wars: Truth, Propaganda and the Struggle for Radio Australia*. Cambridge: Cambridge University Press.
- Hougen, J (1932) *Oslo Kringkastingselskaps historie I og II*. Oslo: I kommisjon hos Norli.
- Hujanen, T (1997) From Broadcasting Research to Media Studies. A Historical Review of Radio Research in Finland. I Carlsson (red) *Radio Research in Denmark, Finland, Norway and Sweden*. Göteborg: Nordicom.
- Hujanen, T & P Jauert (1998) The New Competitive Environment of Radio Broadcasting in the Nordic Countries: A Short History of Deregulation and Analysis. *Journal of Radio Studies* vol 5, no 1.
- Hultén, O et al (red) (1996) *Nordisk forskning om Public Service. Radio och TV i allmänhetens tjänst*. Göteborg: Nordicom.
- Hutchby, I (1991) The Organization of Talk on Talk Radio. I Scannell (red) *Broadcast Talk*. London: Sage.
- Hutchby, I (1996a) *Confrontation Talk: Arguments, Asymmetries and Power on Talk Radio*. Hillsdale (N.J.): Erlbaum.
- Hutchby, I (1996b) Power in Discourse: The Case of Arguments on a British Talk Radio Show. *Discourse and Society*, vol 7, no 4.
- Hänström, L (1997) *Lär mig mäta tiden*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Häusermann, J und H Käppeli (1986) *Rhetorik für Radio und Fernsehen. Regeln und Beispiele für medien-gerechtes*. Frankfurt a M: Sauerländer.
- Höijer, B (1998) *Det hörde vi allihop!* Stockholm: Stiftelsen Etermedierna i Sverige.
- Höijer, B (1987) PUB:s undersökningar av begriplighet i nyhetstelegram och något om begriplighetsforskning i allmänhet. I Josephson & Westman (red) *Språkvetenskap och massmedier*. MINS 6. Stockholm: Institutionen för nordiska språk.

- Höijer, B & L Nowak (red) (1990) *I publikens intresse. Om radio och tv i människors liv*. Stockholm: Rabén & Sjögren.
- Höijer, B & O Findahl (1984) *Nyheter, förståelse och minne*. Lund: Studentlitteratur.
- Jackaway, G L (1995) *Media at War. Radio's Challenge to the Newspapers, 1924-1939*. New York: Praeger.
- Jankowski, N et al (red) (1992) *The People's Voice: Local Radio and Television in Europe*. London: John Libbey.
- Jauert, P & O Prehn (1995): *Lokalradio og lokaltv. Nu og i fremtiden*. København: Kulturministeriet.
- Jedele, H (1952) *Reproduktivität und Produktivität im Rundfunk*. Diss, Stuttgart. Opublicerad.
- Jerring, S (1946) *På min våglängd*. Stockholm: Wahlström & Wistrand.
- Johnson, L (1981) Radio and everyday life. The early years of broadcasting in Australia, 1922-1945. *Media, Culture & Society* vol 3.
- Johnson, L (1988) *The Unseen Voice. A Cultural Study of Early Australian Radio*. London: Routledge.
- Jonsson, Å (1982) *Den omsorgsfulla ordmålaren: studier i Sven Jerrings radiospråk mot bakgrund av radions allmänna syn på språket under de första decennierna*. Umeå Studies in the Humanities, no 48. Umeå.
- Jonsson, Å (1987) Radioröster på riksmål och dialekt. *Tvårsnitt* no 4.
- Jonsson, Å (1989) Språkvård i praktiken. Norm och tradition i etermediernas språk. I Carlsson: *Språket i massmedierna*. Nordicom-nytt/Sverige no 3-4.
- Jonsson, Å (red) (1989) *Etermedierna och språket: rapport från en konferens på Sveriges Radio april 1989*. Stockholm: Sveriges Radio.
- Jonsson, Å (1991) 'Snälla Radiotjänst!' Sex decenniers lyssnarbrev med språkliga synpunkter. I Brändström & Åkerman (red) *Icke skriftliga källor. XXI Nordiska Historikermötet*. Umeå: Umeå University.
- Jonsson, Å & I-B Lindblad (red) (1980) *Språket i radio och tv*. Umeå: Sociologiska institutionen, Umeå universitet.
- Jucker, A H (1986) News Interviews: A Pragmalinguistic Analysis. *Pragmatics and Beyond*, bind VII, no 4. Amsterdam: Benjamins.
- Jönsson, B (red) (1993) *Svingende bølger*. Oslo: Eidem Forlag.
- Jørgensen, H C (1984) *Statsradiofoniens teknik*. København: Danmarks Radio.
- Jørgensen, N & J Svensson (1977) *Etermediernas nyhets-språk 1. Några syntaktiska drag*. Lund: Institutionen för nordiska språk, Lunds universitet.
- Kahn, D & G Whitehead (red) (1992) *Wireless Imagination. Sound, Radio and the Avant-garde*. Cambridge: MIT Press.
- Karisto, H & A Leppänen (red) (1997) *Todellisia tarinoita. Radiodokumentin tekeminen*. Helsinki: Edita.
- Keil, E (1991) *Hörerbeteiligung am Radio. Vom sprachlosen Ich zum eloquenten Du*. Bern: Lang.
- Kemppainen, P & Soramäki, M (1996) Den kommersiella konkurrensen, rundradions radioreform och den digitala framtiden. I Hultén et al (red) *Nordisk forskning om Public Service. Radio och TV i allmänhetens tjänst*. Göteborg: Nordicom.
- Kirkvaag, R (1953) *Bak mikrofonen*. Oslo: Aschehoug.
- Klæbo, A (1954 [1953]) *Dette er Norsk rikskringkasting*. Oslo: Norsk rikskringkasting/Fabritius & sønners forlag.
- Klæbo, A (1983) *Radioliv med NRK i 50 år*. Oslo: Gyldendal norsk forlag.
- Knilli, F (1959) *Das Hörspiel in der Vorstellung der Hörer: eine experimentalpsychologische Untersuchung*. Diss, Graz. Publicerad i Knilli (1970).
- Knilli, F (1961) *Das Hörspiel. Mittel und Möglichkeiten eines totalen Schallspiels*. Stuttgart: W Kohlhammer Verlag.
- Knilli, F (1970) *Deutsche Lautsprecher: Versuche zu einer Semiotik des Radios*. Stuttgart: Metzler.
- Kramarae, C (1988) Censorship of Women's Voices on Radio. I Fisher & Todd (red) *Gender and Discourse: The Politics of Talk*. Norwood, NJ: Ablex.
- Kreckeis, H (1973) *Das deutsche Hörspiel 1923-1973*. Frankfurt a M: Athenäum Verlag.
- Kristinsson, A P (1998) *Handbók um málfar i talmidhlum*. Reykjavík: Málvísindastofnun Háskóla Íslands.
- Langham, J & J Chrichley (1989) *Radio Research: An Annotated Bibliography 1975-1988*. Aldershot: Avebury.
- Lazarsfeld, P F (1940) *Radio and the Printed Page: An Introduction to the Study of Radio and Its Role in the Communication of Ideas*. New York: Duell, Sloan and Pearce.
- Lazarsfeld, P F (1941) Administrative and Critical Communications Research. *Studies in Philosophy and Social Science*, no 9.
- Lazarsfeld, P F & F N Stanton (red) (1944) *Radio Research 1942-1943*. New York: Duell, Sloan & Pearce.
- Lazarsfeld, P F (1949) *Communications Research 1948-1949*. New York: Harper & Bros.
- Leitner, G (1983a) *Gesprächsanalyse und Rundfunk-kommunikation. Die Struktur englischer phone-ins*. Hildesheim: Olms.
- Leitner, G (1983b) The Social Background of the Language of Radio. I Davis & Walton (red) *Language, Image, Media*. Oxford: Blackwell.
- Levin, M B (1987) *Talk Radio and the American Dream*. New York: Lexington Books.
- Lewis, P (red) (1981) *Radio Drama*. London & New York: Longman.
- Lewis, P M & J Booth (1989) *The Invisible Medium*. London: Macmillan.
- Liddicoat, A et al (1992) The Effect of the Institution: Openings in Talkback Radio. *Text* vol 12, no 4.

- Lindal, K (1998) *Självcensur i stövelns skugga – Den svenska radions roll och hållning under andra världskriget*. Stockholm: Carlssons.
- Lindblad, I-B (1985) *Lokalradiospråk. En studie av tre lokalradiostationers sändningar*. Umeå studies in the humanities 72. Stockholm: Almqvist & Wiksell International.
- Lindblad, I-B (1989) Nyhetstext i radio och TV. I Carlsson: *Språket i massmedierna*. Nordicom-nytt/Sverige No 3-4.
- Lindblad, I-B (1990) Attitydmarkörer i nyhetsspråk. En studie av talarattitydsadverb i nyhetsrapporteringen efter Tjernobyli-olyckan. *Svenskans beskrivning 18*. Lund: Lund University Press.
- Lindkjølen, H (1995) *Sameradioens mor: Kathrine Johnsen*. Karasjok: Davvi girji.
- Lomheim, S (1987) Språket i radio og fjernsyn. I Johnsen (red) *Vårt eget språk*, bind. I Oslo: Aschehoug.
- Londen, A-M (1996) Men jag sku fråga er flickor. Om interaktionsmönster i ett radiosamtal. I Thelander et al (red) *Samspel och variation. Språkliga studier tillägnade Bengt Nordberg på 60-årsdagen*. Uppsala: Uppsala universitet, Institutionen för nordiska språk.
- Londen, A-M et al (1991) De ha nog vimla hit å dit liksom i live. Strukturella drag och individuella röster i ett radiosamtal. *Språk och stil* no 1.
- Lund, A B (1976) *Magten over Danmarks Radio*. Århus: Publimus.
- Lund, J (1979) *Massemedierne og de sproglige normer*. *Nydanske studier 12*.
- Lundby, K & K-A Futsæter (1993) *Flerkanalsamfunnet. Fra monopol til mangfold*. Oslo: Universitetsamfunnet.
- Lundgren, S (1994) *Dikten i etern: radion och skönlitteraturen 1925-1955*. Avdelningen för litteratursociologi vid Litteraturvetenskapliga institutionen i Uppsala.
- Lundin, I (1983) *Radioresonemang, om lyssnare och programarbete*. Stockholm: Sveriges Radios förlag.
- Lutz, B & R Wodak (1987) *Information für Informierte. Linguistische Studien zur Verständlichkeit und Verstehen von Hörfunknachrichten*. Wien: Verlag der Österreichischen Akademie der Wissenschaften.
- Maletzke, G (1950) *Der Rundfunk in der Erlebniswelt des heutigen Menschen*. Diss, Universität Hamburg. Opulicered.
- Malm, K & Wallis, R (1992) *Media Policy and Music Activity*. London. Routledge.
- Mayringer, H (1993) Talk radio. Plaudern als Medienereignis? *Medien Journal* no 1
- McWhinnie, D (1959) *The Art of Radio*. London: Faber and Faber.
- MacFarland, D (1993) *The development of the Top 40 radio format*. North Stratford, NH: Ayer.
- MacFarland, D (1997) *Future radio programming strategies. Cultivating listenership in the digital age*. Mahwah: Lawrence Erlbaum.
- Mendelsohn, H (1964) Listening to Radio. I Dexter & White (red) *People, Society and Mass Communication*. Glencoe: Free Press.
- Mendelsohn, H (1966) *Mass Entertainment*. New Haven: College and University Press.
- Metzger, W (1942) *Das Räumliche der Hör- und Sehwelt bei der Rundfunkübertragung*. Berlin: R v Decker's Verlag.
- Meyer, P R (red) (1992) *Ljudkonst. Om radion som skapande medium*. Stockholm: Proprius förlag/DI.
- Meyer, P M (1993) *Die Stimme und ihre Schrift: Die Graphophonie der akustischen Kunst*. Wien: Passagen.
- Molde, B (1980) Om etermediernas språk. I Jonsson (red) *Språken i vårt språk*. Stockholm: Pan/Norstedts.
- Montgomery, M (1986) DJ talk. *Media, Culture and Society*, vol 8, no 4.
- Montgomery, M (1991) Our Tune: a study of a discourse genre. I Scannell (red) *Broadcast Talk*. London: Sage.
- Mortensen, F (1975): *Ytringsfrihed og offentlighed*. Århus: Modtryk.
- Mortensen, F (1977) *22.00 Radioavis. Kommunikationskritisk analyse af 22-radioavisen*. Grenaa: GMT.
- Moss, P (1988) Words, Words, Words: Radio News Discourses and How They Work. *European Journal of Communication* vol 3, no 2.
- Moss, P & Higgins, C (1981) Discourse Analysis of Talk-Back Radio: Some Cultural Implications. *Australian Review of Applied Linguistics* vol 4.
- Moore, S (1988) 'The Box on the Dresser': Memories of Early Radio and Everyday Life." *Media, Culture & Society* vol 10, no 1.
- Münch, T (1995) »Hit me with your rhythm stick« – Musikalische Gefühlsinszenierung im Radio. I Müller-Doohm & Neumann-Braun (red) *Kulturinszenierung – Einleitende Betrachtungen über die Medien kultureller Sinnvermittlung* Frankfurt a M: Suhrkamp.
- Munson, W (1993) *All Talk: The Talkshow in Media Culture*. Philadelphia: Temple University Press.
- Mårtensson, E (1989) Offentliga privatsamtal, en modern massmediegenre. I Carlsson: *Språket i massmedierna*. Nordicom-nytt/Sverige no 3-4.
- Mårtensson, E (1998) *Det vardagliga småpratet i radio. Från trygghet till utmaning*. Upublicerad licentiatuppsats vid Institutionen för journalistik, medier och kommunikation, Stockhoms universitet.
- Neumann-Braun, K (1993) *Rundfunksunterhaltung. Zur Inszenierung publikumsnaher Kommunikationsergebnisse*. Tübingen: Skript Oralia.
- Nevalainen, T (1992) Intonation and Discourse Type. *Text* vol 12, no 3.
- Nordberg, K (1991) Skriftligt och muntligt i radion. I Brändström & Åkerman (red) *Icke skriftliga källor. XXI Nordiska Historikermötet*. Umeå: Umeå universitet.

- Nordberg, K (1998) *Folkhemmets röst. Radion som folkbildare 1925–1950*. Stockholm/Stehag: Symposion.
- NRK (1950) *Råd og vink for kringkastingstalere*. Oslo: NRK.
- NRK (1959) Retningslinjer for målbruken i programtjenesten. Vedtatt av styret i Norsk Rikskringkasting den 25. mai 1959. Upublisert hefte.
- NRK (1983) Reglar om språkbruken i Norsk rikskringkasting fastsette av styret 26. oktober 1981. I *Språket i norsk radio og tv. Språkvård* 3.
- Nukari, M & E Rouhomaa (1992) *Ohjelmien summa- sta lähetysvirtaana*. Tutkimusraportti 8. Helsinki: Yleisradio.
- Nukari, M & E Rouhomaa (1996) *Usi vanha radio*. (Nygammal radio) Helsinki: WSOY.
- Nyre, L (1997) *Radioen og det lydlege*. Rapport no 34. Bergen: Institutt for medievitenskap.
- Nyre, L (1998) Språkrørsler i radio – ei fenomenologisk tilnærming til lyd. *Norsk Medietidskrift* vol 5 no 1.
- Nørgaard, F et al (red) (1975-78) *De Musiske udsendelser DR 1925-1975: radioteater, musik, TVteater*. København: Nyt Nordisk Forlag.
- O'Connor, A (1990) The Miners Radio Stations in Bolivia: A Culture of Resistance." *Journal of Communication* vol 40.
- Paget, D (1990) *True Stories? Documentary Drama on Radio, Screen and Stage*. Manchester: Manchester University Press.
- Panese, M (1996) Calling in: Prosody and Conversation in Radio Talk. *Pragmatics* vol 6, no 1.
- Paque, K (1936) *Hörspiel und Schauspiel: Eine Dramaturgie*. Breslau: Ostdeutsche Verlagsanstalt.
- Pear, T H (1931) *Voice and Personality*. London: Capman and Hall.
- Pease, E C & E E Dennis (red) (1995) *Radio the Forgotten Medium*. New Brunswick: Transaction Publishers.
- Persson, L (red) (1994) *Radio. En bok för radioter*. Stockholm: Albert Bonniers förlag.
- Platzack, Ch (1977) Substantivsjuka – ett friskhetstecken. *Eterspråk* 4. Lund: Institutionen för nordiska språk.
- Platzack, Ch (1980a) Att komma ihåg referenter. En studie i hur förekomsten av attributiva bestämmingar påverkar minnet. I *Eterspråk* 5. Lund: Institutionen för nordiska språk.
- Platzack, Ch (1980b) Känd och okänd information i nyhetstelegram. Framställningssättets roll för ihågkomsten av nyheter. I *Eterspråk* 5. Lund: Institutionen för nordiska språk.
- Poulsen, I (1988) *Radioavisens forståelighed*. København: Danmarks Radio, Medieforskningen.
- Poulsen, I (1992) *Uge 39. En eksperimentalluge på Radioavisen*. København: Danmarks Radio, Medieforskningen.
- Poulsen, I (1995): *Radioen som public service medie*. København: Statministeriets Medieudvalg.
- Poulsen, I (1996) Public service radio – en anakronisme? I Hultén et al (red) *Nordisk forskning om Public Service. Radio och TV i allmänhetens tjänst*. Göteborg: Nordicom.
- Poulsen, I (1991) Skriftlig radio. *Mediekultur* 15.
- Rabie, M S (1991) *A Sociolinguistic Study of Diglossia of Egyptian Radio Arabic: An Ethnographic Approach*. Ann Arbor: University Microfilms.
- Radio och tv möter publiken. En bok från publik- och programforskningsavdelningen vid Sveriges Radio*. (1972) Stockholm: Sveriges Radio.
- Roeh, I (1993) Monologue and Dialogue. The Discourse of Equality on Israel Radio. *Medien Journal* no 1.
- Roeh, I & R Nir (1990) Speech Presentation in the Israel Radio News: Ideological Constraints and Rhetorical Strategies. *Text* vol 10, no 3.
- Rohnert, E (1947) *Wesen und Möglichkeiten der Hörspielfichtung*. Diss. Ludwig-Maximilians-Universität, München. Opublicerad.
- Rolland, A (1996) RadioRiksundersøkelsen i Norge. Portrett av et forskningsdesign. *Nordicom-Information* no 2.
- Rouse, M G (1979) Daytime Radio Programming for the Homemaker 1926-1956. *Journal of Popular Culture* vol 7 no 2.
- Ruohomaa, E (1991) *Radion yhtenäinen yleisö 1980-luvulla*. (Radions publik under 1980-talet) Tutkimus- ja kehitysosasto Tutkimusraportti 8. Helsinki: Yleisradio.
- Røe, K (1988a) *Radio 1*. Oslo: Folkets breviskole.
- Røe, K (1988b) *Radio 2*. Oslo: Folkets breviskole.
- Røe, K (1990) *Intervjuet i radio og fjernsyn*. Sandvika: Vett og Viten a/s.
- Salminen, K (1989) *Musiikkimakujen muotoutuminen. Musiikkikulttuurin sosiaalistuminen ja enkulturaation ongelmat*. (Formandet av musikmaker – kulturell socialisation och enkulturationens problem) Helsinki: Planerings- och forskningsavdelningen, Yleisradio.
- Salminen, K (1991) *Musiikin kokemisen eri sukupolvet. 20-75-vuotiaiden musiikkimaku*. (Musikalisk erfaring hos olika generationer. 20-75-åringars musikmaker) TKO/tutkimusraportti 6/1991. Helsinki: Yleisradio.
- Salokangas, R (1996) *Aikansa oloinen. Yleisradio historia 1949-1996*. (En radio i tiden. Den finska public service radions historia 1949-1996) Helsinki: Yleisradio.
- Salomaa, P (1989) *Dokumentaarin radioilmaisu*. (Dokumentärens radiofoniska uttryck) Suunnittelu- ja tutkimusosasto Sarja B 1. Helsinki: Yleisradio.
- Scannell, P (red) (1991) *Broadcast Talk*. London, Newbury Park & New Delhi: Sage.
- Scannell, P (red) (1991) *Broadcast Talk*. London, Newbury Park & New Delhi: Sage.
- Scannell, P (1996) *Radio, Television & Modern Life*. Oxford: Blackwell.
- Scannell, P & D Cardiff (1991) *A Social History of British Broadcasting, vol 1 1922-1939*. Oxford: Blackwell.

- Schlickau, S (1996) Moderation im Rundfunk. *Diskursanalytische Untersuchungen zu kommunikativen Strategien deutscher und britischer Moderatoren*. Frankfurt am Main: Peter Lang.
- Schmidt, J B (1965) *F.E. Jensen og Danmarks Radio under Besættelsen*. København: Fremad.
- Schröter, D & H Wagner (1992) Hörfunkmoderation: Münster und Stile. Werkstattbericht aus der Programmanalyse von fünf privaten Münchener Hörfunksendern. *Rundfunk und Fernsehen* vol 40 no 1.
- Schwartz, T (1973) *The Responsive Chord*. New York: Anchor Press/Doubleday.
- Schwitalla, J (1979) *Dialogsteuerung in Interviews: Ansätze zu einer Theorie der Dialogsteuerung mit empirischen Untersuchungen von Politiker-, Experten- und Starinterviews in Rundfunk und Fernsehen*. (Heutiges Deutsch: Reihe 1, Linguistische Grundlagen 15).
- Schwitalla, J (1993) Textsortenwandel in den Medien nach 1945 in der Bundesrepublik Deutschland. Ein Überblick. I Biere & Henne (red), *Sprache in den Medien nach 1945*. Tübingen: Niemeyer.
- Schwitzke, H (1963) *Das Hörspiel. Dramaturgie und Geschichte*. Köln: Kiepenheuer & Witsch.
- Schönbach, K & L Goertz (1995) *Radio-Nachrichten: Bunt und flüchtig?* Berlin: Vistas.
- Schöning, K (1970) *Neues Hörspiel. Essays, Analysen, Gespräche*. Frankfurt a M: Suhrkamp.
- Shingler, M & C Wieringa (1998) *On Air. Methods and Meanings of Radio*. London: Arnold.
- Sieber, W (1982) *Die Hit-parade: Studie zu einer Vermittlungsform von Populär-Musik*. Freising: Frisinga Verlag.
- Sieveling, L (1934) *The Stuff of Radio*. London: Cassell.
- Simonson, M B (1981) Dette er norsk rikskringkasting. I *Norges kulturhistorie*, b. 7. Oslo: Aschehoug.
- Sjögren, O (1997) *Den goda underhållningen*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Skogerbø, E (1996) *Privatising the Public Interest. Conflicts and Compromises in Norwegian Media Politics 1980-1993*. IMK report no. 20. Oslo: Dept of Political Science.
- Skovmand, R (1975): *DR 50*. København: Danmarks Radio.
- Språkbrevet*. Stockholm: Sveriges Radio (1981-).
- Steg Larsen, B (1995) *Lyden af hverdag – en undersøgelse af radiobrug og hverdagsliv*. København: Institut for Film- og Medievidenskab, Københavns universitet.
- Stefánsson, G (1997) *Útvarp Reykjavíks: saga Ríkisútvarpsins 1930-1960*. Reykjavík: Sögufélag.
- Strangert, E (1991) Finns det en speciell uppläsningsstil för nyheter i radio och tv? *Stilistik och finlandssvenska*. Umeå: Institutionen för nordiska språk, Umeå universitet.
- Strauss, N (1993) *Radiotext(e)*. New York: Colombia University.
- Stavitsky, A G & T W Gleason (1994) "Alternative Things Considered: A Comparison of National Public Radio and Pacifica Radio News Coverage." *Journalism Quarterly* vol 71.
- Surlin, S H (1986) Uses of Jamaican Talk Radio. *Journal of Broadcasting and Electronic Media* vol 30 no 4.
- Svensson, J (1981) *Etermediernas nyhetsspråk 2. Studier över innehåll och informationsstruktur*. Lund: Institutionen för nordiska språk, Lunds universitet.
- Svensson, J (1989) *Etermediernas nyhetsspråk*. I Carlsson (red) *Språket i massmedierna*. Nordicom-nytt/Sverige no 3-4.
- Svensson, J (1993) *Språk och offentlighet. Om språkbruksförändringar i den politiska offentligheten*. Lund: Lund University Press.
- Sveriges Radio (1949) *Att tala i radio*. Stockholm: Sveriges Radio.
- Syvtesen, T (1992) *Public Television in Transition. A Comparative and Historical Analysis of the BBC and the NRK*. Oslo & Trondheim: NAVF.
- Søndergaard, H (1994) *DR i tv-konkurrencens tidsalder*. Fredriksberg: Samfundslitteratur.
- Søndergaard, H (1995) *Public service i dansk fjernsyn*. København: Statsministeriets medieudvalg.
- Søndergaard, H (1996): Nordisk forskning i public service. I Hultén & Søndergaard (red) *Nordisk forskning om public service*. Göteborg: Nordicom.
- Tausen, S (1996) *Orð og orðað*. Tórshavn: Sprotin.
- Thurén, T (1997) *Medier i blåsväder*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Torsvik, A (red) (1984) *Radio. Radiojournalistikk. Lydmediets framtid*. Oslo–Bergen–Stavanger–Tromsø: Universitetsforlaget.
- Tramer, H & L W Jeffres (1983) Talk Radio – Forum and Companion. *Journal of Broadcasting* vol 27 no 3.
- Troesser, M (1983) Rundfunkmoderation bei Beteiligungssendenden – im Spannungsfeld zwischen Offenheit und Kontrolle. *International Journal of the Sociology of Language*. Special issue on Language and Mass Media (redigert av G Leitner). vol 40.
- Warner, W L & W E Henry (1948) The Radio Day Time Serial: A Symbolic Analysis. *Genetic Psychology Monographs* vol 37.
- Vagle, W (1990a) *Radiospråket – talt eller skrevet? Syntaktiske og pragmatiske tilnærminger i semiotisk perspektiv*. Oslo: Novus forlag.
- Vagle, W (1990b) 'Velkomne til P's morgensending ...' Analyse av radiotekster. *Pressens Årbog* 1989.
- Vagle, W (1991) Radio Language – Spoken or Written? *International Journal of Applied Linguistics*, vol 1, no 1.
- Vagle, W (1992) Radiospråket – et eksempel på sekundær muntlighet. I Lundstöm & Sahlström (red) *Talspråk, skriftspråk, bildspråk*. SIC 35. Linköping: University of Linköping.
- Vagle, W (1997) Ways of speaking on Norwegian Radio 1935-1980 A Study of Text Norm Evolution. I Carlsson (red) *Radio Research in Denmark, Finland, Norway and Sweden*. Nordicom, Göteborg University.

