

Förord

Den 15:e Nordiska Konferensen för Medie- och Kommunikationsforskning ägde rum i Reykjavik, Island, den 11-13 augusti 2001. Vård för konferensen var de isländska medie- och kommunikationsforskarna. Drygt 330 forskare från Danmark, Finland, Island, Norge och Sverige samlades på Islands universitet i