- Valentine, C A & B Saint Damian (1988) Gender and Culture as Determinants of the 'Ideal Voice' *Semiotica* vol 71.
- Wei, R (1994) Unterhaltung mit dem elektronischen Dauergast. Zum Unterhaltungserleben mit dem Hrfunk. I Bosshart & Hoffmann-Reim (red) *Medienlust und Mediennutz. Unterhaltung als ffentliche Kommunikation*. Mnchen: lschlger.
- Wei, R & Hasebrink, U (1995) *Hrertypen und ihr Medienalltag*. Berlin: Vistas.
- Vestad, J P (1998) *Ord og uttrykk i norsk radiojournalistikk*. Hgskulen i Volda.
- Vinje, F-E & H stby (red) (1981) *Vanskelige ord i nyhetene (VON): en ordkunnskapsunderskelse*. Upublisert forskningsrapport. Oslo.
- Vinje, F-E & H stby (1972) Sprkbrken i radio og fjernsyn. *Samtiden* 1972 (5).
- Vinje, F-E & H stby (1974) Sprket i kringkastinga. I *Sprk i Norden: Skrifter utgivna av svenska sprknmden*. Stockholm
- Vinje, F-E & H stby (1984) Talesprk i etermedier. (Upublisert hefte fra NRK's opplringsavdeling).
- Vinje, F-E & H stby (1987) Sprket i radio og fjernsyn. I Johnsen (red) *Vrt eget sprk*. vol I. Oslo: Aschehoug.
- Winslow, Ch N (1944) Sympathetic Pennies: A Radio Case Study. *Journal for Abnormal and Social Psychology* (39).
- Wodak, R (1993) Radio Nachrichten. Information und Vorurteil. *Medien Journal* no 1.
- Wormbs, N (1997) *Genom trd och eter*. Stockholm: Stiftelsen Etermedierna i Sverige.
- Wright, J W & L A Hosman (1986) Listener Perceptions of Radio News. *Journalism Quarterly* vol 63.
- berg, C (1994) *Sinnen och medier*. I Carlsson et al (red), *Kommunikationens korsningar*. Gteborg: Nordicom.
- berg, C (1996) *Mngfald=kvalitet?. En diskussion av mngfald och kvalitet frn lyssnarperspektiv*. Arbetstexter 1996:3. Stockholm: Institutionen fr journalistik, medier och kommunikation, Stockholms universitet.
- berg, C (1997) To the Question of Sounds in Radio Analysis. I Carlsson (red) *Radio Research in Denmark, Finland, Norway and Sweden*. Gteborg: Nordicom.
- berg, C (1998) Ljuden och analysen. *Norsk Medietidskrift* no 1.
- berg, C (1999) *Radio, sthetics and the 'popular'. On radio stations competition over 'the audience'*. Working papers 1999:2. Stockholm: Institutionen fr journalistik, medier och kommunikation, Stockholms universitet.
- brink, H. (1988) 'Gomorrn, Stockholm' *Radioprt som stil, genre och samtal med lyssnaren*. Acta Universitatis Tamperensis 632. Tampere: Tammerfors universitet.
- ksnevad, T (1946) *Det l i luften*. Oslo: Aschehoug.

Tidskrifter, samt specialnummer dr radio frekommer

- Communication Research Trends* vol 17 no 4, 1997. Radio.
- European Journal of Communication* vol 3 no 2, 1988. Special issue: The Analysis of News Texts.
- International Journal of the Sociology of Language* vol 40 1983. Special issue: Language and Mass Media.
- Journal of Communication* vol 40 no 1 1990. Specialnummer om "local radio".
- Journal of Radio Studies*
- Media Culture and Society* vol 8 no 3 1986. Special issue: Popular Music.
- Media, Culture and Society* vol 8 no 4 1986. Special issue: Broadcast Talk.
- Media, Culture and Society* vol 10 no 1 1988. Special issue: Radio History.
- Media, Culture & Society* vol 16 no 4 1994. Specialnummer om mediehistorie (deriblant radiohistorie)
- MedieKultur* 1991 no 15 Tema: radio.
- Medien Journal* no 1 1993. Specialnummer om "Radiosprache".
- Media Perspektiven*
- Media Studies Journal* Radio the Forgotten Medium? no 3, 1993.
- Nordicom-Sverige* no 3-4 1989. Sprket i massmedierna.
- Nordicom Review* no 1 1997. Radio Research in Denmark, Norway and Sweden.
- Norsk Medietidskrift* vol 5 no 1 1998. Lyd i medierne. (Ngra artiklar om radio).
- Rundfunk und Fernsehen*.
- Text* (vol 17 no 2 1997). Special issue: Broadcast talk.

Webadress

<http://www.pscw.uva.nl/emca/index.htm>

Global Media Cultures

A Research Programme on the Role of Media in Cultural Globalization

STIG HJARVARD

The objective of the research programme is to undertake an extensive and focused analysis of the ways in which media cultures take part in processes of globalization, including how they challenge existing cultures and create new and alternative symbolic and cultural communities. The research programme will address these questions through a theoretical discussion and reexamination of existing international research and through a series of individual empirical studies. The programme is cross-disciplinary in nature, and involves a series of media. Thus, theories and methodologies draw upon both humanistic and social science disciplines and a multiplicity of media cultures is examined: television, Internet, advertising, news, sports etc.

The point of departure is the crucial role played by media in particular electronic and audiovisual media, in the cultural, political, economic and social processes that together constitute the process of globalization. By globalization is meant a development through which the constraints of geography on social and cultural structures are reduced, an increased social and cultural interconnectivity across time and space is created, and a heightened consciousness is developed about this secession of social and cultural interaction from geographical constraints. Globalization, however, is neither an unambiguous concept, nor does it refer to a single and specific socio-cultural phenomenon. Similarly, globalization is not a historically new phenomenon that is only confined to the 20th century. Consequently, one aim of the research programme is to

advance a comprehensive understanding and critique of globalization both as a concept and a socio-cultural phenomenon.

The media have an important impact on cultural globalization in two mutually interdependent ways: Firstly, the media provide an extensive transnational transmission of cultural products and, secondly, they contribute to the formation of communicative networks and social structures. The rapidly growing supply of media products from an international media culture presents a challenge to existing local and national cultures. The sheer volume of the supply, as well as the vast technological infrastructure and financial capital that pushes this supply forward, have a considerable impact on local patterns of cultural consumption and possibilities for sustaining an independent cultural production. Global media cultures create a continuous cultural exchange, in which crucial aspects such as identity, nationality, religion, behavioural norms and way of life are continuously questioned and challenged. These cultural encounters often involve the meeting of cultures with a different socio-economic base, typically a transnational and commercial cultural industry on one side and a national, publicly regulated cultural industry on the other side.

Due to their very structure, global media promote a restructuring of cultural and social communities. Just as media such as the press, and later radio and tv have been very important institutions for the formation of national communities, global media support the creation of new communities. The Internet, for example, not only facilitates communication across the globe, but also supports the formation of new social communities in which members can interact with each other. And satellite tv and radio allow immigrants to be in close contact

*Department of Film & Media Studies, University of
Copenhagen, Njalsgade 80, DK-2300 Copenhagen S,
stig@coco.ihiku.dk*

with their homeland's language and culture while they gradually accommodate to a new cultural environment. The common point of departure for the research programme and its individual projects is the assumption that a series of international media constitutes a global cultural supply in itself and serves as an independent agency for cultural and social globalization, in which cultural communities are continuously restructured and redefined.

Thematic Areas

The research programme is organized around a set of thematic areas of particular relevance to the processes of cultural globalization. These thematic areas will each be taken up in one or more of the subprojects and concern: 1) the experience of modernity, in particular time/space categories, 2) socialisation and the formation of cultural identity, 3) mediated communities and action, and 4) democracy and political culture. These thematic areas involve cultural globalization at both: a) the general cultural and societal level; b) the institutional level, c) the social group level, and d) the individual level.

1) *The experience of modernity in a global culture.* A key element in the analysis of the experience of modernity as both a general form of mentality and a mode of aesthetic production, is the loosening of time and space from the bonds of locality and tradition. In the globalized reality of high modernity, the disassociation of cultural and social activity from local constraints has radical consequences: almost all of those institutions that during the 19th and 20th century have ensured a modern structuring of cultural and social experience, typically at a local or national level, have either been significantly influenced by globalization or have been challenged by other transnational institutions. The family, the national educational system, the arts, the political system, the mode of industrial production etc. have all been influenced by the transnational networks and institutions that have emerged in the wake of globalization.

At the same time, the very processes of globalization have made it apparent that in spite of the existence of globalized cultures, including a global media market, the experience of modernity is not a unified phenomenon. The experience of modernity among the well-educated and economic elite living in industrialised regions of the world is literally worlds apart from the ways modernisation processes are experienced by immigrants in the same regions of the world or by people living in the third world. The media play a significant role for both homog-

enisation and differentiation, and this duality will be a central feature in the analysis of cultural globalization.

2) *Socialisation and the formation of cultural identity.* The media have increasingly become an independent institution for socialisation and the development of cultural identity. With a rapidly expanding international communication flow bringing media representations of foreign cultures into local cultural environments, the premises of cultural metabolism have changed and cultural reflexivity has increased at the level of the individual. On the one hand, global media cultures represent a cultural otherness, at times a threat to cultural tradition and autonomy. On the other hand, global media cultures often contribute to a development of local cultures, bringing them into contact and on a par with the social reality of a globalized modernity. The research programme will pay particular attention to the ways in which the media contribute to the differentiation of this continuous exchange between local and global culture and to its consequences for socialisation and the formation of cultural identity.

3) *Mediated communities and action.* The media and the communication technologies in general have facilitated the formation of collective communities. They have also made possible communicative and social action across time and space. Concomitant to globalization we also see the formation of communities that are almost exclusively established by means of media cultures (for instance music fan clubs, Internet chat groups etc.). This increased "medialization" of cultural communities has an impact on how interaction takes place in such communities; in particular, interactions take on a more abstract and symbolic character as compared to those taking place in social situations with non-mediated interpersonal encounters. The notion of social action changes character as well. Through the media and the communication technologies, social action increasingly takes place on a global scale; political action is carried out through the international news media, and economic action is taken through various interactive exchange services, for instance Reuter's financial services and similar organizations. Mediated action also takes place in the cultural field, but the concept of mediated cultural actions and communities must be investigated further. The research programme will examine the mediated character of cultural communities, and in particular scrutinise and develop the concept of social action when applied to mediated social encounters.

4) *Democracy and political culture.* An important consequence of globalization is the growth of

multicultural societies, in which people of different cultural backgrounds (ethnic, religious etc.) must coexist. Although the individual cultural groups may maintain their own language, culture, and tradition, the different groups in a multicultural society are obliged to deal with their mutual, collective problems in a common political/public sphere. This has, in some cases, aggravated the contradiction between a universal (and Western) conception of democracy, civil rights and duties, on the one hand, and a culturally specific perception of people's right to participate and the procedures of government, on the other. As, e.g., Jürgen Habermas has argued, the growth of multicultural societies makes it pertinent to analyse and discuss the relationship between universal ideals of democracy and forms of political culture and culturally specific political norms and values.

Due to increased socio-geographic interconnectedness, globalization entails a new stratification of the political and cultural spheres with the establishment of local, regional and transnational public spheres adjacent to the national public sphere. There are several ways to respond to this challenge to the autonomy of the national public sphere. One is to expand the principles of the national public sphere to a global level, thus creating global political and cultural spheres based on the national model. Another is to take the very differentiation of political and cultural spheres as the point of departure and accept that political and cultural deliberation takes place in a more complex, multi-layered set of public spheres, in which no single sphere has either universal coverage or absolute supremacy. The research programme will consider the impact of globalization on democracy and political culture at a theoretical level and as an analytical theme in several of the subprojects.

Subprojects of the Research Programme

In addition to its general activities, the research programme consists of seven subprojects. Each subproject is conducted by a member of the research group.

Mediated Communities and Discourses in Global Cultures

Responsible: Stig Hjarvard, Ph.D.
University of Copenhagen

This subproject has three aims: Firstly, to provide a critical presentation and discussion of existing theoretical approaches to the processes of globalization. Both research and theories from the social sciences

and the humanities will be examined. Secondly, to present an elaborated theoretical account of the role of media in cultural globalization. Thirdly, to undertake two empirical case studies regarding transnational news coverage and advertising in order to illustrate and challenge theoretical models of globalization on the basis of empirical evidence.

The four thematic areas will be of central concern for the theoretical analysis and discussion. In addition to this, newer work on socio-cultural dependency and dominance will be considered in order to discuss and develop both older critical and Marxist theories of dependency and newer "revisionist" and neo-liberal theories of pluralism. The role of media as reembedding mechanisms of modernity will be related to newer studies of communicative characteristics of audiovisual media. Finally, the theoretical discussion will consider the theme of mediated communities and action through a discussion of the relationship between action and knowledge. The hypothesis is that globalization encourages a partial decoupling of social action from symbolic knowledge.

The two empirical case studies focus on the news coverage of an international conflict and transnational advertising campaigns that clearly thematise intercultural relations and conflicts. Common to the two case studies is that they are both used to illustrate and discuss questions about trans-cultural communication and representation, including how culturally specific values inform the presentation and understanding of global events, and how the media's affiliations to either national or transnational cultures affect their representation of other cultures. In both case studies, the methodological starting point is discourse analysis.

Interactive Worlds: Theories, Models, and Methods for Studying the Internet

Responsible: Klaus Bruhn Jensen, Dr. Phil.
University of Copenhagen

Building on the computer as a common platform, a variety of new information technologies (IT) – notably the Internet – have made possible communication and action across time and space in a form and on a scale that is without historical precedent. This project conducts a theoretical as well as empirical investigation of how communication via the Internet may contribute to a globalization both of the supply and of the uses of media across nation-states and cultures.

Earlier research on IT media has delivered many grand perspectives, but fewer systematic analyses,

although publications both internationally and in Denmark have provided constituents for an understanding of the computer as a medium. The theoretical portion of the project first performs a reexamination and assessment of previous contributions to theorizing and modeling the Internet, and next attempts an integration of three research traditions into an interdisciplinary approach. First, classical sociology (especially, Weber, Simmel, and Schütz) has thrown light on the reorganization of the forms of culture and consciousness under modernity, particularly the reorganization of time and space via new institutions and media. Second, three decades of research on literacy has produced important insights into the relationship between oral and literate cultures, with implications for digital culture. Third, media and communication research has developed models as a means of describing and conceptualizing the processes of communication associated with different media. Such models of 'old' media have explanatory value, as well, for 'new' computer media, while, simultaneously, the computer offers an instrument of research which may model and simulate its own specificity.

The empirical portion of the project consists in two case studies about the social uses of the Internet in different contexts. The objects of analysis will be two organizations, respectively a pre-existing international organization that has come to rely on the Internet as one of several windows on the world, and an organization which was constituted in and of the Internet. Among the key research issues will be the flows of communication to, from, and within these organizations, not least the participation of their members from more or less distant locations. The users' experience of, engagement with, and assessment of their virtual organization is of special interest for an understanding of how the Internet may support new forms of social interaction. In conjunction with more elaborate models of the Internet, the empirical findings may help to develop a typology of the various forms of 'interactivity' that IT media facilitate between their users and an increasingly diverse set of possible worlds.

The Talk Show: A Popular Cultural Genre in the Global and Local Television Culture

Responsible: Hanne Bruun, Ph.D.

Aarhus University

The objective of this project is to analyse one of television's important genres: The talk show. The genre will be examined in the light of an increasingly international television culture, and the ana-

lysis will be aimed at the genre's significance in the globalization processes. The talk show is usually associated with American television, where it has existed since the childhood of television. During the 1980s, however, the genre has spread considerably due to technological as well as economical circumstances, and last but not least due to its audience appeal. In terms of the history of programming, the influence of American television on European television has been substantial. Both nationally produced and American talk shows are interesting in this regard, because the genre plays a more and more important role in the programme supply in Europe.

The relatively limited research on the talk show has been focused on typologies within a national context, and American media and cultural research dominate the existing literature. From a European point of view, this means that the genre's significance in the interplay and negotiations between a global and a local context has not been assessed.

The general thesis is that the fundamentally global character of the television medium and the talk show will influence the producer's as well as the viewers' expectations of the genre. The project will focus on two questions, which are related to the four thematic areas of the research program. Firstly, the question is to what extent the different adaptations of the genre's fundamental characteristics and of its relation to the viewers entails a homogenisation of content and expression across cultural and national differences. Or whether it should be considered as a differentiation, in which cultural, sociological and institutional differences can be observed in specific aesthetic and thematic practices. Secondly, the question is whether the fundamental purpose of the talk show, which is to establish a sense of having company and of community, can create mediated community experiences of a political and social character for the viewers regardless of local, national and cultural differences.

The methodical approach is a comparative textual analysis of the audience discussion talk show in the USA, Great Britain and Denmark. Furthermore, qualitative audience research will be done on Danish audience groups's reception of national as well as imported audience discussion talk shows.

The Global Sports Community Seen from a Danish Perspective

Responsible: Kirsten Frandsen, Ph.D.

Aarhus University

This project is a reception study focusing on Danish television viewers' experience of the coverage of

the Olympic Games in Sidney in the year 2000. Former research, mainly based on textual analysis, has shown that national media's representations of international sports games often are rooted in national and culturally specific symbolic frames.

Both sports events and media events have been conceived of as ritualistic and ceremonial events that in symbolic forms represent and confirm crucial and shared cultural values in modern society. The aim of this project is to analyse this from an audience perspective and gain a more substantial and specific understanding of how this is actually experienced by the television viewers at a big international sports event.

Right from the beginning, the Olympic Games of 1896 were meant to be an ideological tool for international integration. At the same time, they were meant to unify individuals and society through a particular ritualistic manifestation of national symbols. Today, the Olympic movement is globally organized and the games are global with respect to participation. Through television transmissions, the Olympic Games become a global media event within which the inherent ideology of both sports and the games is also distributed.

From a text analytic perspective it has been argued that media events, due to the immediacy of the transmissions, have a unique ability to create a feeling of solidarity among the media audiences despite the separation in space. This project seeks to find out whether such integrating power implies an ability to cross cultural borders as well.

By means of both quantitative and qualitative methodologies developed within audience research, the project will seek to answer crucial questions about the role of televised sports with respect to the creation of a local cultural identity in a society characterised by globalization.

Global and Local Aspects of Young Danes' Media Cultures

Responsible: Gitte Stald, mag.art.

University of Copenhagen

This project has two overall focuses: children and young people of today belong to a generation of multimedia users who look at the world, at each other and themselves through their experiences from media. Older children and young people make up a group, that more than others, turns towards international media and media texts, and yet they are also locally oriented. The aim of the project is to discuss the following general questions: to what degree do children and young people direct their me-

dia uses towards international, national and local media and media texts? What are their thoughts on the meaning of international, national, and local media? How is the meeting of internationally and locally produced media texts revealed in the youthful media cultures and, hence, how does it penetrate the children's and young people's thoughts and norms in general? Do the children's and young people's media uses indicate increasing homogeneity or are the international, national and local aspects of their media uses integrated in new patterns of understanding and experiences, that reflect homogeneity as well as diversity? How do internationally produced media texts affect the constitution and development of youthful, cultural identities? Can an international orientation towards transnational media and media products be distinguished in general and if so, does it indicate a homogeneous, transnational youth culture?

The project is primarily a reception study, that finds its point of departure in a mapping of the children's and young people's practical media uses and preferences for certain media (TV, computers, music and literature), genres and actual media texts. The first part of the project is empirically based on qualitative and quantitative analyses of data from an existing study of children's and young people's media uses ("Children, Young People and the Changing Media Environment"), and on national studies and data. The following part analyses children's and young people's thoughts on the meaning of global and local aspects of their media uses in relation to aesthetic and thematic traits in certain media texts, representing the children's and young people's preferences as described in the first part of the project. This part of the project will be based primarily on new qualitative interviews, but shall also draw on recent analyses.

The project also discusses whether access to various international, national and local media products is reflected in the children's and young people's preferences and practical media uses. Hence, a minor part of the project regards the media market and institutions, including marketing strategies and patterns of distribution of media products with special reference to the preferred media texts mentioned above.

Finally, the project includes a comparative dimension. The aim of this part is to compare the meaning of global and local aspects of children's and young people's media uses in Denmark and three European countries: Britain, France and Sweden. The comparison will primarily be based on empirical data and analysis from the international,

comparative project, mentioned above, and on recent national studies in the four countries. The project includes the comparative aspect in order to contrast the reflection of global and local trends in Danish children's and young people's media uses. The comparative aspects should also help to reveal possible common traits in a European, transnational youth cultural discourse.

Globalization of Television

Responsible: Henrik Søndergaard, Ph.D.
University of Copenhagen

The aim of the research project is to analyse different dimensions of the current process of internationalisation of television in order to investigate its impact on the cultural role of television. One of the questions is whether internationalisation leads to homogenisation and commercialisation of the television culture or whether it gives way to more diversity, thus stimulating cultural differentiation. Attention will be given to television's communicative structure, especially its function as a meeting place for otherwise separate areas and genres, which makes possible diffusions between national and international culture.

The internationalisation of television is often considered to be a question of programme imports and is mainly understood as a consequence of the development of satellite broadcasting. However, this represents an overly narrow perspective, because it underestimates the impact of the growing tendency among national broadcasters to adapt foreign programme formats and new tendencies toward transnational co-operation between broadcasters, which also blur the boundaries between "national" and "international". Foreign cultural influence now occurs within programmes that constitute the national dimension of programming, and thus new research strategies are needed. The investigation will focus on four different areas:

- 1) Institutions: Co-operation and joint ventures between national and international actors will be analysed in order to describe current economical strategies and strategies of programme policy.
- 2) Programme production: The impact of new forms of standardised production and more market-oriented methods of programme creation will be analysed.
- 3) Programme output and scheduling: An analysis of developments in programme output due to in-

creasing internalisation and of the way in which national and imported programmes are scheduled, the purpose being to describe the impact of internationalisation on programme policy.

- 4) Media culture: The interplay between transitional television programmes and the national context of television reception will be analysed in order to look at the cultural consequences of increasing internationalisation.

Mediated Identities and Cultural Change among Ethnic Minorities

Responsible: Thomas Tufte, Ph.D.
University of Copenhagen

Contrary to many other European countries, local multicultural societies in Denmark are rather young, developing in the late 1960s and onwards. On a national level, refugees, non-Western European immigrants and their descendants taken together constitute less than 5% of the population in Denmark. These ethnic groups are, however, concentrated in a limited number of Danish municipalities where they contribute to the formation of significant multi-ethnic societies. Two thirds of the ethnic minorities living in Denmark are located in the greater metropolitan area in and around Copenhagen.

This project focuses on these "new Danes" and their process of integration into the Danish society. Through an anthropological and, in particularly media ethnographical study among ethnic minorities from a selected neighbourhood in Copenhagen, the project will focus on the relation between cultural homogenisation and cultural heterogenisation. The purpose is to uncover patterns and strategies of media and cultural consumption among the selected groups in order to focus the analysis on their problems of integration and the grounds upon which their integration process into the Danish society is based. Media ethnography allows an approach to everyday life whereby media and cultural consumption can be linked to broader social questions.

The following questions will initially guide the study: Which mediated communities or fellowships exist among the ethnic minorities, and what is the relation between these fellowships vis-à-vis the social and cultural networks and fellowships that otherwise exist in the neighbourhood? Upon which socio-cultural grounds are the fellowships constituted (ethnicity, religion, education, age, gender, etc)? Which strategies and patterns of media and cultural consumption indicate progress in integra-

tion into the Danish society? What major challenges do the ethnic minorities pose to the dominant cultural discourses in the Danish society as such, and in the local neighbourhood in particular?

The project will focus its case study on qualitative fieldwork among a small number of families, their everyday life and media use. The fieldwork will last approximately one year and comprise par-

ticipant observation, media diaries, qualitative interviews and questionnaires; the latter will be distributed among a larger number of persons in the neighbourhood. The analyses will include both gender and generational perspectives. The families will all be ethnic minorities belonging to the most significant ethnic groups in the neighbourhood.

Addresses and participants

Main address

Global Media Cultures
Department of Film & Media Studies
University of Copenhagen
Njalsgade 80
DK-2300 Copenhagen S
Denmark
Internet: www.global.media.ku.dk
Phone: +45 35 32 88 11
Fax: +45 35 32 88 10

Stig Hjarvard, Ph.D.
Head of Research Programme
e-mail: stig@coco.ihl.ku.dk
Phone - office: +45 35 32 81 13
Phone - home: +45 43 43 78 78

Rikke Rasmussen, secretary
Phone: +45 35 32 91 88
e-mail: global@coco.ihl.ku.dk

* * *

Participants from University of Copenhagen

Klaus Bruhn Jensen, Dr. Phil.
e-mail: kbj@coco.ihl.ku.dk
Phone - office: +45 35 32 81 04
Phone - home: +45 38 28 05 64

Gitte Stald, mag.art.
e-mail: stald@coco.ihl.ku.dk
Phone - office: +45 35 32 91 81
Phone - home: +45 35 38 88 72

Henrik Søndergaard, Ph.D.
e-mail: henriks@coco.ihl.ku.dk
Phone - office: +45 35 32 81 28
Phone - home: +45 38 19 06 29

Thomas Tufte, Ph.D.
e-mail: tufte@coco.ihl.ku.dk
Phone - office: +45 35 32 81 17
Phone - home: +45 39 66 22 36

* * *

Participants from Aarhus University

Department of Information & Media Science
University of Aarhus
Niels Juelsgade 84
DK-8200 Aarhus N
Denmark
Phone: +45 89 42 19 56
Fax: +45 89 42 19 52

Hanne Bruun, Ph.D.
e-mail: hbruun@imv.aau.dk
Phone - office: +45 89 42 19 70
Phone - home: +45 86 89 19 17

Kirsten Frandsen, Ph.D.
e-mail: kirstenf@imv.aau.dk
Phone - office: +45 89 42 19 74
Phone - home: +45 86 29 83 05

Media Societies Around the Baltic Sea

Cultures and Communications in Transition

JAN EKECRANTZ, TOM OLSSON (research directors),
STAFFAN ERICSON & PATRIK ÅKER

The roles of the mass media in times of social and cultural change is a moot issue in contemporary communications research. Not least the transitions of East Europe and the Baltic have triggered off a lot of critical reflection concerning the received models and concepts within the fields of media research and social transition theory. Thus, the transformation of Eastern Europe has hastened reassessments in international media research. Culture has come into focus generally in social theory for instance as a constitutive force in the modern world system, and in the last decade or so various constructionist perspectives have come to the foreground, implying that the media do more than reflect the world around them.

“Media Societies”

A number of interrelated themes can be derived from different interpretations of the expression “media societies”. *First*, it refers to the fact that the media as institutions and technologies are heavily implicated in modern societies. In that simple sense they are “media societies”. This calls for documentation and studies of the *media systems* as part of society’s infrastructure, and their economic, legal and professional bases. *Second*, the media constitute a society in a somewhat more restricted sense, but with a wide impact – as elite culture or subculture of specific professional and other groups. Thus, also journalistic and media production needs to be studied, including professional ideologies and self-perception, the elite experts and popular talk show hosts and other “media intellectuals” – their different roles, modes of public address and internal hier-

archies. *Third*, these media do themselves construct social, cultural and political worlds. Social and other realities are not only *represented* in the media, they are also *constructed* by the media. Society is mediated. Fourth, the texts and general activities of the media interact with other parts of society, leading to a society, an institutional order, affected by and to some degree *formed* by the media constructions (as, for instance, modern politics). These aspects call for documentation and studies of the media *output*, its contents and forms, in both quantitative and qualitative terms.

Communications and Cultures in Transition

It is reasonable to assume that the social and political changes in the Baltic and East European countries and the transnationalization of the media sphere to a certain extent are interdependent processes. Democracy movements relied on nationally and, not least, internationally televised events and, later, Western commercial systems and program output have had a strong direct and indirect impact in these countries. The media and the media contents are parts of historical realities and, on occasions, they also influenced the turn of events.

Due to recent reorientations the field has come to share research agendas with a mix of other (sub)fields, such as studies in political communication, cultural identity formation, aspects of modernity, popular culture, globalization theory, etc. The transformations in the last decade, of both Nordic and Post-Communist societies pose a challenge to the social sciences. The contexts of global communication problematize such central concepts as ‘modernity’ and ‘identity’ and the constitution of intellectual and cultural fields. Within media studies

one has studied society as ‘imagined community’, agenda-setting in the public spheres, the discursive construction of social problems, identities and relations, and many other problem areas where inter-disciplinary approaches are much in need in order to further the understanding of complex new realities.

Themes and Projects

The objective of the research programme concerns the role of the media, as political and cultural agents, in reflecting, impeding or contributing to social changes in the Baltic Sea region. The research objective is twofold: we are undertaking *comparative analyses* of the transformations of the public spheres and cultures in the countries involved, and studies of the roles of the media in processes of *intercultural communication* between the countries and regions, as it has developed historically.

The programme consists of *four major projects*, each one of them addressing one or more themes. The first two projects, (1) *Journalistic and Media Cultures* and (2) *Media Imagery*, deal with journalism as a national culture and the general approach is comparative. Because of language and market conditions journalism has traditionally been very strongly tied to the national political culture and the national frame remains the only viable one for most comparative research purposes. Within these two projects studies are made of the role of media intellectuals in the different countries, news of the Other, gender constructions and visualizations of the Other.

The broader field of media and communication studies is the frame for the two projects on communication and transitional timespaces: (3) *Cross-Border Communication* and (4) *Discourses of Transition*. A recent phenomenon is the diversification of media markets and audiences, implying that national borders are crossed not only by international or global media, but also by national and regional ones. One study will focus on TV as a transnational field, others on the construction and representation of transnational minorities. The fourth project represents contextualized discourse analyses, bringing together and broadening the scope of the other projects. The foci are on constructions of social problems and cultural identities in a global context and on narratives of change and difference, the tem-

poral and spatial parameters of transition and modernization.

Networks

The programme gathers researchers and network partners from different academic sites, but has, apart from SH, three centres: University of Tampere, The Swedish School of Social Science (SSKH) and its Research Institute (FISS) at the University of Helsinki, and the University of Tartu. The following researchers from these three universities took part in the planning of the programme:

University of Tampere: professor *Kaarle Nordensteng*, researcher *Juha Koivisto*, PhD-student *Jukka Pietiläinen* and associate professor *Risto Kunelius*.

University of Helsinki: professor *Ullamaija Kivikuru*, director *Tom Sandlund*, associate professor *Tom Moring* and professor *Charles Husband*, University of Bradford and international reader at the SSKH.

University of Tartu: Professor *Marju Lauristin*, senior researcher *Peeter Vihalemm* and associate professor *Epp Lauk*.

Estonian Institute of Humanities, Tallinn: Dr *Mikko Lagerspetz*,

We envisage extensive co-operation with existing and planned research projects in these locations. At this stage the plans of co-operation have materialised in two cases: In Tartu two research projects, *Construction of societal changes in Estonian media 1985-2000* (Lauristin and Vihalemm) and *Changes in journalistic culture during the post-Communist transition* (Lauk), are designed to match the Södertörn programme. There will also be direct cooperation and coordination with projects in Tampere and Helsinki.

Research projects

I Journalistic and Media Cultures (Tom Olsson)

Comparative subprojects combine to give a coherent picture of significant traits of modern media practices. These practices look different in different societies, and they develop in different directions because of variable societal conditions in the respective countries.

The expression “media intellectuals” refers to a multi-dimensional phenomenon in the public sphere. Historically the media have been a vehicle for intellectuals, as well as offering them a set of roles and modes of expression. Today’s TV talk show hosts and the “chronicles” in dailies and magazines play a seminal role in the public sphere. The practices of the media intellectual are linked to the creation of a “persona”, a media “personality”. The star quality of media intellectuals suggests an approach which focuses on the *individuals* expressing cultural and societal criticism in the media, as well as on the *genres* where this criticism appears.

One aim is to explore the varieties of personae and genres in different media, another the interplay between different kinds of media intellectuals. More important is their role as interpreters of the *zeitgeist* and public sentiments, thereby tying the public to the media. They also form a society by themselves articulating different social and cultural interests (Vox Pop vs. Elite etc).

One study offers concrete examples of the textual performances of politics in the Swedish press between 1925 and 1995 (later to be supplemented by studies of other nations in the Baltic Sea area). This study depicts a recast of power among media intellectuals. In 1925 liberal editors made an attempt to carve out a niche for themselves as independent media intellectuals, but counter-discourses were clearly visible in the press, amongst them the journalism of the watcher, a critical urban observer. In the liberal version of the watcher the name of the game was detachment and irony, in the conservative version the name of the game was populist appeal. Today as the conservative and liberal versions have merged into one, the watcher has a dominant position, a *pundit* operating in a *media demimonde*.

Another study deals with the reactions to fall of the Berlin wall in November 1989. In such a moment of turmoil roles were changed in the media society and new stars entered the field challenging the old pundits and setting new agendas for the public talk.

II Media Imagery (Patrik Åker)

In common academic parlance, identity is said to be constituted through categories of similarity and difference. It is through the distinction between Us and Them and the relations between these two groups, that We not only define Them, we also identify who

We are. The construction of the Other is an important element in the mobilisation and sustenance of collective identities, however identity, be it personal, national or regional, is never static but constantly redefined and redefined in different historical periods. The aim of the project is to look at the construction of the Other. How are national and international notions of community represented through changing images of the Other? How are they Others and how are they like Us? What types of kinship and distancing mechanisms are invoked?

Studies will be made of the production, over time, of *mutual images* between the countries; these concern the dominant or mainstream news media (“social faction”), gender constructions and visualizations of the Other.

Social faction: News of the Other

(Kristina Riebert)

Start: April 1999

Political cultures and the journalistic construction of the Other are studied through the hegemonic, mutual images in the major news media, in historical and comparative perspectives. How are peoples and groups of other countries represented in the major news media of the respective countries? Among the issues studied will be the local uses of international news texts and video footage in news about the Baltic states, the representation of “we” vs. “them”, “nation” and “nationalism”, and territorial and non-territorial concepts of space and place.

Gender construction in representations of the Other

(Anna Roosvall)

Start: Feb. 1999

When people of another nationality are presented in the Swedish news discourse, they are normally representing the Other. However, there may be a difference in the degree of otherness, a difference that is not only a question of nationality, but also of gender (as the construction of masculinity and the male norm are built upon the exclusion of femininity/women as the Other). Thus: what happens to individuals and groups (in the media texts) when they are both of another nationality and of another sex? Is there a “double otherness” and how does it operate in media texts about the Other? What role do the media play in legitimating new gender ideologies (or reinforcing traditional ones)? In which public spheres are men and women represented, and how?

Visualizing the Other

(Patrik Åker)

Start: Jan. 1999

Different studies will focus on pictures of the countries around the Baltic Sea. After 1989 the raise of

national identities in these countries have to co-exist with the introduction of the concepts as “the European House” and the significance of the globalization process. Therefore it is not satisfactory to speak solely of looking at the Other in relation to national identities. The visualization of the Other can in another sense be seen as assumptions of specific European and global thoughts and values that are naturalized. This stress the need to examine representations in different media and compare for example widespread western newsmagazines with local papers. It also rises questions about pictures as sources in the process of constructing history. What other pictures do different representations evoke and how can they be understood in relation to local, national, European, and global identities?

III *Cross-Border Communication* (Staffan Ericson)

The project deals with different aspects of cross-national communication: the different functions of *transnationally oriented media*, such as commercial television in different national contexts, as well as the establishment of new, transnational communications structures, such as *Cross-border minority media* and the *Internet*.

TV as transnational field

(Staffan Ericson)

Start: July 1999

From its moment of introduction, *television* has been organized within a national context, and regulated by an ideology of public responsibility. During the last 20 years, however, various technological and political changes have drastically altered the landscape of television; its regional boundaries, its modes of production, its generic patterns, the constitution of its audiences. Such changes also mean that new models for describing television become relevant.

One possibility – suggested by the breakdown of monopolies, the scattering of audiences, the clashes of strategies among producer’s competing for commercial gains and/or cultural legitimacy – would be to view the production of television more according to the general logic of *cultural fields*, as these have been described by Pierre Bourdieu: specific spaces of possible positions, structured by objective relations and distributions of capital (political, economical, cultural) between social agents (producers, audiences, legislators, critics, etc), and by hierarchies of genres (news, entertainment, etc) representing opposing values (ratings, quality, etc) imple-

menting the ideals of either “large scale” or “restricted” cultural production.

Ericson plans a study for the programme of the entrance and “trajectory” of a new actor within the Swedish field of television: *ZTV*. In its first five years of existence (roughly corresponding with the phase of deregulation for Swedish television), *ZTV*, represented a “position-taking” within the Swedish field, based on distinctions against already established forms of televisual production and qualities (differing from the positions of national public service as well as international, large-scale and commercial, media industries).

Beginning in 1998, *Z-TV* has also launched an attempt to establish production and transmission on location in *Estonia, Latvia and Lithuania*. A study of this process will not only provide an opportunity to study the strategies by which a fairly small, commercial television company today may expand in a new, international market. It may also demonstrate how cultural differences between two local contexts (Sweden and the Baltic states), and structural differences between two local “fields”, may influence such strategies and their success. The empirical comparisons of this case study may also be related to more general questions in television theory: if and how the model of cultural fields may be employed in transnational contexts, if and how television is to be conceptualized as a global/local form of communication.

IV *Discourses of Transition* (Jan Ekecrantz)

These studies are intended to pull several strings together in the larger research programme and relate the major issues to some contemporary research agendas, not explicitly present in the other projects, such as theories of globalization and modernization. The global (media) system bears upon postcommunist developments in two ways, at least. First, it played a role in the chain of events around 1989 – and for interpretations in the ‘international community’ of subsequent transformations. Second, the events of, and after, 1989 have produced cultural and ideological changes in the rest of the world. The studies under this heading thus attempt to trace cultural and political transformations in both Post-Soviet and Western societies, in particular as they relate to each other, due to the international media context.

The empirical focus is on discourses of transition in a range of public fora and on the interdiscursive relations that pertain between them, but the project

also draws on the other projects and their analyses of public textual systems, e.g. global, national and local news, both supporting and, at times, threatening structures of power in late modernity. Among issues to be highlighted are the international contexts of national and local public discourse, the penetration of “European” identity formation, narratives of change and difference, and the uses of history. In specific, this comparative study will try to assess the impact of globalization and europeanization on public or *elite discourses* in the various national contexts. What is at stake is, inter alia, a potential contradiction between, on the one hand, cultural diversity resulting from globalization, and, on the other, the need for identity-building resulting from the post-communist transformation and the national strivings for EU and Nato membership. How is this contradiction expressed in various national fora? This study will, basically, draw on materials collected within the larger research programme (editorials, feature materials, etc.) but also on other documentation, such as public records and reports. Included is Western research literature on Post-Soviet developments, with a focus on culture and media.

Further, a study will be made of *reportage and documentary* as counter-discourses, based on qualitative analyses of texts producing images of realities

across borders – which can be seen as the hallmark of the reportage genre as such, a genre in the social fiction/faction borderland. In these reportage analyses the focus is on strategies of concretization (metaphors etc.) and contextualization, the constructions of the cultural categories of time and space, chronotopes, the textualization/visualization of permanence and change, of cultural spaces, portrayals of majorities/minorities, and of the meeting of micro and macro worlds, typical of the reportage genre. In this context travel narratives and their documentation of contacts and interaction across borders and the Baltic Sea is a particularly interesting subgenre. The focus is also on forms which serve as alternatives and/or commentaries to the output of “mainstream” news.

* * *

In 1999 three introductory studies will be completed and (Finnish and Russian) materials collected for comparative purposes. The three studies concern global system and modernity theory, international research on Post-Soviet media, and Swedish and international reportage journalism on Russia 1989-1999.

Ny journalistuddannelse i Danmark

ANKER BRINK LUND & JØRN HENRIK PETERSEN

Den 1. september 1998 begyndte 72 håbefulde studerende deres uddannelse ved det nyoprettede Institut for Journalistik på Syddansk Universitet, Odense. Samme dag kunne 25 andre kalde sig journaliststuderende ved Institut for Kommunikation på Roskilde Universitetscenter. Derved blev en mindre revolution fuldført: Et af de sidste monopoler i den danske medieverden var blevet brudt.

I praksis har Danmarks Journalisthøjskole i Århus dog aldrig været ene om at uddanne arbejdskraft til de danske medier. Presse, radio og tv har altid rekrutteret folk fra universiteter og højere læreanstalter. Det nye er, at der nu i et akademisk miljø etableres målrettede uddannelser, der direkte sigter mod journalistisk virksomhed. Tidligere har en sådan "akademisering af faget" været direkte modarbejdet af den danske mediebranche. Da Roskilde Universitetscenter således i 1978 begyndte sin kommunikationsuddannelse, fik initiativtagerne eksplicit forbud mod at uddanne journalister, hvilket dog ikke siden har hindret, at cand.comm.'ere har fundet journalistisk beskæftigelse.

I det følgende beskrives den historiske baggrund for etableringen af den nye journalistuddannelse ved Syddansk Universitet, Odense. Det følges op af en introduktion til de ideer, der har været styrende for opbygningen af den journalistiske grunduddannelse. Derpå præsenteres bacheloruddannelsens struktur. Der afsluttes med en overvejelse om den påtænkte master- og/eller kandidatuddannelse.

Den historiske baggrund

Journalistik er en godt 300 år gammel faglighed i stadig forandring. I Danmark har uddannelsen til dette virke traditionelt hvilet på en mesterlære med

provinsaviserne som den væsentligste drivkraft. De første forsøg på at supplere den håndværksmæssige skoling i branchen med en mere teoretisk indlæring daterer sig i dansk sammenhæng til 1904, hvor målgruppen var yngre journalister, som "ved et Hovedstadsophold paa 3 Ugers Tid skulde have Lejlighed til at høre Foredrag og deltage i Diskussioner".

I praksis viste det sig dog vanskeligt at realisere et sådant projekt. Afholdelsen af det første større journalistkursus måtte vente til 1923, hvor 46 journalister ved Handelshøjskolen i København i en periode på to måneder fulgte forelæsninger i verdenshistorie, filosofi ("Aandsretninger"), retsvæsen, erhvervsliv og dansk politik. Desuden indgik 42 timer om praktisk journalistik.

I den efterfølgende periode lod Provins-Journalistforeningen afholde nogle 6-7 dages kurser, mens Socialdemokratisk Presseforening iværksatte egne journalistkurser på Arbejderhøjskolen i Roskilde. I 1934 suppleredes disse fagforeningsaktiviteter med et nordisk initiativ, hvor danske journalister kunne komme på et kursus, der også omfattede kolleger fra Sverige, Norge og Finland. Senere er dette samarbejde videreført i form af Nordisk Journalistkursus med base i Århus.

Allerede i 1926 var der fortalere for oprettelse af en permanent dansk journalisthøjskole med tilknytning til det nyoprettede universitet i Århus. I September 1946 kunne visionen realiseres: Det første kursushold på 27 deltagere mødte op til et kursusforløb på tre måneder. Redaktør Franz von Jessen holdt åbningstalen og sagde bl.a. "Man skal ikke straks fra Starten spænde Buen for højt; det journalistiske Arbejde byder paa Haandværk, meget Haandværk. Hvad der derfor i første Række er Brug for mere en en ideel Instilling, er Vilje og Lyst til det daglige Arbejde. Først naar den Ting er i Orden, kan man – alt efter Mulighederne – arbejde for sine Idealer". (Citeret efter Nielsen, 1996:10)

Syddansk Universitet, Campusvej 55, DK-5230 Odense M, abl@journalism.sdu.dk

Dermed var ambitionsniveauet lagt. Det var håndværk forst, så håndværk og derefter noget andet og mere "alt efter Mulighederne".

Først efter etableringen af Danmarks Journalisthøjskole (DJH) i 1962 blev den teoretiske og almindende undervisning gjort obligatorisk for journalistelever. Efter den daværende ordning måtte den, der ønskede at uddanne sig til journalist, selv skaffe sig en elevplads på en redaktion. Elevtiden var tre år, hvoraf opholdet på Danmarks Journalist-skole udgjorde tre til seks måneder.

Danmarks Journalisthøjskole blev oprettet som en selvejende institution, hvorved båndene til Aarhus Universitet blev kappet. Dog blev der ved lov af 4. februar 1970 etableret et Institut for Presseforskning, der skulle sikre et forskningsmæssigt grundlag for journalistuddannelsen i nært samarbejde både med DJH og universitetet. Samtidig blev rammerne for den nuværende DJH-uddannelse fastlagt som fire år fordelt med et semesters forskole, to semestre på 1. del, en praktikperiode på 18 måneder samt en 2. del på to semestre.

Journalisthøjskolens status som selvejende institution blev begrundet i ønsket om at bevare en tæt tilknytning til pressens organisationer, herunder vigtigheden af et tæt samarbejde om de 18 måneders praktik. Undervisningsministeriet og Planlægningsrådet for de højere Uddannelser forsøgte siden at ændre denne status med henblik på at integrere journalistuddannelsen i det offentligt finansierede undervisningssystem, hvilket skete ved kgl. resolution af den 9. oktober 1974. Samtidigt blev de første planer for en alternativ medieuddannelse ved Roskilde Universitetscenter udformet.

Forhandlingsforløbet om en medieuddannelse ved Roskilde Universitetscenter viste, at den i pressekrede herskede stor skepsis for en "akademisering" af journalisterhvervet. Omvendt har der i den offentlige debat jævnligt været fremsat kritik af DJHs status som eneudbyder af formaliseret journalistuddannelse. Således holdt økonomiminister Marianne Jelved i 1996 en tale ved et møde i Danske Dagblades Forening. Hun brød sig ikke om, at der kun blev uddannet journalister et sted. Denne observation blev noteret af rektor ved Odense Universitet, Henrik Tværnø. Han tog senere sagen op med undervisningsminister Ole Vig Jensen. Resultatet blev en opfordring til Odense Universitet og Roskilde Universitetscenter om at udarbejde skitser til en journalistuddannelse.

Underligt nok fulgte ministeren ikke den danske tradition for inddragelse af pressens organisationer.

Tværtimod blev de to universiteter bedt om at holde kortene tæt ind til kroppen.

I Odense nedsatte rektor et udvalg med repræsentanter for det humanistiske og det samfundsvidenskabelige fakultet med professor dr.phil. Jørn Henrik Petersen som formand. Han havde tidligere været formand for bestyrelsen for Fyns Stiftstidende og som bestyrelsesformand forestået opbygningen af TV 2 Danmark.

Dette udvalg afgav i maj 1997 en rapport til undervisningsministeren. Ministeren meddelte kort efter, at han havde besluttet, at der skulle oprettes journalistuddannelser både ved Odense Universitet og Roskilde Universitetscenter. Det gav anledning til knubbede ord fra brancheorganisationerne, der var utilfredse med at have været holdt udenfor; men de understregede samtidigt, at de fandt ideen med nye journalistuddannelser god.

På Odense Universitet nedsatte arbejdsgruppen nu en lang række udvalg med medlemmer fra gruppen og udefra kommende journalister. Disse udvalg udarbejdede detaljerede oplæg vedrørende de enkelte fags opbygning og indhold. Deres ideer blev lagt til grund for udarbejdelsen af bekendtgørelsen m.v. for den nye uddannelse.

I foråret 1998 optog Odense Universitet de første studerende, der skulle begynde studiet

1. september. Optagelsen foregik i en treleddet proces. Rakettenes første trin var, at ansøgerne skulle skrive en motiveret begrundelse for ønsket om at blive journalist. Ansøgningerne blev gennemgået af 9 grupper hver bestående af en udefra kommende journalist og en universitetsmedarbejder. Hvis begrundelsen emmede af motivation, glød og engagement, gik ansøgeren videre til en optagelsesprøve. Den omfattede en sprogtest, en referatopgave, en billedlæsning, en bearbejdelse af engelske nyheds-telegrammer og en paratvidenhedsprøve. De bedste af deltagerne gik videre til tredje trin, hvor de i en samtale mødte en universitetsmedarbejder og en journalist fra den virkelige virkelighed.

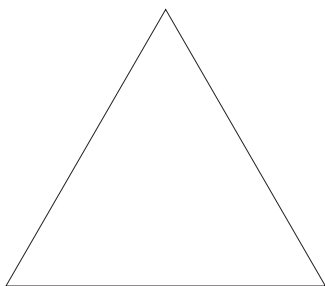
Første trin er uden tidspres og med mulighed for brug af allehånde tekniske hjælpemidler. Andet led hviler på stærkt tidspres og anvendelse af pen og papir. Endelig er tredje etape præget af mundtlighed. Det betyder, at alle de 'instrumenter', journalisten skal spille på, har været med i symfoniens tre satser.

Efterfølgende analyser af forløbet har overbevist om, at det var en god måde at optage studerende på. Derfor følges samme procedure ved optagelsen i 1999.

Ideerne bag uddannelsens opbygning

Den nye journalistuddannelse bygger på syv grundlæggende synspunkter. Det første af disse hviler på ”den journalistiske trekant”. Journalister skal være udstyret med *kunnen*, *indsigt* og *forståelse*. Journalistik er en professionsuddannelse, der skal tilvejebringe de grundlæggende håndværksmæssige forudsætninger for at virke som professionel. En konkret praktisk (og teoretisk) *kunnen* er en forudsætning for, at de studerende senere vil kunne begå sig på redaktionerne; men det er samtidig vigtigt, at journalisten ved, hvad han eller hun har med at gøre. Derfor er det nødvendigt med en basal *indsigt* i de fag, som behandler de temaer, der typisk er genstand for journalistisk arbejde. Endelig er det af stor betydning, at journalisten er sig sin og professionens rolle og funktion i samfundet bevidst, herunder at vedkommende *forstår* den ansvarlighed i forhold til samfundet, som knytter sig til journalistens arbejde.

Det journalistiske håndværk
(Den journalistiske kunnen)



Forudsætningsfagerne
(Den journalistiske indsigt)

Journalistens funktion og
rolle i samfundet (Den
journalistiske forståelse)

Et andet hovedsynspunkt er, at begrebet ”det journalistiske håndværk” ikke må opfattes snævert. Håndværket kan ikke løsrives fra ”værktøjet”. Det væsentligste værktøj er i sagens natur sproget, hvilket har betydet, at moderne dansk sprog med særligt henblik på journalistik i uddannelsen kører som et parallelt spor til undervisningen i håndværket. Desuden er der indplaceret en ”undervisningsblok”, der vedrører de mere tekniske værktøjer såsom EDB, informationssøgning, kildekritik, dokumentation og samfundsvidenskabelig metode. Endelig er der snævre relationer til mediesociologien, som i høj grad er det område, hvor der specifikt fokuseres på journalistikkens rolle og funktion.

For det tredje er der taget udgangspunkt i, at virkelig tilegnelse af indsigt kræver modning. Derfor anvendes der kun i meget ringe grad kortvarige kur-

ser, hvor der tematisk behandles udvalgte elementer, som ellers indgår som dele af sammenhængende fag. Tværtimod er der lagt vægt på, at intet kursusforløb har en kortere varighed end et semester. Signalet er at flytte ”aha-forståelsen” til en reel indsigt, der er aflejret i rygmærken.

Et fjerde grundsynspunkt har været, at dagen i dag ikke kan forstås uden indsigt i dagen i går. Derfor spiller en historisk dimension en rolle, så det journalistiske arbejde med aktuelle problemer kan spejles i ”de lange linjer”.

For det femte er det forsøgt at placere de enkelte fag på en sådan måde, at de dels understøtter indlæringen af det håndværksmæssige og dels følger i en ”logisk” rækkefølge, der muliggør en vedvarende progression. Det har desuden været sigtet at lade fagene indrette, så de understøtter hinanden. Herved forsøger man at åbne den studerendes øjne for, at virkeligheden ikke er fragmenteret svarende til fagernes opdeling, men at den netop forstås, når de enkelte fags bidrag ”spiller sammen”.

En sjette pointe har at gøre med, at forståelsen af journalistikkens funktion og rolle, herunder den journalistiske etik, ikke opfattes som en særlig afsondret kasse. Forståelseselementet, der naturligvis dyrkes i særdeleshed i mediesociologien, er søgt indplaceret i og integreret med samtlige fag.

For det syvende er uddannelsen pædagogisk søgt tilrettelagt, så læreren indtager gartnerens og ikke pottemagerens rolle. Undervisningen skal stimulere den studerende til selv læring med underviseren som coach. Det er ikke pottemageren, der skal forme den studerende.

Fra principper til virkelighed

Det følger af ideerne, at sprog og mere tekniske journalistiske værktøjer indgår i et tæt samspil med det journalistiske håndværk. I dette samspil udvikles den journalistiske *kunnen*. Den journalistiske *indsigt* erhverves ved arbejdet med en forskningsbaseret viden på de felter, der er en forudsætning for at udøve håndværket. Refleksioner over forholdet mellem medierne og samfundet, herunder journalistikkens historie, ligger som fundament under den journalistiske *kunnen* og *indsigt*. Herved sikres den journalistiske *forståelse*. Da uddannelsens karakter af professionsuddannelse er tillagt stor betydning, ligger tyngden i det samlede forløb på håndværket. Der fokuseres på:

- Håndværksmæssig kunnen
- Det journalistiske fags viden, metoder og teoretiske grundlag

- Kendskab til journalistikkens funktion, tradition og rolle i samfundet samt mediehistorien
- Sprogets funktion i dagligdag og fiktion
- Informationssøgning, dokumentation og kildekritik
- EDB samt kvantitativ og kvalitativ metode.

Et godt stykke håndværk, en beherskelse af sproget og en grundlæggende indsigt i informationssøgning m.v. gør det ikke alene. En alment orienteret journalist skal være fortrolig med det samfund, han eller hun fungerer i. Derfor arbejdes der i uddannelsen med en række samfundsvidenskabelige fagområder:

- Økonomi
- Sociologisk analyse af institutioner og netværk i dansk kultur
- Politik og forvaltning lokalt, regionalt, nationalt og internationalt
- Retssystemets grundlæggende egenskaber og medieret
- Virksomheder, forbrug og marked
- Offentligheds- og demokratiteori.

Hertil kommer udvikling af evnen til at kunne indplacere et aktuelt samfundsmæssigt problem i det historiske forløb. Evnen til at kunne spejle samtiden i ”de lange linjer”. Derfor indgår

- Moderne dansk historie
- Europæisk civilisationshistorie.

Den ”humanistiske dimension” udbygges yderligere ved drøftelser af

- Kulturanalyse og kulturjournalistik
- Fiktion og fakta i ord og billede

Alle ”fagene” indgår i et snævert samspil, der skaber sammenhæng fagene imellem og sammenhæng mellem fag og håndværk. Herved knyttes uddannelsen til virkelighedens verden.

Placeringen af uddannelsen ved Universitetet betyder

- at fagene er forankret i Universitetets forskning
- at Universitetet og dets medarbejdere bruges som vidensbank
- at der udvikles en selvstændig forskning i den journalistiske praksis
- at den journalistiske praksis forankres på et solidt teoretisk fundament
- at den studerende udvikler evnen til løbende at tilegne sig ny viden
- at der trækkes på Universitetets omfattende internationale netværk.

Bredden og dybden sikres gennem den 3 ½ årige grunduddannelse,

- som sammenknytter fag og håndværk
- som giver den studerende dybtgående kendskab til samfundet og de sociale funktioner
- som sikrer kendskab til litteratur, kultur og historiens lange linjer
- som integrerer det lokale, det regionale, det nationale og det internationale
- som ser det store i det små og det små i det store
- som indarbejder sproget som skarpslebent instrument og kulturbærende faktor
- som omsætter teori til praktisk virkelighed og forstår virkeligheden gennem teorien.

Kunnen, indsigt og forståelse i samklang. En journalistuddannelse med højt til loftet, vidde i formen og prægnans i udtrykket.

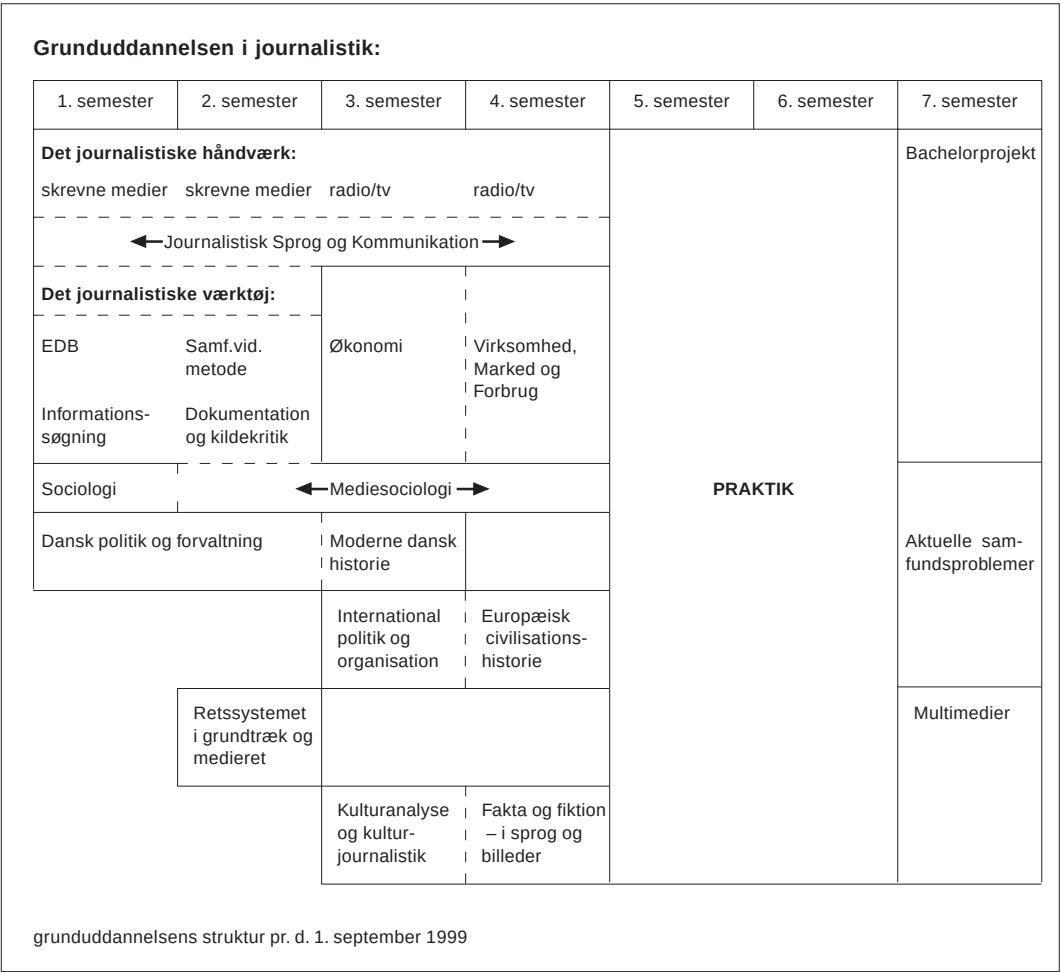
Specialiseringen udvikles gennem den master- og kandidatuddannelse, der endnu kun som løse skitser befinder sig i en skrivebordsskuffe: cand. public. (candidatus/ta publicitatis). Og oven på den kommer endelig muligheden for en forskningsmæssig fordybelse i et ph.d. forløb. Strukturen ser derfor således ud:

Studiestrukturen		
ph.d. uddannelsen		ph.d. uddannelsens 6 semestre
kandidatuddannelsen	8. – 11. semester	kandidatuddannelsen 4 semestre
bacheloruddannelsen	7. semester	bacheloruddannelsens afslutningssemester
	5. – 6. semester	bacheloruddannelsens praktikforløb
	1. – 4. semester	bacheloruddannelsens grundforløb

Bacheloruddannelsen

Bacheloruddannelsen giver en almen journalistisk kompetence. En bachelor i journalistik er journalist.

Grundforløbet er præget af obligatoriske fag, men der er rige muligheder for gennem valg af emner for opgaver, projekter o.s.v. at tone uddannelsen efter den enkeltes egne interesser. Opbygningen og indholdet er vist i omstående figur.



Den røde tråd i hele uddannelsesforløbet er *Det journalistiske håndværk*, hvor der arbejdes med den journalistiske kunnen i traditionel forstand. I 1. semester introduceres de studerende til journalistiske arbejdsmetoder, der er fælles for trykte og elektroniske medier: beskrive, koncentrere, referere, citere, vinkle, formulere spørgsmål, ideudvikle, se og udvikle nyheder, finde og fortælle den gode historie. 2. semester er koncentreret om de trykte medier med vægt på nyhed, baggrund, profil, portræt, reportage, feature, spørgeteknik, kildevalg m.v. 3. semester giver en solid indføring i radiomediets potentialer som moderne massemedium og i forskellige udsen-

delsestyper med tyngden lagt på nyheder. Opmærksomheden er i 4. semester koncentreret om tv-journalistikkens genrer og arbejdsmetoder med vægt på produktion af nyhedsindslag, indslag til aktualitetsmagasiner og live-interviewer, ligesom der arbejdes med analytisk efterkritik.

Journalistisk sprog og Kommunikation forløber over hele grunduddannelsen parallelt med håndværket. I 1. og 2. semester fokuseres der på skriveprocesser, mens mundtligheden står i centrum på 3. og 4. semester. Formålet med undervisningen er, at den studerende lærer at skrive og tale et levende, korrekt og virkningsfuldt dansk, at benytte sproget i de jour-

nalistiske genrer på en forståelig, præcis og interessevækkende måde, at analysere egen og andres journalistiske sprogbrug og udøve konstruktiv efterkritik.

Sproget er journalistens uundværlige værktøj; men han eller hun har i samme grad brug for mere teknisk betonedede instrumenter. De indlæres i en ”blok”, der integrerer EDB, informationssøgning, dokumentation, kildekritik og samfundsvidenskabelig metode. I *Det Journalistiske Værktøj* arbejdes der i 1. semester parallelt med EDB og informationssøgning, mens 2. semester tilsvarende er en parallelundervisning i kritisk læsning af hhv. tekster og tal. Det er en fremtidsrettet undervisning, der ikke kun beskæftiger sig med kendte søgemaskiner, men indlærer den grundlæggende søgeteori.

Endelig kan man til denne gruppe af snævert sammenhængende fag også henføre *Mediesociologi*. Her udvikles den kritiske indsigt i, hvordan journalistiske budskaber, reklame og offentlige kampagner produceres og påvirker forskellige befolkningsgrupper. Der gives et overblik over den danske og den internationale mediehistoriske udvikling, herunder de journalistiske genrers historie. Endelig introducerer faget til forskellige typer af historisk og sociologisk medieforskning og disses metodiske og videnskabsteoretiske grundlag. Dette fag, der forløber over 2. – 4. semester ligger i forlængelse af *Sociologi for Journalister*, der udvikler forståelsen af samfundets mest grundlæggende institutioner og skærper den sociologiske fantasi.

Over 1. – 3. semester drøftes *Dansk politik og forvaltning/International politik og organisation*. Dette sammenhængende bånd skal ses i snæver forbindelse med, at der i forlængelse af drøftelsen af de danske politiske forhold foretages en gennemgang af *Moderne dansk historie*, som – i forlængelse af arbejdet med den internationale politik – følges op af en gennemgang af hovedtræk i *Den europæiske Civilisationshistorie*. Dansk politik og forvaltning beskæftiger sig med det danske politiske og administrative systems opbygning og funktion, med politiske processer og beslutninger strækkende sig fra det individuelle over det lokale, regionale, nationale til det europæiske niveau. I International politik og organisation forskydes interessen for alvor i retning af den store, internationale scene, men med tyngdepunktet lagt på forhold af særlig dansk udenrigs- og sikkerhedspolitisk interesse. De to fag, der dækker historiedimensionen, sikrer, at der ikke uddannes historieløse journalister, men fagfolk der er i stand til at se de aktuelle begivenheder som led i en historisk proces, se ”her-og-nu-problematikken” spejlet i historiens lange linjer. Samtidigt skærpes blikket for

behandlingen af særdanske og almeneuropæiske træk i det danske samfund.

Retskilderne og retssystemets struktur er af stor betydning for det journalistiske arbejde. Derfor er *Retssystemet i grundtræk og Medieret* placeret i 2. semester, så det korresponderer med den håndværksmæssige undervisning. Der lægges i dette som i de øvrige fag afgørende vægt på de områder, som er af særlig betydning for journalistens daglige arbejde.

I 3. semester arbejdes der med *Kulturanalyse og Kulturjournalistik*. Formålet er at give de studerende indsigt i og viden om kulturanalyse med henblik på at sikre dem redskaber, der kan kvalificere og perspektivere kulturjournalistikken. Vægten er lagt på øvelser i at identificere og formidle kulturstof i bredeste forstand på en interessant og fornyende måde. Placeringen i tredje semester betyder, at det er et af de fag, hvor de studerende får lejlighed til at fastholde og videreudvikle arbejdet med de skrevne medier, som det kendes fra håndværkets 2. semester. Der er en sammenhæng mellem dette fag og *Fakta og fiktion – i sprog og billeder*, hvor der arbejdes med samspillet mellem fiktionens og journalistikkens udtryksmidler og fremstillingsformer. Faget omfatter samspillet mellem fiktion og journalistik i den skrevne presse, pressefotografiets historiske samspil med kunsthøjtidet og maleriet samt tv-reportagen og dokumentarismens samspil med fiktionsfilmen.

Grunduddannelsens sidste to fag omhandler det økonomiske system. I *Økonomi* arbejdes der med de overordnede økonomiske sammenhænge, de økonomisk-politiske instrumenter og det samfundsøkonomiske balanceproblem. Der lægges vægt på den offentlige sektors rolle og funktion, herunder især på social- og arbejdsmarkedspolitikken, der spiller en stor rolle i den journalistiske hverdag. I *Virksomhed, Marked og Forbrug* drejes perspektivet mere i retning af de enkelte beslutningstagere. Faget beskæftiger sig med ledelse og organisation, finansielle forhold, konkurrencevilkår og forbrugerens rolle i samfundet.

På uddannelsens 5. og 6. semester er der indlagt et praktikforløb af 12 måneders varighed. Der vil i samarbejde med Danske Dagblades Forening og Dansk Journalistforbund blive indgået en praktikaftale, så de studerende i praktikperioden er lønnete medarbejdere på trykte medier, radio- og tv-stationer eller på private og offentlige informationskontorer.

Praktikken skal videreudvikle den studerendes forståelse af, indsigt i og evne til at udøve journalistiske, professionelle rutiner. Gennem praktikken

opnår den studerende erfaringer med redaktionelle og organisatoriske processer inden for massemedierne under kyndig vejledning fra de uddannede på arbejdspladsen.

Der har i særdeleshed fra de elektroniske medier været skepsis over for en 12 måneders praktik. Det overvejes derfor i øjeblikket, om man skal søge praktikperioden forlænget til 18 måneder.

Det syvende og afsluttende semester på bacheloruddannelsen er koncentreret om *Bachelorprojektet* eller svendestykket. Det skal dokumentere den studerendes evne til selvstændigt at indkredse og afgrænse en journalistisk væsentlig, relevant og interessant problemstilling, til at gennemføre den fornødne research, til at udøve den fornødne kildekritik og dokumentation, til at præstere en professionel vinkling af historien samt omsætte det frembragte stof i et hensigtsmæssigt og målrettet journalistisk produkt – både hvad angår form og indhold.

På dette afslutningsssemester indgår desuden *Aktuelle samfundsprøblemer*. Der arbejdes med temaer, der aktuelt optræder på den samfundsmæssige dagsorden. De bearbejdes på grundlag af den indsigt, der er opnået gennem uddannelsens fire første semestre og den viden om det journalistiske arbejde i praksis, der er realiseret i praktikperioden. Der vil derfor være rig mulighed for at integrere den håndværksmæssige kunnen med indsigten i de fag, der er forudsætning for at udøve journalistikken, ligesom journalistikkens samfundsmæssige funktion og rolle vil kunne belyses med konkrete eksempler.

Endelig er der på sidste semester indlagt et forløb, der skal introducere til *Multimedieproblematikken*.

Efter afsluttet bacheloruddannelse er den studerende kvalificeret til varetagelse af traditionelle stillinger i dagspresse, radio, tv, nyhedsbureauer, fag- og ugepresse samt informationstjenester i offentlige og private virksomheder.

Efter- og videreuddannelse

I henhold til bekendtgørelsen om de journalistiske uddannelser ved Odense Universitet kan der ved Institut for Journalistik oprettes en kandidatuddannelse (cand.public.) med særligt henblik på ”at videreudvikle den studerendes kompetence til at bestrebe mere specialiserede journalistiske funktioner i et mediemønster i udvikling”.

Et udvalg nedsat ved Institut for Journalistik overvejer i øjeblikket, hvordan videreuddannelsen mest hensigtsmæssigt kan iværksættes, herunder de argumenter der måtte tale for at udforme kandidat-

uddannelsen som en åben *Master of Journalism* (MAJ):

- Det nuværende lønniveau for journalister betyder, at de fleste bachelorer kan gå ud i erhverv og opnå en løn, der ligger højere, end den akademikere iøvrigt oppebærer. Det motiverer næppe de bedste nyuddannede BA’ere i journalistik til at vælge to ekstra år på de vilkår, der bydes via Statens Uddannelsesstøtte;
- MAJ-løsningen vil give mulighed for at udnytte ledig lokalekapacitet ved Odense Universitet om aftenen og i weekender og hjemler desuden grundlag for supplerende brugerbetaling, som i henhold til journalisternes overenskomst kan udredes af de studerendes arbejdsgivere og for freelancere af arbejdsløsheds-kassen. Medlemmer af Dansk Journalistforbund har en gunstig overenskomst i relation til betalt uddannelse;
- En enquete blandt nuværende medlemmer af Dansk Journalistforbund viser, at flertallet af medlemmerne er motiverede for længerevarende videreuddannelse, især hvis det kan ske, uden at de skal træde ud af arbejdsmarkedet. For øjeblikket er Danmarks Journalisthøjskole ene om at tilbyde noget sådant i form af en etårig diplomuddannelse.

Masteruddannelsen i journalistik vil desuden give grundlag for gennemførelse af undervisningsbaseret forskning. Efter det mønster, som ved Syddansk Universitet kendes fra Master of Public Management (MPM), kunne forløbet tilrettelægges, så journalister med nogle års praktisk erhvervs erfaring kunne tilbydes kompetencegivende undervisning på hverdagsaftener og i weekender suppleret med en sommerskole (internat) og projektarbejde i egen organisation under forskningsbaseret vejledning.

Konkret kunne man tænke sig MAJ udformet som et to-årigt forløb med lige dele journalistiske fag (sprog, håndværk, research og mediekundskab) og studier ved andre uddannelser på Universitetet (f.eks. sprog, økonomi, politikologi, virksomhedsledelse, kulturanalyse). Desuden skal de MAJ-studerende under vejledning udforme en selvstændig specialeopgave, der enten kan være mediespecifik eller specialiseret på f.eks. redaktionel ledelse, faglig formidling eller lokaljournalistik.

Udbud af en masteruddannelse i journalistik udelukker ikke, at der også etableres en egentlig kandidatuddannelse i journalistik ved Syddansk Universitet. Med Franz von Jessens ord ønsker vi dog ikke ”straks fra Starten at spænde Buen for

højt”, men forestiller os MAJ suppleret med akademiske sidefag med henblik på erhvervelse af cand.public titlen. Desuden vil Institut for Journalistik tilbyde ph.d.-forløb – gerne i tæt samarbejde med andre nordiske og europæiske journalistuddannelser, så de begrænsede ressourcer kan udnyttes optimalt.

Hertil kommer, at Institut for Journalistik har indledt et samarbejde med Den journalistiske Efteruddannelse (DjE), der tilbyder fagets udøvere i aktiv tjeneste opdatering af færdigheder, almen og specifik baggrundsviden og derved sætter journalister i stand til bedre at imødekomme ændrede kvalifikationsbehov i det moderne samfund.

Nordiske perspektiver

Journalistuddannelsen ved Syddansk Universitet, Odense, er Danmarks anden, men ambitionen er at blive ”second to none”.

Som det fremgår af det forudgående står det journalistiske håndværk i centrum for bestræbelserne. Men skal kvaliteten i kildearbejde, informationssøgningen og den praktiske udformning af journalistiske produkter højnes, har dansk nyhedsformidling ikke kun brug for standardiserede hånd-

værkere. Der skal også arbejdet systematisk med research, idéudvikling og sociologisk fantasi.

Det vil vi først og fremmest gøre ved at tilbyde forskningsbaseret uddannelse, men også ved at inddrage aktive journalister i undervisningsbaseret forskning. Til dette formål er der kun begrænset hjælp at hente i det etablerede danske forskningsmiljø, der nok har tradition for mediekritik i et modtager-perspektiv, men sjældent konsekvent har anskuet journalistik ud fra et anvendelsesorienteret afsender-synspunkt. Til gengæld har vi i den forbindelse hentet megen inspiration fra Norge, Sverige og Finland.

Vi vil gerne udbygge de nordiske kontakter både på forsknings- og undervisningsområdet. Med det for øje planlægger vi en rundrejse til potentielle samarbejdspartnere i Norden. Derfor vil vi gerne i kontakt med kolleger, der ligger på linje med vore idéer – eller eventuelt måtte have konstruktive forslag eller kritiske bemærkninger, der kan inspirere os til justeringer af planerne.

Institut for Journalistik kan kontaktes på internetadressen www.journalism.sdu.dk. Her findes også en præsentation af instituttets medarbejdere og eksempler på de studerendes arbejder.

Anvendt litteratur

Bekendtgørelse nr. 611 af 18.8.1998 om de journalistiske uddannelser ved Odense Universitet.

Betænkning nr. 851 om Danmarks Journalisthøjskole, Statens Trykningskontor, 1978.

Betænkning nr. 1295 om journalistisk efter- og videreuddannelse, Statens Information, 1995.

Nielsen, Richard G.: *Pionererne fra 1946*. Dansk Pressemuseum, 1996.

Tverrfaglig informatikk

Nye horisonter for medie- og kommunikasjonsfaget

KNUT LUNDBY

For ti år siden var jeg med å telle opp antall disipliner ved nordiske universiteter som bidro til det nye medie- og kommunikasjonsfaget. Vi talte 21 disipliner, hvis jeg ikke husker feil. Medier og kommunikasjon er et tverrfaglig område. Men videre tverrfaglige horisonter venter – med de utfordringer det innebærer.

Ved Universitetet i Oslo har nå en arbeidsgruppe, der jeg selv satt med, foreslått å opprette et grunnfag i 'tverrfaglig informatikk'. Her kan et halvt års innledende studium av informatikk kombineres med ett eller to tverrfaglige emner, enten fra Det juridiske, Det historisk-filosofiske, Det samfunnsvitenskapelige eller Det utdanningsvitenskapelige fakultet.

Det nye faget kan gi bakgrunn for studier i medievitenskap eller supplere mediefaget, særlig i arbeid med 'nye medier'. Institutt for medier og kommunikasjon (IMK) har grunnfagspraksis og hovedfagskurs i nye medier, men dette omfatter ikke opplæring i informatikk. Mange mediestudenter ville dra nytte av noe informatikkunnskap. Det er ikke foreslått at medier og kommunikasjon direkte samorganiseres med det foreslåtte tilbudet i 'tverrfaglig informatikk', som nå vurderes ved Universitetet i Oslo.

Bakgrunn

Universitetets ledelse registrerer en økende etterspørsel etter IT-kunnskaper hos sine kandidater fra de humanistiske og samfunnsvitenskapelige studier. Det er særlig i kontakt med arbeidslivets organisasjoner at slik kunnskap etterlyses.

På bakgrunn av disse signalene satte universitetsledelsen i gang et utredningsarbeid med sikte på

å etablere et nytt studietilbud. Ledelsen er særlig opptatt av å skape et attraktivt tilbud for studenter som ikke vil være interessert i å studere informatikk spesielt, men som vil nyttiggjøre seg informatikkunnskap ved anvendelse av sine respektive fag på ulike områder i samfunnet.

Anbefalinger

En enstemmig arbeidsgruppe foreslår at det opprettes et grunnfag i tverrfaglig informatikk først og fremst beregnet på studenter i jus, humaniora, samfunnsvitenskap eller pedagogikk. Grunnfaget baseres på en grunnleggende informatikkdel på 15 vekt-tall og en fag- eller fakultetsspesifikk del på 5 vekt-tall, alternativt 10 vekt-tall i informatikk og to fag-spesifikke 5 vekt-talls enheter. Tilsammen utgjør begge alternativer ett års fullt studium.

Arbeidsgruppen ønsker ikke å sette spesielle opptakskrav for studiet, men antar at studentene kan få større utbytte av informatikkundervisningen med noe basiskunnskap fra et annet fag. Disse studentene vil ta deler av informatikkundervisningen sammen med "ordinære" informatikkstudenter, og arbeidsgruppen ser positivt på den tverrfaglige utvekslingen dette kan medføre. Samtidig må det legges opp til at disse studentene opplever tilhørighet til eget fakultet.

Fakultetene gis full faglig styring over hver sine deler av tilbudet. Det foreslås etablert et samarbeidsforum for utveksling av faglige synspunkter på tvers av fakultetsstrukturen der både informatikkdelen og de fagspesifikke delene av utdanningstilbudet ses i sammenheng.

Behov for IT-kompetanse

For å være egnet for mange faggrupper, være nyttig i forhold til mange anvendelser, og for å holde et

forsvarlig akademisk nivå, må en IT-rettet grunnutdanning inneholde sentrale informatiske emner, framholder arbeidsgruppen. Blant tradisjonelle informatiske emner peker programmering, modellering, databaser og systemarbeid seg ut som spesielt aktuelle.

For de aktuelle studentgruppene er det trolig sjelden noe behov for selv å lære programmering på et avansert nivå. I møte med yrkeslivet vil studentene imidlertid møte datamaskinprogrammer i de verktøy de benytter for å utføre arbeidsoppgaver. Noen vil også delta i beslutningsprosesser som ender opp med at forståelser og beslutninger nedfelles i datamaskinprogrammer. Uansett hvor involverte studentene vil bli i konkret programmeringsarbeid, er det sterkt ønskelig at flest mulig har en kunnskap om programmering som setter dem i stand til å forstå og vurdere funksjonsmåten til verktøy de anvender.

Modellering omfatter teknikker for å analysere og beskrive et saksområde, og er sentralt i arbeidet med å (videre-)utvikle informasjonssystemer. Det er viktig å kunne forstå og analysere de begrensninger og muligheter som ligger innbakt i modelleringsteknikker og –språk. Teknikker og språk uttrykker vanligvis et spesifikt syn på verden, og evne til å identifisere dette samt foreslå alternative syn er viktig. De fleste arbeidstakere vil oppleve at IT de bruker i arbeidet sitt endres, og kunnskap om modellering vil være viktig for å forstå og kunne være med på å påvirke teknologiske endringer.

Modellering er en viktig del av systemarbeidet, dvs. det arbeid som inngår i utviklingen av et informasjonssystem. Systemarbeid foregår vanligvis som en flerfaglig virksomhet, der samordning av ulike interesser / kunnskap og samspill mellom ulike roller er viktig. Sentralt står også spørsmål om organisering og deltakelse, f.eks. spørsmål om forholdet mellom prosjekt- og linjeorganisasjonen, bruker-medvirkning m.v.

I tillegg ser arbeidsgruppen at det kan være behov for utdanning i viktige tekniske infrastrukturer som databaser og nettverk. Databaser er nevnt som et viktig eksempel på en elektronisk organisert samling informasjon. Informasjonen kan være formalisert eller foreligge som lite strukturert prosatekst. Dagens IT gir i økende grad mulighet for andre må-

ter å strukturere informasjon, og for å inkludere informasjon av mange typer: tekst, tall, grafikk, lyd, film.

Behov for tverrfaglig kompetanse

For det juridiske, historisk-filosofiske, samfunnsvitenskapelige eller utdanningsvitenskapelige fakultet kan det ikke være noen oppgave kun å gi en allmenn utdanning innen informatiske emner. En nødvendig del av begrunnelsen for igangsetting av en IT-rettet grunnutdanning ved disse fakultetene er en ambisjon om å formidle kunnskap som kan bygge bro mellom fakultetenes fagområder og IT-faglige emner. En slik tverrfaglig kompetanse gjelder særlig to hovedområder:

For det første kompetanse som gjelder sammenhengen mellom teknologien selv og teknologiens anvendelser og virkninger.

Bruk av informasjonsteknologi foranlediger for eksempel spørsmål innen pedagogikken i forhold til internettbasert fjernundervisning og bruk av PC i skolen. Innen språkfag skaper «språkteknologi» og muligheter for maskinell oversettelse nye utfordringer og diskusjoner. Nye medier aktualiserer også spørsmål om fortellerteknikker og dramaturgi når mediene digitaliseres og konvergerer. Innen samfunnsfagene foranledige teknologien en rekke spørsmål om endringer i makt- og myndighetsforhold, sosiale prosesser og strukturer, på både makro og mikronivå.

For det andre kan IKT peke i retning av problemstillinger knyttet til *metodiske* spørsmål.

IKT kan brukes i flere faser av en forskningsprosess, i litteraturstudier og som støtte i kvalitative og særlig i kvantitative analyser. Det kan diskuteres om tilgang på teknologi til bruk i kvantitative forskningsdesign (særlig statistisk analyse), har medført en økning av denne typen forskning og kanskje også bidratt til å tillegge kvantitative studier merverdi på bekostning av kvalitative forskningsdesign. I litteraturstudier vil særlig søk og innhenting av informasjon på Internett sette større krav til kildekritikk.

Arbeidsgruppen understreker at de to nevnte emnegruppene ikke må presenteres i et vakuum, men plasseres i en allmenn, faglig sammenheng. Selv om undervisningen bør være rettet mot eller ha

sitt utspring i «moderne» teknologiske forhold, må den derfor gis et solid feste i «tradisjonell» og godt befestet kunnskap.

Prosjektorientert

Arbeidsgruppen har arbeidet ut fra ønsket om at et nytt tverrfaglige informatikkstudium ved UiO skal være attraktivt for store/brede studentgrupper. Med en slik målsetning må det gjøres kompromisser mellom fordypning og bredde.

Arbeidsgruppen ønsker at studiet skal baseres på undervisningsformer som oppmuntrer til selvstendig arbeid (f.eks. prosjektarbeid), der studentene øves i å uttrykke seg skriftlig (essay, rapport). Prosjektarbeid er en mye brukt arbeidsform i systemutvikling. Den tverrfaglige delen av studiet forutsetter veiledning fra fagpersoner ved de involverte fakultetene. Studiet må organiseres slik at studentene kan føle tilhørighet med den valgte tverrfaglige innretningen.

Organisering

Grunnfaget foreslås organisert som ett undervisningstilbud med fagspesifikke varianter knyttet opp mot fakultetene. Arbeidsgruppen anbefaler at det ved hvert av fakultetene pekes ut en grunnenhet (in-

stitutt eller senter) som skal tillegges ansvaret for faglig innhold og gjennomføring av de fagspesifikke emnene. Alle studenter med studierett ved ett av de fire aktuelle fakultetene bør ha anledning til å søke opptak på grunnfag i tverrfaglig informatikk.

Arbeidsgruppen vil anbefale at den foreslåtte grunnfagstypen blir betegnet *tverrfaglig informatikk*. Selv om det formelt kun foreslås ett fag, bør undervisningen få navn som viser tilhørigheten til det enkelte fakultet som har ansvaret for de fagspesifikke vekttallene. Arbeidsgruppen tror navnevalget kan ha betydning for mulighetene til å skape gode og integrerte studentmiljøer og gi faglig identitet. Navnene bør angi et bestemt (og ikke for vidt) fagområde, samtidig som det bør gi signal om fakultetstilhørighet. Arbeidsgruppen har ikke forslag til navn på variantene, men vil likevel nevne muligheten av å benevne den samfunnsvitenskapelige varianten *samfunnsinformatikk grunnfag*. Tilbudet ved Det utdanningsvitenskapelige fakultet kan kanskje kalles *læringsinformatikk grunnfag*.

Arbeidsgruppen foreslår at det nye grunnfagstilbudet gjennomføres etter en flerfaglig undervisningsmodell. I dette ligger det for det første en ambisjon om i stor grad å benytte allerede eksisterende undervisningstilbud.

InterMedia@Universitetet i Oslo

Tverrfaglighet om nye medier og kommunikasjonsteknologi

KNUT LUNDBY

InterMedia@Universitetet i Oslo er et nytt senter for tverrfaglige studier i nye medier og kommunikasjonsteknologi. Senteret er del av en tendens man kan se ved flere universiteter i Norden, der medievitenskap viser seg som egnet springbrett inn i nye enheter, som opprettes for å møte de sammensatte utfordringer fra nye medier, informasjons- og kommunikasjonsteknologi. Ved Universitetet i Oslo ble både faglig og administrativ leder av det nye senteret hentet fra Institutt for medier og kommunikasjon.

Navnet

Navnet er inspirert av InterMedia-satsingen som Center for IT-forskning gjør i Danmark. Der deltar bl.a. medieforskningsmiljøene i Aalborg og Aarhus tungt. Betegnelsen 'intermedia' er ikke unik. Senteret i Oslo har sitt særkjenne ved universitetet det er knyttet til, slik det fullstendige navnet uttrykker: InterMedia@Universitetet i Oslo.

Det er vanskelig å gi betegnende navn til et tverrfaglig senter i et felt som beveger seg så raskt som tilfellet er med interaktive multimedier og kommunikasjonsteknologi. 'InterMedia' gir rom for slike endringer. Navnet viser til interaktive medier, til Internett som arena, til formidlingen i nye medier, og til den interdisiplinaritet eller tverrfaglighet som skal prege forskningen i senteret.

Bakgrunn

InterMedia@Universitetet i Oslo ble planlagt som et senter for multimedieforskning. Bak opprettelsen 1.1.1998 lå et lengre forarbeid, med flere utredning

ger og vedtak i universitetets styre. Det første året ble tre tidligere produksjonsenheter ved universitetet overført til senteret. Disse har i hovedsak drevet videoproduksjon. I tidlig planfase var det på tale å opprette et felles mediesenter for Universitetet i Oslo, som skulle være i stand til å yte forskjellige formidlingstjenester. Den utredningen som til slutt fikk gjennomslag i Universitetets organer, fastslo at senteret primært skal være innrettet mot forskning og at formidlingskompetansen i senteret bør kunne spille sammen med forskningen om nye medier og kommunikasjonsteknologi.

Organisering

InterMedia er en felles satsing ved Universitetet i Oslo. Senteret skal bidra til samarbeid i forskning og utdanning om nye medier og kommunikasjonsteknologi mellom forskjellige fagmiljøer ved universitetet. Seks av de åtte fakultetene er representert i senterets styre, og også de to siste er involvert i aktiviteten. Det utdanningsvitenskapelige fakultet er valgt som vertsfakultet for InterMedia for å gi senteret en entydig administrativ forankring ved universitetet.

Senteret skal ha åpen utveksling med universitetets omverden. Derfor er det eksterne medlemmer i styret fra tilgrensende forsknings- og kunnskapsinstitusjoner. InterMedias budsjett er dels basert på en grunnbevilgning fra universitetet, dels på inntjening. Arbeidsformen er prosjektorientert med sikte på å utnytte både den teoretiske forskningskompetansen og den praktiske formidlingskompetansen som er organisert inn i senteret.

Ressursene for InterMedia@Universitetet i Oslo er begrenset i forhold til de omfattende utfordringene i IKT-feltet. Senteret får en kjernestab av vitenskapelig ansatte med bakgrunn i ulike fag, samt

en stab med produksjonskompetanse og administrativt personale. Fullt utbygd er senteret tenkt å ha omkring 50 arbeidsplasser for fast og midlertidig ansatte, forskere fra andre miljøer som sitter i senteret, samt hovedfags- og doktorgradsstudenter som arbeider på prosjekter i InterMedia.

Senteret skal inn i nye lokaler i byggetrinn 2 i Forskningsparken i Gaustadbekkdalen i Oslo, der det også blir prosjektrum, kontorer og spesialrom for virksomheten. Innflytting kan trolig skje ved årsskiftet 2000/2001. Inntil videre er senteret spredt på fire forskjellige steder i universitetsområdet.

Utfordringene

Etableringen av senteret bygger på en analyse der vekt legges på disse forhold, i stikkord:

- informasjons- og kommunikasjonsteknologi (IKT) er grunnleggende i dagens samfunn og krever stadig nyskapende teknologisk innsats
- det skjer en sammensmelting av data-, tele-, medie- og informasjonsteknologi, men det er uklart hvor dyp konvergensen er
- den sosiale differensieringen som følger konvergensen i teknologi, griper inn i hele samfunnsbyggverket
- teknologien formes i stor grad av mennesker og maktinteresser
- forskere i teknologi- og anvenderområdene tar henholdsvis teknologien eller anvendelsene for gitt, i stedet for å gå i inngrep med hverandre
- fornuftig utvikling av nye anvendelser fordrer nært samspill mellom teknologiforskningen og andre fagmiljøer, industrien og brukerne
- interaktive multimedier og digitale nett gir nye uttrykks- og samhandlingsformer, men står i vekselforhold til kjente sosiale og symbolske mønstre
- IKT gir nye skjevheter og kunnskapskløfter mellom dem som har tilgang og kompetanse og dem som ikke har, som det krever stor innsats å motvirke
- omstillingen stiller nye krav til kunnskapsforvaltning og læringsformer
- universitetet er av de institusjoner som utsettes for sterkest krav til forandring

Målsetting

Senteret skal være ”en drivkraft innad på universitetet og utad mot samfunn og næringsliv” i møte med de store utfordringene som digitaliseringen og sammensmeltingen av data-, tele, og medieteknologi reiser. InterMedia skal befatte seg med teknologiske, kulturelle, sosiale, pedagogiske, etiske og juridiske sider ved disse endringene, med vekt på grenseflatene mellom fagene.

Tilnærmingen er tverrfaglig. InterMedia skal bidra til samarbeid mellom universitetets grunnenheter. Senteret gir Universitetet i Oslo et instrument til samspill med offentlige og private virksomheter både i Norge og i andre land. InterMedia søker aktivt samarbeid med eksterne partnere, ut fra sin basis i den vitenskapelige bredde og forståelse ved universitetet.

Arbeidsformer

InterMedia@Universitetet i Oslo vil arbeide gjennom prosjekter. I forsknings- og utviklingsarbeid vil en typisk prosjektgruppe kunne være sammensatt av:

- et anvendermiljø (f.eks. et fagmiljø ved Universitetet med et spesifikt behov i sin undervisning eller bestemte bedrifter),
- ett eller flere kompetansemiljøer ved Universitetet (eventuelt eksterne miljøer),
- medarbeidere ved InterMedia (vitenskapelig ansatte, IT- eller produksjonspersonale), og gjerne
- team av hovedfagsstudenter eller stipendiater (f.eks. i informatikk, medievitenskap eller pedagogikk som arbeider på tvers av sine egne fag).

Students og stipendiaters deltakelse i prosjekter, inngår i forskningen ved senteret samtidig som dette er en del av deres utdanning.

Arbeidsformen i senteret kan gjerne være eksperimenterende og utnytte spesialrom, utstyr og produksjonserfaring, ikke bare i formidling, men også i utdanning og forskning. Dette gir produksjonsmiljøet nye utfordringer. Mangeårige erfaringer med produksjon av fagprogrammer for video og fjernsyn, gir grunnlag for en konstruktiv og innovativ utvikling av forståelse og bruk av interaktive multimedier. Her ligger det pedagogiske og fortellertekniske utfordringer som produksjonsmiljøet

har gode forutsetninger for å fylle, i et gjensidig samarbeid med forskere og studenter i senteret.

‘Kommunikasjon: teknologi og kultur’

InterMedia får ansvar for å videreføre og videreutvikle nettverket som er bygget opp gjennom Universitetet i Oslos ‘innsatsområde’ om ‘Kommunikasjon: Teknologi og kultur’. KTK dekker hele InterMedias faglige bredde og kan holde forskningsmessig oppmerksomhet og knytte tverrforbindelser innenfor hele senterets arbeidsområde.

Forskning om nettbasert læring

Med bakgrunn i denne bredden, fokuserer InterMedia@Universitetet i Oslo forskning om nettbasert læring. I ‘nettbasert læring’ tas interaktive multimedier og digitale nett i bruk i læringsprosesser, i vekselspill med andre former for sosial interaksjon. Nettbasert læring er interaktive læreprosesser med digitale læremidler og læringsressurser i digitale nett. Fokus er på læring og ikke på undervisning, dvs. et aktivt kommunikasjonsperspektiv med vekt på hvordan mennesker og virksomheter tilegner seg og forvalter kunnskap ved bruk av nye medier.

Det norske samfunnet står overfor en formidabel omstilling og nyskaping for å mestrekunnskapsforvaltningen i ‘informasjonssamfunnet’. Nettbasert læring blir sentralt. For InterMedia gjelder utfordringen først og fremst nettbasert læring i høyere utdanning og i universitetets samspill med arbeidslivet, men også nettbasert læring i skolen. InterMedias forskning på feltet omfatter også utvikling og evaluering.

InterMedias forskning om nettbasert læring skal være kritisk og utforske de større sammenhenger som omstillingen inngår i. Forskningen i senteret skal støtte nyskapingen i arbeids- og næringsliv, og reise spørsmål om hvordan svake grupper kan få del i interaktiv læring og digitale læremidler. InterMedia tar utgangspunkt i norske forhold, men kan i sin forskning se nettbasert læring både i nordisk, europeisk og global sammenheng. Nordisk prosjekt-samarbeid er ønskelig.

Forskning om nettbasert læring omfatter teknologiske løsninger og programvare for distribuert multimedieundervisning; pedagogiske arbeidsformer og sosial samhandling over nett; medievalg og mediebruk; symbolske uttrykksformer (språklige, kunstnerisk etc); juridiske forhold (bl.a. knyttet til

opphavsrett); politiske og økonomisk valg og rammevilkår; og endringer i kunnskapkrav og kunnskapsforståelse i samfunnet.

Tverrfaglige utdanningssamarbeid om IKT

Med basis i forskningen og i KTK-nettverket skal senteret bidra til å utvikle tverrfaglige utdanningstilbud om IKT, i samarbeid med fakulteter og institutter ved Universitetet i Oslo. Dette kan være både i grunnutdanning og i etter- og videreutdanning. Senteret skal ikke drive egen undervisning. Den undervisning ansatte ved senteret går inn i, skal gis i utdanningstilbud ved universitetets grunnenheter.

Utvikling av nettbaserte læringstilbud

InterMedia kan bistå i utvikling av nettbaserte læringstilbud ved Universitetet i Oslo, både om IKT og i andre fag. Omfanget av InterMedias engasjement på dette feltet bestemmes av i hvor stor grad senteret får oppdrag og ressurser fra Universitetet i Oslo sentralt, fra fakulteter eller grunnenheter. Senteret skal ikke påta seg ordinær drift av nettbaserte læringstilbud, men kan delta i utvikling og evaluering av dem.

NRKs planlegger en interaktiv kunnskapskanal der digital kringkasting samkjøres med Internett, trolig med oppstart i 2000. Samarbeid mellom NRK og Universitetet i Oslo (enten direkte eller gjennom felles universitets- og høyskoleorganer) om undervisningstilbud i denne kanalen, er av interesse for InterMedia.

Forskningsformidling med digitale medier

InterMedia skal ved sin forskning og integrerte medieproduksjon bidra til å heve kvaliteten på formidling gjennom nye medier ved Universitetet i Oslo. Senteret skal være med å prøve ut interaktive multimedier og digitale nett i formidling av forskning ved Universitetet, ved å utvikle nye former og formater for formidlingen. Det er viktig å sikre opphavsrettigheter til den kunnskap universitetets fagmiljøer produserer. Dokumentasjon av forskningen ved universitetet, også med digitale medier, er derfor viktig.

Argonaut Study Program at the University of Helsinki

LEIF ÅBERG

Finland has always been a forerunner in applying new communications technologies. Some examples: Finland is one of the first countries where a state-level information society policy has not only been stated but also put into effect. The government and various ministries have established policy programs, where concrete actions are emphasized and taken. In the fields of telecommunications and electronic mass media, Finland has undergone a broad liberalization of communications policies. Finland is among the very first countries in usage rates of various new communications technologies such as use of mobile phone (a world-record of mobile phone penetration, approx. 50 percent), corporate computer networks, and Internet services. Several Finnish telecommunications companies are among the global R&D pioneers.

For international students, the Department of Communication at the University of Helsinki has a special English language program called Argonaut Program (30 ECTS), which focuses on the issues where Finland is the best: information society and new communication technologies. One of the basic ideas is a close connection between university-level education and real-life, grass root level activities. Because the knowledge of the subject is outside of our Department, we have build up a network with partners from new communications technologies

and media organizations, such as: Nokia Ltd., Sonera Ltd., Finnish Broadcasting Company, MTV3, Alma Media, Reuters Finland, Statistics Finland, To The Point Ltd. Most of the Argonaut's lecturers are from these organizations.

The purpose of the Argonaut program is to provide students with a high class study program in information society and modern communications technologies issues, and to apply modern communications technologies to citizen participation programs.

Argonaut's students are from our European network partner universities, from our Finnish partner organizations and from our own department.

Argonaut Program consist of special courses, seminars and workshops, such as:

- Introduction to Information Society
- Studying in Virtual Environment
- Information Society Policy Programs and Application
- New Communications Technologies
- Media in Information Society
- Communication Design and Multimedia
- The Influence of Information Society on Economy and Employment

Most of the teaching material and application form are in Internet. Please check our Argonaut home page: <http://www.valt.helsinki.fi/comm/argo.htm>

*Department of Communication, P.O. Box 54,
FIN-00014 University of Helsinki, leif.aberg@helsinki.fi*

Electronic Photojournalism Masters' Programme

*Trains Skillful Professionals of Visual Communication
in Cooperation with Three Finnish Universities*

HANNU VANHANEN

Electronic Photojournalism Masters' programme (EKJ) is a MA programme which trains practical and theoretical skills for photojournalists in both traditional printed media and new media. Writers, photographers and graphic designers study together for two years (60 credits). The next programme will start in autumn 1999.

The ultimate philosophy behind the programme is to combine equally the three fundamental elements of photojournalism – text, image and design. A special emphasis is given to teamwork skills.

This masters' programme is carried out by three Finnish Universities: The Department of Journalism and Mass Communication of the University of Tampere, Departments of Photography and Graphic Design of the University of Arts and Design in Helsinki and the Department of Communication of the University of Jyväskylä.

Curriculum of the Masters' programme is composed of courses, projects and workshops. In

addition there are seminars related to MA dissertation. Students also produce services and projects for various digital media. These courses aim to enable students to comprehend different software and programming techniques and languages. Workshops are aimed to activate the theoretical material and to test it in practise. On the other hand workshops are designed to deepen each students personal output and communication/presentation skills. All lecturers are offered by nationally or internationally top level specialists and experts of their own fields.

In the workshops the students have the opportunity to also learn from each other, they can combine their knowledge from different fields and learn new expressions and concepts of the different professional discourses. Workshops are related to visual expression, writing, graphic design and interactive documents.

The ultimate aim is to produce MA dissertations and scientific studies, which are closely connected to the actual projects and workshops of this programme. Students are encouraged to produce dissertations in teams. The projects will be published on World Wide Web: <http://www.uta.fi/laitokset/tiedotus/ekj/>

*Department of Journalism & Mass Communication,
University of Tampere, P.O. Box 607, FIN-33101
Tampere, hannu.vanhanen@uta.fi*

AKTUELLA SKRIFTER FRÅN NORDICOM

Nordiska medieforskare reflekterar: Public service-TV.

- ☐ Nordicom, Göteborgs universitet 1999 (Olle Findahl, Trine Syvertsen, Henrik Søndergaard) 75:-

Cultural Cognition. New Perspectives in Audience Theory.

- ☐ Nordicom, Göteborgs universitet 1998 (Editor: Birgitta Höjer) 170:-

Children and Media. Image, Education, Participation.

- Yearbook 1999 from the UNESCO International Clearinghouse on Children and Violence on the Screen. Nordicom, Göteborgs universitet 1999 (Editors: Cecilia von Feilitzen & Ulla Carlsson) 250:-

Nordic Baltic Media Statistics 1998.

- ☐ Nordicom, Göteborgs universitet 1999 (Nordic Media Trends 4) 290:-

MedieSverige 1999. Statistik och analys.

- ☐ Nordicom, Göteborgs universitet 1999 (under utgivning) 250:-

Barn och ungdomar i det nya medielandskapet. Statistik och analys.

- ☐ Nordicom, Göteborgs universitet 1998 (MedieNotiser 2/98) 160:-

Nordicoms Mediebarometer 1998.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 1/99) 200:-

TV i Norden, Europa och Världen. En statistisk översikt.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 2/99) 125:-

Den svenska mediemarknaden 1999.

Mediemarknad, mediebranscher och medieföretag.

- ☐ Nordicom, Göteborgs universitet 1999 (MedieNotiser 3/1999) 160:-

Vad säger forskningen om medievåldets påverkan?

- ☐ Nordicom, Göteborgs universitet 1998 (Cecilia von Feilitzen) -

Skicka mig de skrifter jag har kryssat för

Namn:

Adress:

VAT Nr.:

Kupongen sänds till:

NORDICOM-Sverige, Göteborgs universitet, Box 713, SE-405 30 Göteborg,
fax nummer 031 773 46 55, e-mail: sussanne.hulthen@nordicom.gu.se

Recensioner

Heikki Hellman:
From Companions to Competitors.
The Changing Broadcasting Markets
and Television Programming in Fin-
land.

Department of Journalism and Mass Communica-
tion, University of Tampere 1999, (doctoral disser-
tation)

This is a very interesting and readable book written by a journalist active at the Culture Section of the *Helsingin Sanomat*, a leading Finnish newspaper. It is a doctoral dissertation in the somewhat old-fashioned Nordic tradition: learned and knowledgeable, bulky and detailed, leaving no tone unturned: close to 500 pages, some 450 footnotes, 21 pages of references, three appendices.

The book is written in a positivistic approach by an employee of a large and successful capitalist company, having had professor Kaarle Nordenstreng as his 'Doktor-Vater'. It thus indirectly shows how times have been changing – also within the Communications Department at the University of Tampere.

The book has three purposes: to examine

- (i) how the Finnish TV broadcasting market changed from co-operation to competition,
- (ii) how the Finnish TV stations reacted to that change, and especially,
- (iii) the impact of that change on programming – not least the programming of the Finnish public service radio and TV company, the YLE.

Especially the third purpose calls for the solution of some important theoretical and methodological problems concerning, for instance, the conceptualization and measurement of the structure, range and diversity of television output.

For more than three decades, there was a period of co-operation within the Finnish TV broadcasting arena. More specifically, although being competitors, YLE, and commercial MTV worked closely together, YLE having a de facto monopoly on TV licenses, MTV creating a market for TV advertising.

The two odd parties had a common interest: to prevent potential rivals from entering the mixed arena of public service and commercial broadcasting which between them they had established.

In 1993, however, a politically agreed upon channel reform changed it all. A number of new TV stations did not tarry long to show their flags.

But still, the commercial stations were to subsidize YLE by way of a yearly 'public service fee'. – So much for the history of Finnish television.

The study is located within the policy studies tradition, focusing not only on the explicit decisions taken, but also on the ways in which 'industrial, economic, cultural and political issues and players contradict and collaborate, thus regulating the media' (p. 8). It is essentially 'a case study, employing a multitude of data and approaches in order to understand and, at the same time, explain possible shifts in television programming in Finland' (p. 17). The detailed analysis of these dramatic and paradigmatic processes is structured according to five main arenas (often somewhat inappropriately termed markets): the technological, political, business, professional and popular arenas.

This task calls for source criticism based on that classical distinction of all historical studies, the distinction between remnants of the past, and stories about the past. The author takes the rather drastic decision, however, to regard the stories of his interviewees as 'honest, objective and accurate descriptions of institutionalised norms and statuses concerning programming', thus approaching them 'rather as testimonies than indications' (p. 21) – in terms of traditional historical source criticism, that

is, rather as remnants than stories. Only future source criticism, scholarship and research carried out by people having detailed knowledge about the Finnish mass media world during the last 50 years or so will be able to tell to what extent that decision was a wise one.

According to the author, however, 'the most ambitious section of the study in terms of methodology' is the 'analysis of programme output', in which 'quantitative measures dominate', sorting up some 15, 000 separate programmes into '15 programme type categories, 9 country-of-origin categories and 6 continuity status categories'. Then, the 'programme range is investigated by calculating both channel/broadcaster diversity and system diversity supplied by Finnish Television. As the principal measure of programme range, the Relative Entropy Index is used', supplemented by 'a Deviation Index and a Programme Option Index' (pp. 21, 22).

This reviewer shares the author's opinion that the analysis of the programme output is the most interesting part of the book. That is not to say that other parts are uninteresting, of course. But there is no denying that the sometimes very long and quite detailed presentations of all the intricate manoeuvrings between various representatives of traditional political, economical and cultural interest groups – not only their long-term strategies but also their short-term tactics – now and again tend to become far too detailed. They thus run the risk of being of limited interest outside a necessarily rather small circle of cognoscenti.

The chapters dealing with program output, on the other hand, should be of considerable interest both to TV programmers and to international radio and TV research at large, and especially so to those with an interest in the specific research tradition having by now for a couple of decades been wrestling with the problem of diversity in radio and television programming. Within this tradition, there is a growing consensus that the so-called 'Relative Entropy Index' is the best measure of diversity, from both theoretical and methodological points of view. The index was agreed upon some years ago by an international group of scholars in the area. The results of its application were presented in a book edited by the co-ordinator of the programme and summarized in the final chapter of that book (Ishikawa et al. 1996). In their turn, these and related efforts were thoroughly discussed in an insightful and critical book review not referred to by Hellman (Blumler 1997). Unfortunately, the author also seems to be unaware of the fact that similar measurements of diversity in Swedish television programming have

been undertaken also after the ones carried out within the international research program (by the Swedish state commission, 'Granskningsnämnden för radio och TV'; cf. below).

The outcome of Hellman's attempt at measuring and comparing diversity in Finnish TV programming is quite interesting. As expected, the diversity of the two Finnish public service channels (TV1, TV2) are high (arithmetic means of .91 and .87, respectively) – actually somewhat higher than those demonstrated by any TV station in the large international comparative study mentioned above. Indeed, even the diversity of the commercial channel TV3/MTV3 is surprisingly high – not least when compared to corresponding channels in the international study (a mean of .81) – while Pay TV has somewhat more modest figures (hovering around .70). Much the same results are obtained when the analysis is carried out at the broadcaster level rather than at the channel level (.91 for public service YLE; .81 for MTV, .69 for PTV).

These results show that public service television still has a role to play, even in an increasingly commercialized media market. Compared to relatively recent data from Sweden (not quoted by Hellman), they also show that the diversity of Finnish public service and commercial channels tends to be somewhat higher than that of their Swedish counterparts (Hillve & Majanen 1998).

Unfortunately, Hellman does not carry out any so-called horizontal analyses, which could have offered a deeper understanding of the contributions of each channel to overall system diversity. (In such analyses, the overall diversity of a given system of media channels – public service and/or commercial ones – is calculated after removing one channel at a time, thus obtaining a measure of what the media system would have looked like, should the channel removed from the analysis not have been around.) Previous analyses of this type have shown that commercial channels tend to contribute very little to overall diversity, while public service channels do indeed offer a decisive contribution to overall system diversity.

All the same, there is no question that Heikki Hellman's doctoral thesis, *From Companion to Competitors*, offers a valuable contribution to international television research, not least to research on diversity in commercial and public service television programming. Hopefully, yearly comparative measurements of diversity in the TV and radio systems in different parts of the world will be undertaken in a not too distant future. Both commercial and public service TV and radio channels and com-

panies should be able to shoulder that responsibility, preferably within a framework of nationally and internationally co-ordinated measurement programs.

References

- Blumler, J.G. (1997) 'Quality Assessment of Television. A Review'. *Journal of Communication*, vol 47, Summer Issue, pp. 135-137.
- Hillve, P. & Majanen, P. (1998) 'Svensk TV-utbud 1997 – Profiljakten', pp.1-41 (plus 36 unnumbered pages of notes and references) *Granskningsnämndens årsbok 1998*. Stockholm 1998 (Granskningsnämndens Rapportserie, 1).
- Ishikawa, S., Leggatt, T., Litman, B., Raboy, M., Rosengren, K.E., and Kambara, N. (1996) 'Diversity in Television Programming: Comparative Analysis of Five Countries', pp. 253-264 in Ishikawa, S. (ed.) (1996) *Quality Assessment of Television*. Luton: University of Luton Press.

*Karl Erik Rosengren
Department of Sociology
University of Lund*

Karin Nordberg:

Folkhemmets röst? Radion som folkbildare 1925-1950

*Institutionen för idéhistoria, Umeå universitet/
Symposion, Stockholm 1998 (doktorsavhandling)*

För en tid sedan använde jag en del av ett radioprogram från slutet av 1930-talet som upptakt till ett seminarium om medieutveckling. Den som framträdde i programmet var radiochefen Carl-Anders Dymling i en av sina skiljaktiga dialoger med radiopubliken. Efter inläget frågade jag seminariedeltagarna – till övervägande delen opinions- och medieintresserade män i femtioårsåldern – om de visste vem som talade. Ingen hade något namn att föreslå. Och när jag nämnde namnet verkade inte heller detta ge auditoriet några tydliga associationer.

Detta gav mig något att fundera på. Är det så att de personer som ledde den klassiska radion i Sverige före televisionen är helt bortglömda? Ja, några kanske man har hört talas om, t ex den kontroversielle Lubbe Nordström med radioserien *Lort-Sverige* från 1938. Men däremot är det nog få som vet något om den som initierade serien – den idealistiske folkbildaren Yngve Hugo, som senare blev radiochef. Eller vem vet något om den förste riksprogramchefen Nils Holmberg? Kunskapsbristen står i bjärt kontrast till vad vi vet om pressens män och kvinnor vid samma tid och tidigare: Rudolf Wall, Anders Jeurling, Sten Dahlgren och Harry Hjärne.

En förklaring till att den äldsta radions personligheter kommit i bakgrunden är säkerligen att radion i äldre tid var mycket av en operativ myndighet. Men en annan förklaring är att det har funnits relativt litet skrivet om radions historia, särskilt radions programhistoria. Forskningsprojektet *Etermedierna i Sverige* håller emellertid på att ändra situationen. Sedan ett par år tillbaka har det inom projektets ram regelbundet publicerats en rad vetenskapliga framställningar som belyser olika aspekter på radions – och televisionens – utveckling, t ex det politiska spelet, personalrekrytering, sändningsteknik, samhällskritik och musikrepertoar. Och under de närmaste åren finns det ytterligare en rad volymer att vänta.

Men intresset för radions och televisionens historia är lyckligtvis inte begränsat till det skiljaktiga etermedieprojektet. Det finns ett ökat engagemang bland medieforskare att studera medieutvecklingens villkor. Ett utmärkt exempel på detta är Karin Nordbergs avhandling *Folkhemmets röst* från 1998 med underrubriken *Radion som folkbildare 1925-1950*.

Den är framlagd inom ämnet idé- och lärdomshistoria vid Umeå universitet och rymmer en bred ansats på den svenska radions första kvartssekel.

Folkbildningsradion

Karin Nordbergs avhandling är såvitt jag kan bedöma den första grundläggande beskrivningen av folkbildningsradion i Sverige. De relativt få analyser som finns av den svenska radion under dess första decennier har lyft fram det politiska spelet, t ex pressens förhållande till radion, medan Nordbergs intresse främst är att belysa programverksamheten – både formen och innehållet. Hennes första och övergripande syfte är att 'kartlägga radions utveckling som talat medium med utgångspunkt från dess kunskapsförmedlande roll samt att beskriva den process som kom att forma radions folkbildande uppgift och roll under de första tjugofem åren' (s 25).

Men Karin Nordberg går vidare. Det andra syftet är att belysa hur programinnehållet påverkas av vad hon kallar radiospråkets uttryck. Med det menas hur olika drivkrafter bakom och i radion påverkade folkbildningsinnehållet, t ex tekniken, ägare, politiker, medarbetare och publik. Ett tredje syfte är dessutom att relatera radion som folkbildare till det vidare begreppet folkbildning; hon vill få en bild av vilken roll radion som folkbildare hade till den svenska folkbildningstraditionen.

Tre huvuddelar

Det är således ett ytterst ambitiöst syfte som formuleras för arbetet. Men det skall omedelbart fastslås att Karin Nordberg i hög grad lever upp till det. Avhandlingens drygt 350 sidor rymmer en imponerande beskrivning av den äldsta radions framväxt och innehåll. Den första delen diskuterar hur radion organiserar sitt folkbildningsuppdrag och hur folkbildningens aktörer värderar radions betydelse. Den innehåller också ett mycket ingående och intressant porträtt av Yngve Hugo, som i många avseenden kom att personifiera folkbildningsambitionen inom Radiotjänst. Han var den viktiga ideologen – först som programchef mellan 1931 och 1942 och sedan som radiochef mellan 1942 och 1950. Hugo får i kapitlet stå som 'representant för en tid och ett idésammanhang (...) en tidsanda' (s 120). Hans ideal är medborgarbildningen och han står för en stark bildningsidealism, där han i radion ser en naturlig del. För honom blir radion en teknik som ökar möjligheterna att nå alla och han ser, i motsats till vissa kritiker, inga problem med att radion i praktiken är en fråga om envägskommunikation.

I avhandlingens andra del ligger fokus på programmets form. Det som framför allt diskuteras är föredragsformen, men också hur radions budskap kan förlängas, antingen genom s k lyssnargrupper eller i skriftlig form genom studiehandledningar och läroböcker. Karin Nordbergs genomgång av hur radioföredragets pedagogik utvecklades tillhör något av det mest intressanta i boken i och med att hon där berör frågan vad som var 'radiomässigt'. Hon kan visa på en intressant förändring: år 1928 hade samtliga radioföredrag en traditionell föredragsform, tio år senare hade andelen minskat till 60 procent och ytterligare tio år senare var andelen 'rena' föredrag bara 40 procent. Dialoger, diskussioner och samtal är exempel på de nya presentationsformer som nyttjas för radions folkbildningsprogram. Genom att reportageformen successivt kommer till användning får även medborgarna i ökande utsträckning komma till tals, medan det i början i stort sett uteslutande rörde sig om kända experter, oftast med akademisk bakgrund.

Den tredje delen diskuterar programmets innehåll. Först görs en genomgång av återkommande tema i utbudet och vilka typer av program som förekommit inom varje område. Vi får en bild i vilka program som medborgarkunskap förmedlades, t ex krönikorna från riksdagen och om nya lagar. Ett annat område är populärvetenskap, ett tredje hygien och kroppsvård, ett fjärde reseskildringar och forskningsresor etc.

I ett särskilt kapitel presenteras de programserier som även omfattade särskilda s k lyssnargrupper, studiecirklar som byggde på programmen. Där presenteras bl a Lubbe Nordströms *Lort-Sverige* och Gunnar Myrdals omfattande serie om befolkningsfrågan. I ett tredje kapitel om utbudet behandlas under den träffande rubriken 'Husmodernismen' programmen för kvinnorna. Karin Nordberg visar hur radion före kriget byggde upp en kvinnooffentlighet genom program som Husmodershalvtimmen; när ledningen efter kriget ville minska på dessa program visade sig detta inte vara möjligt p g a en stark kvinnoopinion.

Det är inte för mycket sagt att Karin Nordberg genom sin avhandling åstadkommit ett verk om den svenska folkbildningsradion som ingen radiointresserad kan gå förbi. Såvitt jag kan bedöma har ingen tidigare framställning på detta sätt förmått integrera radioorganisation, programform och programinnehåll. Dessutom är analyserna insatta i ett vidare vetenskapligt sammanhang, där ett återkommande tema är den framväxande offentligheten.

För den som själv arbetat med närliggande primärmaterial i Sveriges Radios dokumentarkiv är

kanske ändå det mest imponerande hur Karin Nordberg lyckats skapa den samlade bilden av program och programmedarbetare. Visserligen kan en del material hämtas i den s k femårsboken från 1929 och senare i årsböckerna, men Nordbergs framställning förutsätter även genomgångar av en stor mängd manuskript och lyssnande på ett mycket stort antal bevarade program.

Några frågor

Även om jag således i grunden är mycket positiv till Karin Nordbergs avhandling går det inte att komma ifrån att den också reser en del frågor. Mina synpunkter gäller både sådant som finns med i framställningen och sådant som har fallit vid sidan.

Den första frågan gäller avgränsningen av *folkbildning* som område. Nordbergs ansats är här mycket bred: 'jag har valt att i min empiriska undersökning koncentrera mig på det talade utbudet som radion avsåg för "den bildningssökande allmänheten"' (s 26). Enligt min mening blir en sådan avgränsning otydlig genom att den utgår från verksamhetens syfte, inte från programmen i sig. Den paradoxala konsekvensen är att den därmed blir både för smal och för bred. Skolradion och språkurserna kommer således att falla utanför eftersom de inte avser allmänheten, medan däremot större delen av reportage- och aktualitetsprogrammen, t ex riksdags- och utrikeskrönikor, debattprogram som 'Fritt ur hjärtat' eller Lars Madséns bygdereportage genom att de avsåg en kunskapsförmedling till allmänheten.

Problemet med en sådan definition är att en anse- nlig del av innehållet också i dagens medier då rimligen måste vara en fråga om folkbildning. Så kanske är fallet, men det bidrar till att göra avgränsningen relativt intetsägande. För beskrivningen av utbudet gör detta dock mindre, även om man kan undra varför *Dagens Eko* inte är med. Också detta program var till en början en daglig fördjupning som rimligen syftade till att ge 'medborgerlig bakgrundskunskap'.

Min andra fråga gäller kontextens roll. Som framgått av det föregående har Karin Nordberg satt in folkbildningsradion i ett bildningspolitiskt sammanhang. Det är bra. Särskilt viktigt är att vi får veta att radions folkbildningsroll inte var helt okontroversiell. Även hennes analys av Yngve Hugos delvis okritiska syn på konsekvenserna att använda radion i folkbildningen ger ett viktigt bidrag till förståelsen av programutbudet. Men min fråga är om det inte är nödvändigt att gå ännu ett steg och mer

ingående anknyta till tidsandan, särskilt under 1930-talet.

Med detta menar jag inte att Karin Nordberg har lämnat sådana frågor därhän – hon tar upp de rashygieniska elementen både i programserierna om *Lort-Sverige* och i befolkningsfrågan – men det jag efterlyser är en systematisk analys. Det handlar om ett vidare perspektiv på radion som instrument för en centralmakt: serien i befolkningsfrågan skedde i samverkan med en statlig utredning och avsåg att bereda marken för nya synsätt och Lort-Sverige var initierad av Medicinalstyrelsen, som t o m valt ut vilka läkare som skulle intervjuas.

Mot den bakgrunden saknar jag en breddad analys av bildningsradions ställning i folkhemmet. År 1935 tog staten *de facto* kontrollen över radion – andra kammaren röstade f ö för att den även skulle göra det *de jure*. Precis som på det samhällsekonomiska området är det bondeförbundet och socialdemokraterna som samverkar. Visserligen fick vi inte i Sverige som i Tyskland några 'Volksempfänger', men det finns ändå klara likheter: vi fick en radio där 'rikset' var det viktiga och periferin skulle bildas – och underhållas. Men bilden är inte entydig och folkhemmet förändras. 1940-talets reportage, inte minst Gunnar Heléns, var på ett annat sätt än Lubbe Nordströms förutsättningslösa. Han tog hjälp av universitetsforskare och inte av något ämbetsverk, liksom han utgick från att centrum har något att lära av periferin.

Ett sådant perspektiv skulle på ett intressantare sätt kunna föra in den teoretiskt mest relevanta frågan om folkhemmets röst: vem är det egentligen som talar i folkhemmet – är det radion som talar eller är det något eller någon som talar genom radion? Och i vilken utsträckning varierar villkoret för detta tilltal över tid och mellan olika samhällen? Nu finns det snarast en tendens att i beskrivningen sätta radion i centrum – men var det verkligen så?

Detta för över till min sista fråga som gäller de internationella utblickarna. Sådana finns hos Karin Nordberg. Intressant är f ö att notera att även *Lort-Sverige* hade en utländsk förebild – *Other People's Houses* som sändes av BBC 1933 och som även resulterade i en bok med titeln *Slum*. Men det jag efterlyser är inte programförebilder utan en belysning av i vilken utsträckning folkbildningsradio i sig var ett svenskt fenomen eller inte. Ett intryck av den tyskspråkiga litteraturen inom fältet är att det i fråga om folkbildningsinriktning finns likheter med den äldre radion i Tyskland och Österrike. Samtidigt vet vi av andra studier att BBC var förebilden för bl a organisering av radio.

Detta ställer intressanta frågor om radions idétradition. Sådana frågor berörs emellertid inte alls av Nordberg – och det skulle givetvis föra alldeles för långt i hennes arbete – men den borde ändå kunna vara en fruktbar utgångspunkt för en fortsatt mediehistorisk analys.

En viktig byggsten

De frågor som jag har ställt mig vid läsningen av *Folkhemmets röst* förringar på inget sätt värdet av Karin Nordbergs insats. De har snarast visat på möjligheter att gå vidare i analyser som kan fördjupa förståelsen för radions sätt att fungera, inte minst i ett komparativt perspektiv. Mycket av trådarna finns dessutom redan i hennes framställning – det jag saknar är att de lyfts fram i de sista kapitlen.

Den mediehistoriska forskningen i Sverige är ännu så länge bara i sin början. Det kommer under det närmaste decenniet med säkerhet att publiceras en rad arbeten som kommer att ge oss ett allt bättre underlag för att förstå mediers historiska villkor. Karin Nordberg har gjort en pionjärinsats genom sina beskrivning av folkbildningsradions programformer och programinnehåll. Det är enviktig byggsten för dem som går vidare.

Lennart Weibull
JMG
Göteborgs universitet

Avhandlingar framlagda 1998

Finland

Universitetet i Helsingfors, Institutionen för kommunikationsvetenskap

Arstila-Paasilinna, Anja: *Opetusviestintä ja viestintävirittyneisyys nuoren aikuisen oppimisympäristössä: tutkimus kolmen opetusmenetelmän eroista toisen asteen oppilaitoksissa.* (Communication and communications agility in the teaching process of a young adult). Helsinki: Helsingin yliopisto, 1998, 258 p. (Helsingin yliopisto, viestinnän laitos, Julkaisuja, Sarja 1 A; 1998, 1), ISSN 1236-1356, Note: Doctoral dissertation.

The author looks at teaching as a communication process. Firstly, she aims to clarify teaching environments and teaching methods' effect on young adults learning. Secondly, she examines how communications agility reflects to the learning process

Rajalahti, Hanna: *Hyvät äidit, hauskat naiset: keskusteluanalyysia soveltava tv-sarjojen vastaanottotutkimus.* (Good mothers, funny women: a reception study of tv-series applying conversation analysis.) Helsinki: Helsingin yliopisto, 1998, 200 p. + 6 app. Note: Licentiate's thesis.

The thesis examines conversations about television series among a group of women. The frame of reference is the research on television viewing in Finland from the 1970s to the 1990s. During that time period women's television viewing has been studied only occasionally. The starting point of the study is that gender is a sociocultural and semiotic construct. Communication theoretically the thesis refers to the view on multiaccentuality of a text developed in the British cultural studies.

Tapper, Helena: *Information society: another modernity.* Helsinki: University of Helsinki, 1998, (Julkaisuja, Helsingin yliopisto, viestinnän laitos. Series 1 A ; 1998, 2) Note: Licentiate's thesis.

The thesis is a theoretical discussion on information society in modernization. The frame of analysis is Ulrich Beck's concept of reflexive modernization and information society is discussed in that context. Information society can also be called risk society as the risks in information society are often risks produced by technological development and they are produced in the process of modernization. The history of the idea of information society is discussed through analysing the different waves of information society. Information and communication technology in the developmental context are discussed, too.

Valtonen, Sanna: *Työ teksteissä, tekstit talouskriisissä – tausta-ajatuksia mediatekstien kriittiseen analyysiin.* (Media within texts, texts within economic crises: introductions to critical text analysis.) Helsinki: University of Helsinki, 1998, 150 p. Note: Licentiate's thesis.

The author aims construct an interpretative framework for critical text analysis via concept analysis and literature reviews. She focus on various ways the concepts of work and citizenship meet in media texts and on what kind of ingredients the media policy offered for identity formation and citizenship formation to people differently positioned within the labour market during the economic crisis. The framework is built on concepts of publicity, civil society, (national) identity, community and Finnishness. The questions of Finnishness and citizenship and their relations to the concept of work and on different interpretations of economic crisis in a work-centred welfare society are on the focus of the study.

Universitetet i Jyväskylä, Institutionen för kommunikationsvetenskap

Karstinen, Eija: *Keskustelusta pöytäkirjaksi: kuulustelijoiden ja rikoksesta epäiltyjen viestintä poliisikuulusteluissa.* (From discussion to records: communication between interrogators and suspects in interrogations.)

Espoo: Poliisiammattikorkeakoulu, 1998. 226 p., ISBN: 951-815-002-8, (Poliisiammattikorkeakoulun tutkimuksia, 1998, 2) ISSN 1455-8262. Note: Doctoral dissertation.

The study focused on investigating the properties of the communicative event of an interrogation of a Finnish person suspected of a crime, on how interrogation records are drawn up, and how power is manifested in interrogation situations. The data were collected by interviewing interrogators and interrogated persons suspected of a crime as well as by observing 22 interrogations.

Lehikoinen, Taisto: *Mediauskonto: tapauksena suomalaiset paikallisradiot*. (Media religion: Finnish local radios as a case study.) Jyväskylä, Jyväskylän yliopisto, 1998, 199 p. + app., (University of Jyväskylä, Department of Communication). Note: Licentiate's thesis.

The study introduces religious radio programmes' position among the broadcasting programmes of Finnish local radio stations. The author's aim is to create a religion-based media theory which explains religious communities activity in the media field and their motives to communicate in general.

Löytömäki, Jukka: *Kannanottoja uutisessa: poliittiset uutiset sanomalehden taustan ilmentäjänä*. (Attitudes in the news: political news as manifestations of a newspaper's ideological background.)

Jyväskylä, Jyväskylän yliopisto, 1998, 210 p + app. (University of Jyväskylä, Department of Communication). Note: Licentiate's thesis.

The author analysis newspapers' political bonds and background's manifestations in news dealing with politics. The research material consists of political news published in Finnish newspapers in 1985 and 1995. How much and in which ways the titles, the texts and the illustration express newspapers' background and commitments are the questions under examination. The research method used was discourse analysis based on Teun A. van Dijk's model.

Takala, Eeva: *Viestijäkuvan tutkiminen haastatelemalla: näkökulmia empirisiin, teoreettisiin ja metodologisiin mahdollisuuksiin*. (Studying the communicator image through interviews: aspects of empirical, theoretical and methodological possibilities.) Jyväskylä, Jyväskylän yliopisto, 1998, 173 p. + app., (University of Jyväskylä, Department of Communication). Note: Licentiate's thesis.

The author aims to study the communicator image through empirical research and to look at the theoretical and methodological questions which are connected to research on communicator images. Seven psychologists were interviewed in order to clarify their own

personal relationship to communication and their communicator image at psychologists' work in general.

Virtapohja, Kalle: *Sankareiden salaisuudet: journalistinen draama suomalaista urheilusankaria synnyttämässä*. (The secrets of heroes: the drama of journalism as part of the making of the Finnish sports heroes). Jyväskylä: Atena, 1998, 260 p. Note: Doctoral dissertation. ISBN: 951-796-145-6.

The objects of the study include sports journalism, the stories of sport heroes, and the drama of journalism that brings these heroes to the headlines. The products of sport journalism, the texts, are the focus of the research. How sports journalism is involved in the making of sports heroes, and how the drama of journalism is elevating these sports heroes are the questions considered. How the sport heroes and their Finnish nationality are combined is studied by means of textual analysis.

Universitetet i Tammerfors, Institutionen för journalistik och masskommunikation

Pietiläinen, Jukka: *Moderni, sanomalehti ja Venäjä: Karjalan tasavallan aluelehdistö muutoksessa 1985-1997*. (The modern, the newspaper and Russia: the regional press of the Karelian Republic in transition 1985-1997.) Tampere, Tampereen yliopisto, 1998, (University of Tampere, Department of Journalism and Mass Communication). Note: Licentiate's thesis.

The research objects of the study are changes in Russian press and journalism in the 1990s during the Perestrojka. The theoretical framework is built on a theory of modern society and the earlier research on modern newspaper's and journalism's development as a part of a modern society's formation. In the empirical part of the study the transformations of the regional press of the Karelian Republic are under examination.

Saari, Timo: *Knowledge creation as the production of individual autonomy how news influences subjective reality*. Tampere: University of Tampere, 1998, 260 p. ISBN: 951-44-4363-2, (Tampereen yliopiston opettajakoulutuslaitoksen julkaisuja A, 15/1998), ISSN 1238-3279. Note: Licentiate's thesis.

The research problem of the study is: how news is turned into knowledge and how that knowledge influences our subjective reality. Communication is seen as information processing (the messages distributed as a symbolic flow of mediated experience) and as interactive negotiation of meaning and the creation of social reality. The focus is on the process of how the production of meaning, and further, the production of knowledge occurs in learning from news.

Ridell, Seija: *Tolkullistamisen politiikkaa: televisiouutisten vastaanotto kriittisestä genrenäkökulmasta*. (Politics of sense-making: The reception of TV news from a critical genre perspective) Tampere: Tampereen yliopisto, 1998 331 p. ISBN: 951-44-4405-1, (Acta Universitatis Tamperensis, 617), ISSN 1455-1616, Note: Doctoral dissertation.

The study explores both theoretically and empirically the conventionalized processes of meaning in the reception of television news. Starting from a constructionist and critical cultural studies framework the work develops a social-semiotic notion of genre and applies it in examining empirically the ways people routinely follow and make meaning of TV news. The critical genre conception approaches the daily practices of reception in terms of the politics of sense making, in other words, as having actual social and political implications.

Norge

Universitetet i Bergen, Institutt for medievitenskap

Eide, Martin: *Popularisering, modernisering, strukturering: en populæraavis tar form: Verdens Gang i forvandling 1945-81*. Bergen, Institutt for medievitenskap, 1998, 442 p., ISBN 82-578-0390-1, (Rapport; 40), ISSN 0801-2814. (Universitetet i Bergen, Institutt for medievitenskap). (Dissertation for the degree of dr. philos).

The author analyses and discusses the changes of the modern paper Verdens Gang (VG) into a popular newspaper. He argues that the story of the paper invokes basic approaches for a historical-sociological investigation into journalism, and wishes to contribute to a sociologically informed history of press and journalism.

Sverige

Doktorsavhandlingar

Lunds universitet

Dalquist, Ulf: *Större våld än nöden kräver?: medie-våldsdebatten i Sverige 1980-1995*. Umeå, Boréa Bokförlag, 1998, 258 p., ISBN 91-89140-01-X. (Lunds universitet, Sociologiska institutionen, avd. för medie- och kommunikationsvetenskap).

Genom en kvalitativ analys behandlas frågan hur medie-våldet konstruerats i svensk dagspress 1980-1995. 1029 artiklar från de sju största dagstidningarna i Sverige utgör det empiriska underlaget. Studiens tre delar behandlar: en kritisk översikt av medieeffektforskningen,

en analys av konstruktionen av våldsfilmer i den generella debatten samt alternativa förklaringar till varför fiktivt våld uppfattas så skadligt.

Eriksson, Annika: *En gangster kanske kunde älska sin mor...: produktionen av moraliska klichéer i amerikanska polis- och deckarserier*. Lunds universitet, Sociologiska institutionen, avd. för medie- och kommunikationsvetenskap, 1998, 194 p., ISBN 91-89078-36-5, (Lund Dissertations in Sociology; 23), ISSN 1102-4712.

En analys av hur brottslingar framställs i amerikanska polis- och detektivserier. Studien fokuserar på den moral som kommer till uttryck i serierna, och på de moraliska klichéer som gestaltningen av karaktärerna bygger på. Det empiriska underlaget utgörs av 100 avsnitt från ett antal olika amerikanska tv-serier som producerats mellan 1983 och 1993.

Wallengren, Ann-Kristin: *En afton på Röda Kvarn: svensk stumfilm som musikdrama*. Lund, Lund University Press, 1998, 280 p., ISBN 91-7966-524-1, (Litteratur Teater Film, Nya serien; 17), ISSN 0347-7770. (Lunds universitet, Litteraturvetenskapliga institutionen).

Behandlar olika sidor av stumfilmsmusikens utveckling i Sverige, såsom orkesterutvecklingen, musikens utformning och stil, musiken som medel att höja filmens status, originalkompositioner, biografmusikernas arbetssituation och deras reaktion på ljudfilmen, användningen av mekaniska instrument, den legendariske kapellmästaren Rudolf Sahlbergs arbete på Röda Kvarn.

Göteborgs universitet

Carlsson, Ulla: *Frågan om en ny internationell informationsordning: en studie i internationell mediepolitik*. Göteborgs universitet, Institutionen för journalistik och masskommunikation/JMG, 1998, 339 p., ISBN 91-88212-21-1, (Göteborgsstudier i journalistik och masskommunikation; 14), ISSN 1101-4652.

Redovisar en analys av frågan om den nya informations- och kommunikationsordningens (NWICO) uppgång, på 1970-talet, och fall. Särskilt belyses sammanhang mellan medie- och kommunikationssystem och politiska mål mot bakgrund av mer generella utvecklingsteorier. Även dagens informationsordning diskuteras.

Johansson, Bengt: *Nyheter mitt ibland oss: kommunala nyheter, personlig erfarenhet och lokal opinionsbildning*. Göteborgs universitet, Institutionen för journalistik och masskommunikation/JMG, 1998, 205 p., ISBN 91-88212-23-8, (Göteborgsstudier i journalistik och masskommunikation; 15), ISSN 1101-4652.

Är det mediebilden eller våra egna upplevelser som skapar bilden av vår omvärld. Frågan studeras utifrån vilken roll den lokala samhällsjournalistiken – de kommunala nyheterna – spelar för människors uppfattning av lokala samhällsförhållanden. I huvudsak koncentreras studierna av de kommunala nyheterna till Göteborg och kommuninnevånarna i Göteborg.

Larsson, Larsåke: *Nyheter i samspel: studier i kommunjournalistik*. Göteborgs universitet, Institutionen för journalistik och masskommunikation/JMG, 1998, 253 p., ISBN 91-88212-27-0, (Göteborgsstudier i journalistik och masskommunikation; 17), ISSN 1101-4652.

Studerar hur kommunjournalistiken skapas och formas i interaktionen mellan kommunala aktörer och journalister samt vilken slags journalistik detta samspel resulterar i. Analysen bygger på intervjuer med olika aktörer i nyhetsprocessen i sju kommuner.

Lindstedt, Inger: *"Till de unga, till dem som ämna bliva tidningsmän": handböcker i journalistik*. Göteborgs universitet, Institutionen för journalistik och masskommunikation/JMG, 1998, 287 p., ISBN 91-88212-31-9, (Göteborgsstudier i journalistik och masskommunikation; 19), ISSN 1101-4652.

Analyserar vilka råd och regler handböcker i journalistik ger till den blivande journalisten när det gäller att utforma en text som skall uppfylla de journalistiska kraven. Råden omfattar både textens struktur och språkets utformning. Materialet omfattar alla handböcker i journalistik publicerade i Sverige under perioden 1915-1996, totalt 17 publikationer.

Albinsson Bruhner, Göran: *Dagspressens politiska ekonomi*. Göteborg, SNS Förlag, 1998, 208 p., ISBN 91-7150-726-4. (Handelshögskolan vid Göteborgs universitet).

Beskriver och analyserar dagspressens ekonomiska och legala ställning, hur den tillkommit och vilka krafter som arbetar för dess bevarande.

Blomgren, Roger: *Staten och filmen: svensk filmpolitik 1909-1993*. Hedemora, Gidlunds förlag, 1998, 172 p., ISBN 91-7844-283-4, (Studier i politik; 56), ISSN 0346-5942. (Göteborgs universitet, Statsvetenskapliga institutionen).

Utifrån ett historiskt perspektiv studeras politiken och debatten bakom statliga beslut, under 1909-1993, avseende produktion, distribution och visning av Svensk film. Huvudsakligt material utgörs av det offentliga trycket i form av propositioner, motioner, riksdagsprotokoll och statliga utredningar, samt Filminstitutets årsberättelser.

Frenander, Anders: *Debattens vågor: om politisk-ideologiska frågor i efterkrigstidens svenska kulturdebatt*. Göteborgs universitet, Institutionen för idé- och lärdomshistoria, 1998, 482 p.

Avhandlar de politisk-ideologiska svängningarna avseende frågor i den svenska kulturdebatten mellan åren 1946 och 1989. Författaren analyserar kultursidesartiklar som ingår i en debatt om politisk-ideologiska frågor.

Linköpings universitet

Karlsson, Magnus: *The liberalisation of telecommunications in Sweden: technology and regime change from 1960s to 1993*. Linköpings universitet, Tema T, 1998, 391 p., ISBN 91-7219-162-7, (Linköping studies in arts and science; 172).

Describes the liberalisation of telecommunications in Sweden and analyses the role of technology in this process. A sociotechnical systems perspective, emphasising the interrelatedness of social and technical factors, is explored in order to supplement existing explanations of regime change. The concept of sociotechnical culture and inertia are applied in the analysis of the traditional telecommunications system in Sweden and the process of system reconfiguration.

Stockholms universitet

Bolin, Göran: *Filmbytare: videovåld, kulturell produktion & unga män*. Umeå, Boréa Bokförlag, 1998, 288 p., ISBN 91-89140-00-1, (Avhandling; 7 (Medie- och kommunikationsvetenskap)), ISSN 1102-3015. (Stockholms universitet, Institutionen för journalistik, medier och kommunikation/JMK).

Analyserar kulturell produktion och reception bland filmbytande medievaldsintresserade unga män, som ett exempel på en specifik mediepraktik i dagens pluralistiska medielandskap. Analysen utgår från ett medieetnografiskt perspektiv.

Sköld, Gullan: *Från moder till samhällsvarelse: vardagskvinnor och kvinnovardag från femtiotal till nittiotal i familjetidningen Året Runt*. Stockholms universitet, Institutionen för journalistik, medier och kommunikation/JMK, 1998, 370 p., ISBN 91-88354-10-5, (Avhandling; 8 (Journalistik)), ISSN 1102-3015.

Diskuterar veckopressjournalistik utifrån en tolkande analys av valda delar av det redaktionella innehållet i fem årgångar av familjetidningen Året Runt och beskriver bilden av den svenska kvinnan och familjen.

Åker, Patrik: *Vår bostad i folkhemmet: bilden av hemmet i en organisationstidskrift*. Nora, Bokförlaget Nya Doxa, 1998, 327 p., ISBN 91-578-0068-5, (Avhandling; 9 (Journalistik)), ISSN 1102-3015. (Stockholms universitet, Institutionen för journalistik, medier och kommunikation/JMK).

Behandlar relationen mellan samhällsutvecklingen, hemmet och journalistiken. Studien belyser hemmet som en abstrakt föreställning, en metafor för samhälle och samhällsutvecklingen. Analysen av bilderna av hemmet görs utifrån tre årgångar (1937, 1955 och 1987) av tidskriften *Vår bostad* - organ för HSB och Hyresgästernas Riksförbund.

Bengtsson, Bengt: *Ungdom i fara: ungdomsproblem i svensk spelfilm 1942-62*. Stockholms universitet, Filmvetenskapliga institutionen, 1998, 369 p., ISBN 91-628-3007-4.

Avhandlar hur ungdomsbrottslighet beskrivs i svensk spelfilm mellan 1942 till 1962. Studien gör en historisk översikt över dessa filmer, hur de porträtterar samhället och det sociala livet och hur detta relateras till ungdomsproblem. Tjugo filmer analyseras.

Björkin, Mats: *Amerikanism, bolsjevism och korta klor: filmen och dess publik i Sverige under 1920-talet*. Stockholm, Aura förlag, 1998, 328 p., ISBN 91-628-3081-3. (Stockholms universitet, Filmvetenskapliga institutionen).

Avhandlingen undersöker relationen mellan amerikaniseringen och tillkomstprocesserna för den svenska filmindustrin under 1920-talet, där amerikanismen, hotet från den ryska revolutionen såväl som könspolitiken är grundläggande för förståelsen av mellankrigsperioden. Filmer från mitten av tjugotalet analyseras.

Österman, Torsten: *Opinionens mekanismer: om värderingar och verklighet*. Stockholms universitet, Sociologiska institutionen, 1998, 280 p., ISBN 91-7153-706-6. Redovisar teoretiska och empiriska iakttagelser inom området opinionsbildning och politiska val.

Riegert, Kristina: *"Nationalising" foreign conflict: foreign policy orientation as a factor in television news reporting*. Stockholms universitet, Statsvetenskapliga institutionen, 1998, 301 p., ISBN 91-7153-743-0, (Stockholm studies in politics; 58), ISSN 0346-6620.

Explores the notion that national television news covers foreign conflict in ways that reflect a country's foreign policy orientation and its stance towards particular conflict. Sweden and Britain is compared. Four cases are studied in order to empirically determine how and to what extent aspects of these foreign policy orientations are relevant for foreign conflict news image.

Nekatibeb, Teshome: *Media utilization and school improvement: a case study of primary education radio support programs in Ethiopia*. Stockholms universitet, Institutionen för internationell pedagogik, 1998, 229 p., ISBN 91-7153-837-2, (Studies in comparative and international education; 45), ISSN 0348-9523.

Investigates the utilization and performance of educational radio support programs in Ethiopia. The dissertation focuses on national educational radio policy, the strategies of educational radio implementation, the size of operations, the characteristics of radio support services, school radio organization, school radio operations and radio results.

Uppsala universitet

Höjdestrand, Erik: *Det vedervärdiga videovåldet: att återupprätta moralisk ordning*. Uppsala universitet, Sociologiska institutionen; Uppsala University Library, 1997, 239 p., ISBN 91-554-4100-9, (Acta Universitatis Upsaliensis. Studie Sociologica Upsaliensia; 44), ISSN 0585-5551.

I december 1980 utbröt en upphetsad debatt om våldsfilmer på video, sedan ett TV-program avslöjat att censurerade filmer kunde hyras fritt av barn och ungdomar. Här analyseras debattens innehåll, förlopp och förutsättningar, samt det TV-program där saken först togs upp och den pressdebatt som följde, liksom hur videovåldet gjordes till föremål för politiska åtgärder och civilt engagemang.

Umeå universitet

Nordberg, Karin: *Folkhemmets röst: radion som folkbildare 1925-1950*. Stockholm/Stehag, Brutus Östlings Bokförlag Symposion, 1998, 464 p., ISBN 91-7139-408-7. (Umeå universitet, Institutionen för historiska studier).

En kartläggning av radions utveckling som talat medium, med utgångspunkt från dess kunskapsförmedlande roll, samt en beskrivning av den process som kom att forma radions folkbildande uppgift och roll under de första tjugofem åren. Vidare diskuteras hur samspelet mellan programinnehållet och radiospråkets uttryck påverkar budskapet.

Licentiatuppsatser

Stockholms universitet

Mårtensson, Eva: *Det vardagliga småpratet i radio: från trygghet till utmaning*. Stockholms universitet, Institutionen för journalistik, medier och kommunikation/JMK, 1998, 149 p.

Utiifrån en analys av "offentliga privatsamtal", här hämtade ur radioprogrammen "Ring så spelar vi" och "Önska", diskuteras utvecklingen av det offentliga samtalet och hur denna typ av samtal uppfattas av en grupp lyssnare. Studien har huvudsakligen ett språkvetenskapligt fokus.

Nord, Lars: *Makten bakom orden: en studie av ledarsidor och ledarskrivande i svensk dagspress*. Stockholms universitet, Institutionen för journalistik, medier och kommunikation/JMK, 1998, 160 p.

Studerar den svenska dagspressens ledarkommentarer med avseende på innehåll och produktionsvillkor. Undersökningen fokuserar på frågan i vilken utsträckning och under vilka förutsättningar, som partipress kan sägas fortfarande existera i form av partipolitiskt följ-samma ledartexter samt på en analys av vilka produktionsvillkor som är av betydelse för att förstå varför ledarkommentarer ser ut som de gör.

Danielsson, Helena: *Video som språk & kommunikation: barn och unga skapar med video i skolan*. Stockholms universitet, Pedagogiska institutionen, 1998, 121 p.

Undersöker vad barn och unga försöker att uttrycka med sitt skapande när de arbetar med videoteknik och vilka slutsatser som kan dras av denna process. Studi-ens inriktning är av kvalitativ och pedagogisk etnografisk natur, och det empiriska materialet är hämtat från Stockholmsförorterna Botkyrka och Märsta.

Hyder, Mohsinul: *Ethnic affair reporting in the mass media: construction of "ethnicity" in four Swedish daily newspapers*. Stockholms universitet, Statsvetenskapliga institutionen, 1998, 244 p.

Investigates ethnic affairs reporting in four Swedish newspapers: Dagens Nyheter, Svenska Dagbladet, Expressen and Aftonbladet. Focuses on reality representations in the newspapers and examines how ethnic identities were constructed in these representations.

Mitthögskolan

Gulliksson, Mikael: *Elektroniska källor i dagspress-journalistik: tekniktillgång, teknikanvändning och attityder vid tre redaktioner 1993 och 1996*. Umeå, Mitthögskolan, Institutionen för medie- och kommunikationsvetenskap, 1998, 204 p. + 3 app. 27 p., (Rapport; 1998:5), ISSN 1104-294X.

Med utgångspunkt i en surveyundersökning med representanter för tre dagstidningsredaktioner diskuteras frågeställningar om journalisters tillgång och attityder till datorer och nätverk för datorkommunikation i dagstidningsföretag. Vidare undersöks enskilda journalisters tillgång och attityder till arkiv- och databasanvändning (elektroniska källor).

Umeå universitet

Lindgren, Simon: *Ungdomsbilder: text och kontext i den norrbottenska mediediskursen från trettiotal till åttiotal*. Umeå universitet, Sociologiska institutionen, 1998, 198 p. + app. 35 p., ISBN 91-7191-529-X, (Umeå studies in sociology; 113), ISSN 1100-3553.

Utiifrån en analys av dagstidningarna Norrbottens-Kuriren och Norrländska Socialdemokraten beskrivs diskursen omkring ungdomar i Norrbotten från 1930-tal till 1980-tal.

Litteraturnotiser

Danmark

Brandt-Pedersen, Martin (ed.): *Mediernes æstetiske udfordring: en studie- og debatbog om børn, unge, medier og skole*. København, Danmarks Lærerhøjskole, 1998, 184 p., ISBN 87-7701-595-9, (Udviklingsprogrammer). (Danmarks Lærerhøjskole).

En debatbog om børn, unge, medier og skole. Giver en bred introduktion til nogle af de tanker og overvejelser – om både teori og praksis – der rører sig blandt en vifte af folk, der har været med til at præge og udvikle det mediepædagogiske område. Indeholder følgende artikler: "Wannabe": mediebrug, identitet og æstetisk praksis (Birgitte Holm Sørensen), *Det æstetiske og formsproglige i lære- og billedprocesser* (Kristian Pedersen), *Æstetikens triumf – pædagogikkens fallit?: nogle overvejelser om tendenser i tidens børne- og ungdomskultur på baggrund af konkrete lærererfaringer fra folkeskolen – og fire bud på, hvad vi stiller op med det* (Martin Brandt-Pedersen), *Hvad skal vi lære?: om grundlaget for en forståelse af kommunikative og æstetiske kompetencer i børne- og ungdomskulturen* (Bent B. Andresen), *Mediepædagogikkens grundlag: kultur, dannelse og æstetisk praksis* (Ole Christensen og Niels Kryger), *En informationsteknologisk ørkenvandring* (Ole Grünbaum), *Filmen VIVA: den store filmfortælling lever og har det godt* (Ulrich Breuning), *Mareridtsvisioner og mandeidealer: temaer i gysergenren og actionfilmen* (Rikke Schubart), *Nye verdner og oplevelser i computeren: om børns og unges brug af computerspil* (Gunnar Langemark), *Medieværkstedet i dagens skole* (Ole Christensen og Niels Kryger), *Video i undervisningen: ideer til en pædagogisk praksis* (Susanne Gjessing), *Internet og det pædagogiske opbrud* (William Vonsild), *Filmen ud af skammekrogen* (Susanne Wad), *Det er svært at spå – også om medieundervisningens fremtid* (Birgitte Tufte).

Bro, Peter: *Journalisten som aktivist: om presse, politik og demokratisk dialog*. København, Fremad, 1998, 113 p., ISBN 87-557-2183-4, (Fremads debatbøger).

Handler om pressens problemer med at formidle politik på en interessant og engagerende måde. Herunder en beskrivelse af en række amerikanske journalistiske forsøg med Public Journalism, der har diskuteret hvilken rolle pressen bør spille i fremtidens demokrati.

Harr, Erik (ed.); Kjærsgaard, Camilla (ed.); Hansen, Erik (ed.): *Klondike & karaoke: dansk medie- og popkultur i 90'erne*. København, Tiderne Skifter, 1998, 341 p., ISBN 87-7445-803-5.

Om tendenser i 90'ernes danske film, teater, musik, radio, TV, magasiner, mode, reklame og Internet. Giver et nærgående og kritisk portræt af, hvad der er sket i dansk kulturindustri i dette årti. Indeholder følgende artikler: *Med morgenluft mod millenium madness* (Eva Novrup), *Dramatiske scenskift* (Camilla Kjærsgaard), *Bannerførerne og gratisterne* (Thomas Søje Hansen), *Tæskehold, telefoner og teenagepop* (Anders Høeg Nissen), *Signaler uden grænser* (Thomas Porskjær Christiansen), *Glittede drømme i magasinformat* (Erik Harr), *Mærkevarer og mediemode* (Erik Hansen), *Involver dem før du forfører dem* (Nadja Pass), *De hvide pletter på det digitale landkort* (Henrik Føhns).

Ingemann, Bruno: *Fatamorgana: pressefotografiets virkelighed og læsernes*. København, Museum Tusculanums Forlag, 1998, 211 p., ISBN 87-7289-503-9.

Undersøger hvordan læserne tilskriver avisens billeder betydning ud fra en analyse af 16 informanternes læsninger af fire forskellige artiklers billeder.

McQuail, Denis (ed.); Siune, Karen (ed.): *Media policy: convergence, concentration and commerce*. London, Sage Publications, 1998, 231 p., ISBN 0-7619-5939-4. (Euromedia Research Group).

The European media landscape is changing profoundly. In this wide-ranging and timely text, members of the Euromedia Research Group examine the ways in which national and supranational policy is adapting to these changes. Contains among other things the following articles: *Changing media and changing society* (Karen Siune), *The European newspaper market* (Els De Bens and Helge Østbye), *Does public broadcasting have a future?* (Karen Siune and Olof Hultén), *Convergence: legislative dilemmas* (Bernt Stubbe Østergaard), *Politicization in decline?* (Kees Brants and Karen Siune), *European policy initiatives* (Mario Hirsch and Vibeke G. Petersen).

Qvortrup, Lars: *Det hyperkomplekse samfund: 14 fortællinger om informationssamfundet*. København, Gyl-dendal, 1998, 347 p., ISBN 87-00-34152-5.

Bogen fører læseren igennem flere hundrede års idé- og kulturhistorie og frem til en forståelse af den voldsomme samfundsmæssige omvæltning, det såkaldte informa-tionssamfund repræsenterer.

Schantz Lauridsen, Palle (ed.): *Filmbyer*. Hellerup, Forlaget Spring, 1998, 271 p., ISBN 87-90326-14-8, (Urbanitet & æstetik).

Bogen handler om de byer vi møder på film, de byer film konstruerer og repræsenterer. Rummer indgående analyser af en række mesterinstruktørers filmbyer, foruden generelle artikler om byrummet som filmisk scenografi, biografens historie, film og varieté i Danmark, og om det helt centrale forhold mellem byen, filmen og arkitekturen. Indeholder følgende artikler: *Filmene og byen: et vanskeligt forhold* (Pierre Sorlin), *Berlin fra himlen og på jorden i film af Ruttmann, Wenders og andre billedmagere* (Torben Kragh Grodal), *København som metropolis: forekommer den overhovedet i dansk film?* (Karsten Fledelius), *New York fortolket: metropo-len set gennem Martin Scorseses og Woody Allens lin-ser* (Patricia Kruth), *Fremtidens byer, byernes fremtid: science fiction-filmens urbane rum* (Peter Larsen), *Stor-by-symfonier: byen som forevisnings- og repræsenta-tionssted i den tidlige film* (Helmut Weihsmann), *Film-byer: byrum som filmisk scenografi* (Anders Troelsen), *Kroppen og arkitekturen: om Greenaways "Arkitektens mave"* (Berit Anne Larsen og Rikke Rosenberg), *Film og varieté i Danmark: tværmedialitet omkring århundre-deskiftet* (Palle Schantz Lauridsen), *Drømmenes huse: et strejftog gennem den danske biografs historie* (Hans Vilhelm Bang), *Byens biograf: rundt om "City Bio"* (Palle Schantz Lauridsen).

Artiklar

Jantzen, Christian; Østergard, Per: The rationality of "irrational" behaviour: Georges Bataille on consuming extremities. In: Brown, Stephen; Doherty, Anne Marie; Clarke, Bill (eds.): *Romancing the market*, London, Routledge, 1998, 291 p., ISBN 0-415-18417-7, (Routledge interpretive marketing research series), pp. 125-136.

A study about consumers being possessed by emotions or longings, which are not about calculable needs and wants, but about consuming passions like love and rage, i.e. about the other side of consumption. The authors want to introduce a theory, which might illustrate some of the consumers' desires and appetites for objects and experiences beyond utility.

Finland

Blomberg, E.: *Yleisradiotoiminta tietoyhteiskunnassa*. (Public broadcasting service in the information society.) Helsinki, Sitra, 1998, 39 p. + 4 app., ISBN 951-563-333-8, (SITRA; 173), ISSN 0785-8388.

The report reviews citizens' service needs in the information society and the role of public broadcasting in realizing of audience's needs. The report also discusses the national and international regulation of communication, different technological alternatives and the values on which public broadcasting services are constructed in the digitalized future.

Boyd-Barrett Oliver and Terhi Rantanen (eds.): *The globalization of news*. London: SAGE, 1998, 230 p. ISBN: 0-7619-5386-8.

The book gives a comprehensive overview of the news agencies, which report and film the news for the press and broadcast media. Institutional, historical, political, economic and cultural studies perspectives are used in consideration of this media organization.

Digitaalinen televisio ja Suomi. (Digital television and Finland.) Helsinki, Liikenneministeriö, 1998, 96 p., ISBN 951-723-169-5, (Liikenneministeriön julkaisuja; 1998, 23), ISSN 0783-2680.

The report is published by the working group of Finnish Ministry of Transport and Communications. The purpose of the group was to further prepare the digitalization of broadcasting in Finland and to propose the schedule set for the Finnish television operators to transfer to digital transmissions.

Kantola, Anu (ed.); Mörä, Tuomo (ed.): *Journalismia! Journalismia?* (Journalism? Journalism!) Porvoo, WSOY, 1998, 316 p., ISBN 951-0-22922-9.

The work is an anthology of articles where journalists and other media professionals as well as researchers view different aspects of journalism and journalistic work.

Hintikka, Kari A.: *Puheenvuorojen kirjasto: keskustelua suomalaisesta tietoyhteiskunnasta.* (The discussion about Finnish information society.) Helsinki, Suomen itsenäisyyden juhlarahasto, 1998, 152 p. + 3 app., ISBN 951-563-324-9, (SITRA; 163), ISSN 0785-8388.

The work sums up the public discussion that has been taken place on different sectors and levels about information society and its development in Finland.

Hynninen, Asko: *Julkisen ja salaisen rajat maakuntien EU-tukihallinnossa: kartoitus journalismin ehdoista ja mahdollisuuksista uudessa julkisuuskulttuurissa.* (Journalists and regional supportive administration of the European Union in Finland: review of conditions and possibilities of journalism.) Jyväskylä, Jyväskylän yliopisto, 1997, Note: Licentiate thesis.

The study discusses interaction and its new forms between journalists and Finnish regional officials and administrators who have applied the publicity conventions of the European Union which are more restricted and secretive to those of Finnish ones. The writer analyse ways to improve the publicity between the two instances.

Hyvönen, Kaarina: *Sähköistyvä arki: kuluttajat ja sähköisten markkinoiden mahdollisuudet.* (Electricity in the everyday life: consumers and the possibilities of electric markets.) Helsinki, Sitra, 1998, 92 p. + 26 app., ISBN 951-563-335-4, (SITRA; 175), ISSN 0785-8388.

The work analyses electronic trade from citizens and consumers viewpoints and how its various aspects can be applied in everyday needs and functions of people using electronic channels.

Kytömäki, Juha; Ruohomaa, Erja: *How does Yle meet licence-payer expectations?: summary of 1997 audience research.* Helsinki, Finnish Broadcasting Company, 1998, 59 p., ISBN 951-43-0744-5, ISSN 1239-1409.

The report analyses the Finnish Broadcasting Company and its new view on customer service: there is a growing commitment wider to meet audience expectations in Yleisradio with the regard to the quality of programming. The report gives a general view of the company and its programming policies.

Kärki, Riitta: *Lääketiede julkisuudessa: Prometheus vai Frankenstein?* (Medicine in the publicity – Prometheus

or Frankenstein?) Tampere, Vastapaino, 1998, 208 p., ISBN 951-768-034-1.

The study deals with the representations of medicine and doctors in the public. The writer wants to find out how the medical professions are presented, are there diverse aspects and where they may originate from.

Mäkimattila, Pirkko (ed.): *Toimittaja ja Internet: opas tietokoneavusteiseen journalismiin.* (Journalist and Internet: guide to computer-aided journalism.) Tampere, Tampereen yliopisto, 1998, 128 p., ISBN 951-44-4339-X.

The study reviews the possibilities offered by the new digitalized technology to the journalistic processes.

Perko, Touko (ed.); Salokangas, Raimo (ed.): *Kymmenen kysymystä journalismista.* (Ten questions about journalism.) Jyväskylä, Atena, 1998, 250 p., ISBN 951-796-090-5.

The book and its articles review Finnish journalism and media, their trends, problems, myths and realities, deconstructs them and presents criticism and analytical views on the subject.

Turkki, Teppo: *Minuus mediassa: uusia identiteettejä metsästäessä.* (The self in media: searching for new identities.) Jyväskylä, Atena, 1998, 80 p., ISBN 951-796-134-0, (Sitra; 186), ISSN 0785-8388.

The author analyses the power of digital media on human inner world and the way it is constructed as a part of the self. On the other hand that construction opens immense possibilities for diverse formulations of identity and social networks according to the writer.

Uusmedia kuluttajan silmin: Kansallisen multimedia-ohjelman Kuluttajatutkimukset-hanke. (New media in the eyes of a consumer: Consumer research project of the National multimedia programme.) Helsinki, Tekes, 1998, 178 + 7 app., ISBN 951-53-1398-8, (Digitaalisen median raportti; 1998, 2), ISSN 1455-223X.

The work sums up consumer researches of National multimedia project, KAMU. The project aims to find out what meanings shall the multimedia applications bear by the consumers in the future. The analysis is based on interviews in which the attitudes of consumers to new technology and new media were surveyed.

Artiklar

Arolainen, Teuvo: Käräjät mediassa. (Trial by newspaper.) *Tiedotustutkimus* 22(1999)1, ISSN 0357-8070, pp.124-140.

The article deals with the concept trial by newspaper (trial by press). The concept describes the situation where the media takes court of justice's role, in other

words the media uses moral, nearly judicial power in the publicity. The author critically analyses the negative response given to the media about their practices and evaluates the grindings behind the criticism.

Hynninen, Asko: Julkisuuden kultamaassa. (In public affairs' Eldorado?) *Tiedotustutkimus*. 22(1999)1, ISSN 0357-8070, pp. 98-114.

The author analyzes the Finnish principles of free access by the public to public records and new legislation concerning it from the perspective of journalism and journalistic practices. As an concrete example he describes Ministry of Trade and Industry's publicity principles when it is question about the public records dealing with the European Union's subsidies.

Minkkinen, Merja: Sankaripianistin paluu: onko julma kriitikko aina taiteilijan pahin vihollinen? (Is a slasher always an artist's worst enemy?) *Tiedotustutkimus* 22(1999)1, ISSN 0357-8070, pp.115-122

The author looks at cultural criticism's and art critics' status on the media and theirs meaning to the artist's public image and career.

Niinimäki, Pirjo-Liisa: Arkkiveisut lehdistön edeltäjinä Suomessa 1600- ja 1700-luvuilla. (Broadside ballads as news in Finland in the 1600s and 1700s.) *Tiedotustutkimus* 21(1998)3, ISSN 0357-8070, pp. 36-53.

The article reviews the communicative importance of broadside ballads in Finland. In songs there were a diversity of topics and the writer argues that disseminating news was one of the purposes of ballads.

Pietilä, Kauko: Journalismi sosiologin kannalta. (Journalism from a sociologist's perspective.) *Tiedotustutkimus* 22(1999)1, ISSN 0357-8070, pp.142-157.

The author looks at journalism form a sociological perspective. He sees journalism as interaction of three actors: the journalistic medium, the actors (persons or groups covered in the news) and the audience. He aims to sketch different possibilities where the journalists could use their journalistic medium and act audience-like in the interaction and vice versa. The author is especially interested in the media-mediated interaction between the audience and the actors.

Räsänen, Pekka: Pornografian ja väkivallan arkipäiväistyminen: postmodernismin heijastumia populaariviihteessä. (Trivialization of pornography and violence: reflections of postmodernism in popular entertainment.) *Kulttuuritutkimus* 15(1998)2, ISSN 0781-5751, pp. 37-45, 68.

The article problematizes the use of post-modern concepts and their relevancy in film studies. The writer

discusses his views in reviewing pornographic and violent tendencies that are nowadays manifested in the film supply.

Valaskivi, Katja; Maasilta, Mari: Tappajanainen Thaimaasta: "Kuopion hiv-tapauksen" myyttinen dramaturgia. (A killer-woman from Thailand: the mythic dramaturgy of a AIDS case in Kuopio.) *Tiedotustutkimus* 22(1999)1, ISSN 0357-8070, pp. 84-97.

The authors analyze 'sensational' news items concerning a case in which a foreign female was accused of transmitting AIDS on purpose in a Finnish town. The research material consists of newspaper articles and Finnish Broadcasting Company's television news. The authors investigate in which ways the case was covered in the publicity.

Norge

Diesen, Jan Anders: *Film som statlig folkeopplyser: Statens filmsentral i 50 år*. Oslo, Norsk filminstitutt, 1998, 119 p., ISBN 82-90463-85-5, (Norsk filminstitutts skriftserie; 9).

Jubileumsberetning som skildrer begivenhetene som førte frem mot opprettelsen av Statens filmsentral i 1948, og institusjonens historie gjennom 50 år.

Ernst & Young Management Consulting: *Gjennomgang av støtteordningene til norsk spillefilm*. Oslo, Kulturdepartementet, 1999, 81 p.

Rapporten vurderer organiseringen av tilskuddsordningene for filmområdet i Norge. Forfatterne ser spesielt på incentivsystemet knyttet opp mot støtteordningene, og foreslår at det bør gjennomføres strukturelle forandringer for bedre å kunne oppfylle filmpolitiske målsettinger.

Gripsrud, Jostein (ed.): *Television and common knowledge*. London, Routledge, 1999, 209 p., ISBN 0-415-18928-4.

A collection of essays examining television as a vehicle for informed citizenship. Four out of twelve contributions are registered here: *Scholars, journalism, television: notes on some conditions for mediation and intervention* (Jostein Gripsrud), *Imaginary spaces: television, technology and everyday consciousness* (Peter Larsen), *Knowledge as received: a project on audience uses of television news in world cultures* (Klaus Bruhn Jensen), *Credibility and media development* (Anders Johansen).

Gripsrud, Jostein; Syvertsen, Trine; Kruse, Gro Shetelig; e.a.: *Allmennkringkastingsrådet: rapport 1997*. Fredrikstad, Statens medieforvaltning, 1998, 63 p.

Allmennkringkastingsrådets vurdering av de norske radio- og fjernsynskanalenes programvirksomhet i 1997.

Grønnestad, Dag: *Distribusjon og markedsføring av norske fonogrammer i de smale genrene*. Oslo, Norsk kulturråd, 1999, 86 p., ISBN 82-7081-067-3, (Arbeidsnotat; 29), ISSN 0806-9700.

Rapporten beskriver markeds situasjonen i Norge for fonogrammer innen såkalt smale genre: klassisk musikk, samtidsmusikk, jazz, folkemusikk og musikk for barn. Forfatteren drøfter kulturpolitiske og markedsføringsmessige tiltak for å bedre formidlingen av slike fonogrammer.

Helseth, Tore (ed.): *Mørkets musikk : musikk i norske kinofilmer*. (Oslo), Norsk filminstitutt, (1998), 141 p., ISBN 82-90463-81-2, (Norsk filminstitutts skriftserie; 6).

Samleverk med artikler om norsk filmmusikk: *Forspill* (Tore Helseth), *Markens grøde : Hamsun-film med Norges første originalskevne filmmusikk* (Ivar Roger Hansen), *Lyden av norsk film : musikk i norske kinofilmer* (Bjørn Sverre Kristensen), *Norsk filmkomponistforening 1939-1970* (Tore Helseth), *Gunnar Sønstevoid : en filmmusikalsk fornyer* (Edle Stray-Pedersen), *Musikken er ved Egil Monn-Iversen* (Mona Levin), *Orions belte : en filmmusikalsk nærstudie* (Arne Saunes). Samleverket inneholder også katalog over musikk i norske kinofilmer og en CD med utdrag av norsk filmmusikk.

Hetland, Per (ed.); Meier-Dallach, Hans-Peter (ed.): *Making the global village local?: domesticating the world wide webs of information and communication technology*. Luxembourg, Office for official publications of the European communities, 1998, 304 p., ISBN 92-828-3361-5, (COST A4; 7).

A collection of papers selected from the International workshops organised by the editors and directors of the COST A4 project "The social shaping of telematics and rural development". Out of twelve contributions, eight are registered here: *Making the global village local?: the agenda of national policy* (Per Hetland, Hans-Peter Meier-Dallach og Kresten Storgaard), *Videotex in the melting pot* (Birgit Jæger), *Constructing technology in a social experiment: following the actors and controversies* (Per Hetland), *Rural telematics: social networks, local rivalry and readiness* (Kresten, Storgaard), *The small community in the global village: identity or integration* (Arild Jansen), *Shaping interactive communication technologies: text and context* (Per Hetland), *Dialogue between research and development* (Kresten

Storgaard), *Shaping innovative users: information system development in small rural firms* (Arild Jansen).

Høst, Sigurd: *Avisåret 1997 : opplagsøkning, oppkjøp, fusjon*. Fredrikstad, Institutt for journalistikk, 1998, 27 p., (IJ-rapport; 1998, 2). Note: Revidert utgave.

En oversikt over avisåret 1997, med opplagstall og vurdering av utviklinga. Grunnlaget for rapporten er Avisregisteret ved Institutt for journalistikk.

Karlsen, Pål: *Læremiddelet som kom bort : en utredning om undervisningsfilmen i Norge og hvordan produksjonen kan styrkes*. Oslo, Norsk filminstitutt, Statens skolefilmutvalg, 1998, 45 p.

Forfatteren beskriver produksjonen av undervisningsfilm i Norge, samt i Sverige og Danmark. Han drøfter fordeler og ulemper ved bruk av undervisningsfilm som læremiddel, og legger frem forslag til hvordan produksjonen av skolefilm kan styrkes i Norge.

Kolbjørnsen, Tone Kristine: *Astaire og Rogers-filmene i genrehistorisk perspektiv*. Bergen, Universitetet i Bergen, 1998, 22 p., ISBN 82-578-0394-4, (Arbeidsnotater; 1998, 32). (Universitetet i Bergen; Institutt for medievitenskap).

Forfatteren diskuterer hva som er spesielt med filmene til danseparet Ginger Rogers og Fred Astaire i forhold til filmmusikal-genren. Hun drøfter videre begrepet genrehistorie, og argumenterer for at en genrehistorie må gi rom for det historisk og estetisk spesifikke ved filmene den er ment å si noe om.

Larsen, Leif Ove: *Fleksible konvensjoner : filmsjanger og historie*. Bergen, Universitetet i Bergen, 1998, 27 p., ISBN 82-578-0393-6, (Arbeidsnotater; 1998, 31). (Universitetet i Bergen; Institutt for medievitenskap).

Forfatteren ser nærmere på sjangerbegrepet og ulike forståelser av det i filmstudiene, fra auteurstudiene og strukturalismen til såkalt New film history. Han diskuterer deretter betydningen og verdien av et sosialhistorisk perspektiv i sjangerstudiene.

Larsen, Peter: *Tilbageskridtets umulighet*. Bergen, Universitetet i Bergen, 1998, 24 p., ISBN 82-578-0395-2, (Arbeidsnotater; 1998, 33). (Universitetet i Bergen; Institutt for medievitenskap).

Med utgangspunkt i en avisdebatt om festspillutstillingen i Bergen i 1998, drøfter forfatteren spørsmålet: Gjør kunsten fremskritt? Han oppsummerer ideen om fremskrittet gjennom flere hundre års kunstdebatt, og drøfter teorier om kunstens utvikling og historiske verdi.

Lomheim, Sylfest: *Skrifta på skjermen : korleis skjer teksting av fjernsynsfilm?* Kristiansand, Høgskolen i

Agder, 1998, 164 p., ISBN 82-7717-366-9, (Forskningsserien; 8), ISSN 0806-5934. (Høgskolen i Agder, Avdeling for humanistiske fag).

Forfatteren beskriver prosessen med å oversette og tekste fjernsynsfiksjon. Han drøfter hvordan fjernsynsoversettere skiller seg fra vanlige oversettere, blant annet ved sin kreative funksjon. Forfatteren viser hvordan reduksjon, utelatelse og nøytralisering av utsagn blir sentralt i oversettelsesprosessen. Han bruker blant annet fjernsynsseriene *Maigret*, *Gylne år* og *“Allo “allo!* som eksempler.

Lundby, Knut: *Longing and belonging : media and the identity of Anglicans in a Zimbabwean growth point*. Oslo, Universitetet i Oslo, 1998, 173 p., ISBN 82-570-6106-9, (Report; 34), ISSN 0802-1872. (Universitetet i Oslo, Institutt for medier og kommunikasjon).

The study explores the role of global media in the shaping of identity in the modern Zimbabwean growth point of Tsanzaguru. The author shows how Anglicanism is defined differently by two local groups, both applying material from the media in the shaping of their identities.

Morlandstø, Lisbeth: *Når estetikken former kritikken: en analyse av pressens dekning av HVPU-reformen*. Bodø, Høgskolen i Bodø, 1998, 136 p., ISBN 82-7314-248-5, (HBO-rapport; 1998, 5). (Høgskolen i Bodø, Seksjon for journalistikk og mediefag).

En undersøkelse av hvordan norsk presse dekket gjennomføringen av HVPU-reformen mellom 1990 og 1992. Forfatteren har analysert mer enn 500 presseoppslag, og diskuterer forholdet mellom dramaturgisk estetikk og grundig kildekritikk og analyse.

Mühleisen, Wencke (eds.): *Ungdom, kjønn og medier*. Oslo, Universitetet i Oslo, 1998, 136 p., ISBN 82-758-6063-6, (Arbeidsnotat; 1998, 4), ISSN 0803-0715. (Universitetet i Oslo, Senter for kvinneforskning.)

En samling papers fra et forskningsseminar 12.-14. mars 1998 ved Senter for kvinneforskning, Universitetet i Oslo. 7 av 8 bidrag er registrert her: *Invasion of the body stockings: forestillingen om TV som kvindeligt og det gamle public service-TV* (Vibeke Pedersen), *Baluba: et underholdningsprogram med en postfeministisk heltinne* (Wencke Mühleisen), *Er reklamen fjernsynets egentlige budskap til ungdommen?: TV2 Heartbreak High* (Kathrine Skretting), *Unge, medier, dannelse og smag* (Anne Scott Sørensen), *Den serie, vi elsker at hade: Beverly hills 90210 set igennem danske 16-18-åriges stile* (Karen Klitgaard Povlsen), *Medieminder: om mediernes betydning for unge kvinders kulturelle identitet*

(Kirsten Drotner), *Actionfilm og kjønn* (Margrét Helga-dóttir Næss).

Raaum, Odd: *Pressen er løs!: fronter i journalistenes faglige frigjøring*. Oslo, Pax, 1999, 202 p., ISBN 82-530-2044-9.

Om de ideologiske og praktiske framstøt som gjøres for å skaffe større spillerom for journalistikken som fag, samfunnsinstitusjon og næring. Forfatteren drøfter hvorvidt denne frigjøringsprosessen fører til at journalistikken underlegges andre bindinger.

Slaatta, Tore: *Europeanisation and the Norwegian news media: political discourse and news production in the transnational field*. Oslo, Universitetet i Oslo, 1999, 389 p., ISBN 82-570-6108-5, (Report; 36), ISSN 0802-1872. (Universitetet i Oslo, Institutt for medier og kommunikasjon). Note: Dissertation for the degree of Dr. polit.

The author discusses the role of media in nation-state democracies and the power of the media in directing and orchestrating political change in Europe. He relates his discussion to the Norwegian news media.

Tranvik, Tommy: *Hva skal staten gjøre i Cyberspace?* Bergen, LOS-senteret, 1998, 166 p., (Rapport; 9802), ISSN 0801-9045.

Forfatteren beskriver forskjellige motiver for å regulere Internett. Han drøfter slike reguleringer i forhold til grunnleggende demokratiske rettigheter, og i forhold til praktiske og tekniske muligheter for å kontrollere Internett på nasjonal basis.

Ullmann, Linn: *Yrke: regissør: om Arne Skouen og hans filmer*. Oslo, Norsk filminstitutt, 1998, 67 p., ISBN 82-90463-84-7, (Norsk filminstitutts skriftserie; 8).

Forfatteren beskriver temaer, tanker og linjer i Arne Skouens filmer.

Vaage, Odd Frank: *Norsk kulturbarometer 1997*. Oslo, Statistisk sentralbyrå, 1998, 97 p., ISBN 82-537-4538-9, (Statistiske analyser; 25), ISSN 0804-3221.

Beskriver nordmenns bruk av forskjellige kulturtilbud, tilgang til og interesse for slike tilbud og egenaktiviteten på dette feltet.

Vatne, Thomas: *Fra forvaltning til forretning: mot opprettelsen av Telenor AS 1968-1994*. Bergen, LOS-senteret, 1998, 138 p., (Rapport; 9805), ISSN 0801-9045.

Forfatteren beskriver utviklingen som førte til at den statlige forvaltningsbedriften på telekommunikasjonssområdet i Norge, Televerket, ble omdannet til statsaksjeselskap gjennom Stortingsvedtak i 1994. Han drøfter

generelle styringspolitiske problemer ved reformprosessen, og tar opp hvordan endrede rammebetingelser gradvis påvirket fristillingsmotstandere til å skifte standpunkt.

Waldahl, Ragnar (ed.): *Perspectives on media, culture and democracy in Zimbabwe*. Oslo, Universitetet i Oslo, 1998, 115 p., ISBN 82-570-6105-0, (Report; 33), ISSN 0802-1872. (Universitetet i Oslo, Institutt for medier og kommunikasjon).

Anthology of articles on the media and their cultural and political role in Zimbabwe. Contains the following articles: *Democratisation processes in southern Africa and the role of the media* (Helge Rønning), *Going to Tsanzaguru: communication and identity: a case study* (Knut Lundby), *Patterns of media consumption in Zimbabwe* (Ragnar Waldahl), *The Janus face of television in small countries: the case of Zimbabwe* (Michael Bruun Andersen), *The 1995 election campaign in Zimbabwe seen through the Herald* (Ragnar Waldahl), *"You've come a long way, baby?": some questions of gender representation in Zimbabwean women's magazines* (Hilde Arntsen).

Ytreberg, Espen: *Allmennkringkastingens autoritet: endringer i NRK fjernsynets tekstproduksjon 1987-1994*. Oslo, Universitetet i Oslo, 1999, 325 p., ISBN 82-570-6107-7, (Rapport; 35), ISSN 0802-1872. (Universitetet i Oslo, Institutt for medier og kommunikasjon). Note: Avhandling for Dr. art-graden.

Avhandlingen undersøker hvordan overgangen fra tilnærmet monopol til konkurranse bidro til å endre NRK fjernsynet i perioden 1987-1994. Forfatteren tar for seg institusjonens organisasjon og programpolitikk i perioden, men beskriver også tekstlige og produksjonsmessige utviklingstrekk innen forskjellige fjernsynsgenre.

Artiklar

Allern, Sigurd: Grådige, globale medier. *Skup, tidsskrift for undersøkende journalistikk* (1998)1, ISBN 82-7147-176-7, pp. 31-42.

Om verdien av å granske mediernes finansiering, eierskap, organisering og det virkelighetsbildet de fremmer.

Bech-Karlsen, Jo: Kampen om sannheten: om grunnlaget for et dokumentarisk sannhetsbegrep i journalistikken. *Skup, tidsskrift for undersøkende journalistikk* (1998)1, ISBN 82-7147-176-7, pp. 97-115.

Forfatteren beskriver hvordan sannhetsbegrepet har endret seg gjennom de siste 20 årene, og drøfter vilkårene for et sannhetsbegrep innen journalistikken.

Birkvad, Søren: A battle for public mythology: history and genre in the portrait documentary. *M, tidsskrift for kunst- og medieforskning* (1998)2/3, temanummer, ISSN 0807-1896, pp. 44-56.

The author discusses the film genre of portrait documentary with respect to its history, its genre traits and the concept of personal identity.

Brinch, Sara: Når man ser tilbake: fortiden illustrert. *M, tidsskrift for kunst- og medieforskning* (1998)2/3, temanummer, ISSN 0807-1896, pp. 11-18.

Forfatteren drøfter illustrasjonspraksis i dokumentarfilmer som skildrer fortiden. Hun ser særlig på bruken av rekonstruksjoner, og tar utgangspunkt i Karoline Frogners film *Mørketid*: kvinners møte med nazismen.

Brinch, Sara: Sider ved livet: 32 korte filmer om Glenn Gould som mangefasettert portrett og fragmentarisk biografi. *M, tidsskrift for kunst- og medieforskning* (1998)1, ISSN 0807-1896, pp. 40-45.

Med utgangspunkt i Francois Girards film 32 korte filmer om Glenn Gould, drøfter forfatteren filmen som biografisk medium.

Dahl, Hans Fredrik: Å dokumentere nazisme. *M, tidsskrift for kunst- og medieforskning* (1998)2/3, temanummer, ISSN 0807-1896, pp. 6-10.

Forfatteren diskuterer ordbruk ved dokumentering av politiske yttergrupper, i forhold til ordbruken i politisk polemikk.

Dahlbäck, Nina: Ändstation Bryssel: bildspråk i politisk debatt och rapportering. *Rhetorica scandinavica* (1998)8, ISSN 1397-0534, pp. 41-53.

Forfatteren drøfter bruken av metaforer i det politiske språket, og hvorvidt den har sammenheng med økende mediefokusering. Hun tar utgangspunkt i den finske EU-debatten.

Fremo, Skjalg: Personvern eller fri nyhetsformidling. *Skup, tidsskrift for undersøkende journalistikk* (1998)1, ISBN 82-7147-176-7, pp. 15-30.

Refererer en undersøkelse av avisenes praksis når det gjelder å navngi personer i kriminalreportasjer. Forfatteren drøfter forholdet mellom personvern og pressens informasjonsansvar i kriminalsaker.

Furseth, Frank: Spilleets regler: protagonisten i klassisk filmfortelling. *M, tidsskrift for kunst- og medieforskning* (1998)1, ISSN 0807-1896, pp. 46-51.

Forfatteren drøfter protagonistens rolle i den klassiske filmfortellingen.

Holm, Arne O.: Offerets etikk. *Skup, tidsskrift for undersøkende journalistikk* (1998)1, ISBN 82-7147-176-7, pp. 43-52.

Forfatteren drøfter i hvilken grad de norske presseetiske regler yter motstand for journalister som opererer på grensen til det etisk forsvarlige. Han tar utgangspunkt i opprullingen av en barneporno-sak.

Hovinbøle, Tom: Darkness visible: en studie av David Finchers *Seven*. *M, tidsskrift for kunst- og medieforskning* (1998)1, ISSN 0807-1896, pp. 10-19.

En analyse av David Finchers film *Seven*. Forfatteren undersøker hvordan filmen forholder seg til og bruker genrefilm-konvensjoner, samt litterære referanser.

Iversen, Gunnar: Sakløs og stemmeløs: om NRKs nye tabloid-dokumentar. *M, tidsskrift for kunst- og medieforskning* (1998)2/3, temanummer, ISSN 0807-1896, pp. 19-31.

Forfatteren analyserer noen dokumentarprogram produsert av kulturredaksjonen i NRK. Han drøfter i hvilken grad opplysning synes å være et mål for dokumentartilbudet eller om det i stigende grad styres av publikumshensyn.

Kvenild, Tone: Jakten på bekræftelse: konstruksjon av homofil identitet gjennom film. *M, tidsskrift for kunst- og medieforskning* (1998)1, ISSN 0807-1896, pp. 30-39.

Forfatteren refererer fra en empirisk undersøkelse om hvordan homofile menn og kvinner opplever film.

Margareth Sandvik: Nå gidder jeg ikke diskutere med deg mer!: om overgangen debatt-krangel. *Rhetorica Scandinavica* 5(1998), ISSN 1397-0534, pp. 39-50.

Forfatteren behandler begrepene diskusjon, debatt og krangel for å trekke opp skillelinjene, og særlig for å kunne peke på hva som skjer ved overgangen fra debatt til krangel.

Morlandstø, Lisbeth: Kritisk journalistikk eller dramaturgisk estetikk? *Skup, tidsskrift for undersøkende journalistikk* (1998)1, ISBN 82-7147-176-7, pp. 53-67.

Forfatteren drøfter hvorvidt en dramatisk fremstilling av nyhetsstoff kan true journalistikkens kritiske funksjon. Hun tar utgangspunkt i en undersøkelse av presseoppslag om HVPU-reformen mellom 1990 og 1992.

Svensson, Christian: Massmedieretorik och diskursanalys: måste de utesluta varandra? *Rhetorica Scandinavica* 5(1998), ISSN 1397-0534, pp. 59-66.

Forfatteren forsvaret diskursanalysen mot Kristina Lundgrens kritikk (se *Rhetorica Scandinavica* 2(1997)).

Søbstad, Frode: Barn og massemedier. In: Skaalvik, Einar M.; Kvello, Øyvind (eds.): *Barn og miljø: om barns oppvekstvilkår i det senmoderne samfunnet*, Oslo, Tano Aschehoug, 1998, 358 p., ISBN 82-518-3723-5, pp. 251-276.

Forfatteren beskriver mediebruken blant barn og unge. Han tar opp hvordan barn og unge bearbeider mediebudskap, hva slags funksjoner mediene har, og hva slags rolle mediene har i sosialiseringprosessen.

Sørenssen, Bjørn: A new audiovisual format emerges: See it now in Korea. *M, tidsskrift for kunst- og medieforskning* (1998)2/3, temanummer, ISSN 0807-1896, pp. 35-43.

The author presents two editions of the CBS "See it now" television series that premiered in 1951. He argues that the series set the standards for a new documentary format evolving from the television medium.

Vullum, Jan Are: Beavis and Butt-Head are dead! *M, tidsskrift for kunst- og medieforskning* (1998)1, ISSN 0807-1896, pp. 20-24.

Forfatteren analyserer fjernsyns-serien *Beavis and Butt-Head*.

Sverige

Bengtsson, Bengt: *Ungdom i fara: ungdomsproblem i svensk spelfilm 1942-62*. Stockholms universitet, Filmvetenskapliga institutionen, 1998, 369 p., ISBN 91-628-3007-4. Note: Dr. diss. English summary.

Avhandlar hur ungdomsbrottslighet beskrivs i svensk spelfilm mellan 1942 till 1962. Studien gör en historisk översikt över dessa filmer, hur de porträtterar samhället och det sociala livet och hur detta relateras till ungdomsproblem. Tjugo filmer analyseras.

Bengtsson, Charlotte; Hjorth, Malin; Sandberg, Helena; e.a.: *Möten på fältet: kvalitativ metod i teori och praktik*. Lunds universitet, Sociologiska institutionen, Medie- och kommunikationsvetenskap, 1998, 147 p. + app. 8 p., ISBN 91-89078-34-9, (Working Paper; 1998:1).

Rapporten är skriven inom ramen för en doktorandkurs i kvalitativ forskningsmetod. I en första del förs en mer generell diskussion kring kvalitativ forskning och kvalitativa datainsamlingsmetoder. I den andra delen redogörs för ett fältarbete som författarna genomförde i anknytning till kursen och vars övergripande tema var tevens roll i barnfamiljers vardagsliv.

Björkin, Mats: *Amerikanism, bolsjevism och korta klor: filmen och dess publik i Sverige under 1920-talet*. Stockholm, Aura förlag, 1998, 328 p., ISBN 91-628-3081-3. Note: Dr. diss. English summary.

Avhandlingen undersöker relationen mellan amerikaniseringen och tillkomstprocesserna för den svenska filmindustrin under 1920-talet, där amerikanismen, hotet från den ryska revolutionen såväl som könspolitiken är grundläggande för förståelsen av mellankrigsperioden. Filmer från mitten av tjugotalet analyseras.

Boman, Jörgen: *I allmänhetens tjänst: om svensk public-service medias avsikter och utsikter*. Umeå universitet, Institutionen för kultur och medier, 1998, 103 p. + 2 app. 11 p., (Rapportserien; 1998:3), ISSN 1400-6561.

Redovisar de lagtexter och de avtal som utgör grunden för publicservice-modellens utformning. De mest frekvent förekommande definitionerna och tolkningarna av begreppet redovisas, och i anslutning till detta en kort historik.

Dalquist, Ulf: *Större våld än nöden kräver?: medie-våldsdebatten i Sverige 1980-1995*. Umeå, Boréa Bokförlag, 1998, 258 p., ISBN 91-89140-01-X. Note: Dr. diss. English summary 4 p.

Genom en kvalitativ analys behandlas frågan hur medie-våldet konstruerats i svensk dagspress 1980-1995. 1029 artiklar från de sju största dagstidningarna i Sverige utgör det empiriska underlaget. Studiens tre delar omfattar: en kritisk översikt av medieeffektforskningen, en analys av konstruktionen av våldsfilmer i den generella debatten samt alternativa förklaringar till varför fiktivt våld uppfattas så skadligt.

Den framtida kommersiella lokalradion. Stockholm, Fakta Info Direkt, 1999, 325 p., ISBN 91-7610-918-6, (SOU; 1999:14). (Kulturdepartementet). Note: Betänkande av Utredningen om den framtida kommersiella lokalradion.

En översyn av och förslag till de framtida villkoren för den kommersiella lokalradion.

En guide till digital-TV. Haninge, Radio- och TV-verket, 1999, 79 p., ISBN 91-630-7841-4. (Radio- och TV-verket).

Behandlar digital tv-teknik baserad på uppgifter från aktörer och organisationer verksamma inom fältet. I bokens tre delar berörs 1) digital teknik – skillnader mellan digital och analog teknik, distributionsformer, samt begreppet konvergens, 2) marknätet – tillståndsgivning, aktörer, funktioner, och 3) de viktigaste myndigheterna och statligt tillsatta utredningar på medieområdet, samt lagar och förordningar som är tillämpliga på digital-tv.

Höglund, Arvid; Karlsson, K-G: *IT i skolan – vision och verklighet*. Stockholm, Teldok, 1998, 105 p., (TELDOK Rapport; 126), ISSN 0281-8574.

Redovisar en studie om politikernas och andra beslutsfattares visioner om IT som ett verktyg i den praktiska skolverksamheten. Genom fallstudier undersöks gymnasieskolorna i tre svenska kommuner (Sundsvall, Östersund och Järfälla), ett stort komvux (i Järfälla), samt ett par "further education colleges" i London.

Höjdestrand, Erik: *Det vedervärdiga videovåldet: att återupprätta moralisk ordning*. Uppsala universitet, Sociologiska institutionen; Uppsala University Library, 1997, 239 p., ISBN 91-554-4100-9, (Acta Universitatis Upsaliensis. Studie Sociologica Upsaliensia; 44), ISSN 0585-5551. Note: Dr. diss. English summary 5 p.

I december 1980 utbröt en upphetsad debatt om våldsfilmer på video, sedan ett TV-program avslöjat att censurerade filmer kunde hyras fritt av barn och ungdomar. Här analyseras debattens innehåll, förlopp och förutsättningar, samt det TV-program där saken först togs upp och den pressdebatt som följde, liksom hur videovåldet gjordes till föremål för politiska åtgärder och civilt engagemang.

Israel, Lena (ed.): *Vetenskapens populära gestaltningar: rapport från en konferens om Popularisering av vetenskap och forskningsinformation*. Högskolan i Halmstad, Centrum för Medieforskning, 1998, 120 p., (Rapport från Centrum för Medieforskning; 1998, 3).

Belyser populärvetenskapliga gestaltningar genom olika medier såsom film, tv, IT, bilder, muséer, vetenskapliga biografier och andra texter. Rapporten innehåller följande artiklar: *Farliga publikationer och skadliga populariseringar* (Jan Nolin), *Lay theories of mental illness* (Adrian Furnham), *Psykologiska teorier i filmisk gestaltning* (Lena Israel), *Scientific biography and the popularization of science* (Thomas Söderqvist), *Valsa relativt med publiken: om ikonerna Einstein, relativitetsteorin och populärvetenskapen* (Kjell Jonsson), *The relevance of presuppositions in science for its popularization* (Joachim Israel), *Vetenskapen som motbild* (Hertha Hanson), *När orden inte räcker – om bildbruk i gamla kunskapsböcker* (Per-Uno Ågren) och *"To connect or de-connect? That is the question": internetbrukaren: innskrevet, omskrevet og beskrevet* (Per Hetland).

Karlsson, Magnus: *The liberalisation of telecommunications in Sweden: technology and regime change from 1960s to 1993*. Linköpings universitet, Tema T, 1998, 391 p., ISBN 91-7219-162-7, (Linköping studies in arts and science; 172). Note: Dr. diss.

Describes the liberalisation of telecommunications in Sweden and analyses the role of technology in this process. A sociotechnical systems perspective, emphasising the interrelatedness of social and technical factors, is explored in order to supplement existing explanations of regime change. The concept of sociotechnical culture and inertia are applied in the analysis of the traditional telecommunications system in Sweden and the process of system reconfiguration.

Lusserapporten 1998. Stockholm, Sveriges Television, SVT Utveckling, 1998, 93 p.

Medarbetare på SVT Utveckling Teknik redogör för digital tv-teknik/digital tv, utvecklingen av olika standarder, uppstarten av nyheter 24 timmar om dygnet: SVT24, produktion, samt presenterar olika tilläggstjänster, som kommer att förändra och utveckla programverksamheten inom SVT.

Ny svensk filmpolitik. Stocholm, Fritzes, 1998, 162 p., ISBN 91-38-21061-4, (SOU), ISSN 0375-250X. (Kulturdepartementet). Note: Betänkande från filmutredningen.

Redovisar utredningens förslag till hur ett framtida stöd till svensk filmproduktion skall utformas. Vidare föreslås åtgärder för att främja en bred spridning och visning av film, ökning av antalet biobesökare samt utveckling av biografen som kulturell mötesplats i hela landet. Slutligen provas dels förutsättningarna för ett nytt filmavtal som finansieringsmodell, dels finansiering utan avtal.

Orvesto Konsument 1997: Helår: mätperiod: januari-december 1997. Sollentuna, Sifo Research & Consulting/IMU, 1998, 130 p.

Redovisar data över svenska tidningars räckvidd i uppräknade tal och i procent av olika målgrupper under mätperioden januari-december 1997. Här redovisas även data för radio och television, samt intresse för datorer och innehav i hushållet av mobiltelefon, parabol och internetabonnemang.

Orvesto Konsument Helår 1998: uppräknade tal och räckvidder i procent. Sollentuna, Sifo Research & Consulting/IMU, 1999, 156 p.

Redovisar data över svenska tidningars räckvidd i uppräknade tal och i procent av olika målgrupper under 1998. Här redovisas även data för radio och television, samt intresse för datorer och innehav i hushållet av mobiltelefon, parabol och internetabonnemang.

Trotzig, Elisabeth; Lund, Jan: *Svensk Reklammarknad: maj 1998.* Stockholm, irm, 1998, 132 p., (Institutet för reklam- och mediastatistik/irm).

Den 13:e kartläggningen av den svenska reklam- och mediemarknaden.

Österman, Torsten: *Opinionens mekanismer: om värderingar och verklighet.* Stockholms universitet, Sociologiska institutionen, 1998, 280 p., ISBN 91-7153-706-6. Note: Dr. diss. English summary 12 p.

Redovisar teoretiska och empiriska iakttagelser inom området opinionsbildning och politiska val.

Artiklar

Dahlgren, Peter: Meaning and/vs. information in media studies. *Loisir et société/Society and Leisure* 21(1998)1, pp. 43-62.

Discusses the information perspective in media research, and addresses meaning as a contrasting research perspective and contextualize it within the cultural turn in media studies, as manifested by Cultural Studies and qualitative methodologies. The author takes up two different topics for which meaning is central.

Dahlgren, Peter: Enhancing the civic ideal in television journalism. In: Brants, Kees; Hermes, Joke; Zoonen, Liesbet van (eds.): *The media in question. Popular cultures and public interests*, London, SAGE Publications, 1998, 184 p., ISBN 0-7619-5723-5, pp. 89-100.

Taking his point of departure in the term "the civic ideal", the author explore the possibility that we might be able to conceptually define – and normatively encourage – a shift in the societal role television journalism might play.

Dahlgren, Peter: Cultural studies as a researchperspective: themes and tensions. In: Corner, John; Schlesinger, Philip; Silverstone, Roger (eds.): *International media research: a critical survey*, London, Routledge, 1997, 236 p., ISBN 0-415-09035-0, pp. 48-64.

Begins with some reflections on the radical heterogeneity of media research. Then the author offers a snapshot account of the evolution of Cultural Studies, and a discussion of its core theoretical elements. These clusters around three themes: culture, meaning and power. That discussion is followed with some reflections on critical theory and postmodernism, and major dilemmas and tensions. The article concludes with some brief pointers about what Cultural Studies might offer media research in the future.

Dahlgren, Peter: Medierna och värdegemenskap: skiftande villkor. In: Bexell, Göran (eds.): *Värdegemenskap i ett mångkulturellt samhälle.* Rapport från ett inter-nordiskt symposium i Lund, Lund, Lund University

Press, 1998, 202 p., ISBN 91-7966-540-3, (Lund Studies in Ethics and Theology; 6), ISSN 1102-769X, pp. 157-174.

Författaren tar sin utgångspunkt i senare tids forskning om mediernas inverkan på identitetsprocesser, både individuella och kollektiva, och i uppfattningen att medier idag både främjar och motverkar värdegemenskap. Huvuddiskussionen rör medier som fenomen, med betoning på TV, och relationen mellan medierna och värdegemenskap utifrån två centrala områden: nationalstaten och det civila samhället.

Feilitzen, Cecilia von: Media violence: four research perspectives. In: Dickinson, Roger; Harindranath, Ramaswami; Linné, Olga (eds.): *Approaches to audiences. A reader*, London, Arnold, 1998, 318 p., ISBN 0-340-69225-1, (Foundations in media), pp. 88-103 p.

Discusses four research perspectives of importance to media violence: media violence itself, culture, the audience, or the power relations in society.

Findahl, Olle: Media som folkbildare: Malå och kärnavfallet. In: Lidskog, Rolf (eds.): *Kommunen och kärnavfallet. Svensk kärnavfallspolitik på 1990-talet*, Stockholm, Carlsson Bokförlag, 1998, 273 p., ISBN 91-7203-250-2, (fig., tab.), pp. 211-247.

Hösten 1997 skulle invånarna i Malå kommun säga ja eller nej till ett eventuellt lager för högaktivt kärnavfall.

Här diskuteras vad medierna erbjöd för information och kunskap till Malåborna, och i vilken utsträckning förutsättningarna fanns för en välinformerad allmänhet.

Findahl, Olle: News in our minds. *Communications. The European Journal of Communication Research* 23(1998)4, ISSN 0341-2059, pp. 409-425.

The basic idea presented here is that the human thought process must be studied in its everyday context and that understanding and making-meaning are situational and must be studied in the concrete situation where created. Results from a one-year panel study, in a combination with in-depth interviews with people in their homes, and focus group discussions based on the screenings of news programs, are presented in this article.

Sjölander, Annika: Opinionsbildning – en kärfråga: en analys av TV-nyheternas rapportering från förstudierna i Storuman och Malå. In: Lidskog, Rolf (eds.): *Kommunen och kärnavfallet. Svensk kärnavfallspolitik på 1990-talet*, Stockholm, Carlsson Bokförlag, 1998, 273 p., ISBN 91-7203-250-2, (fig., tab.), pp. 181-209.

Analyserar Rapports och Nordnyttss rapportering från Storuman respektive Malå kommun angående de förstudier som gjorts för eventuellt slutförvar av kärnavfall.

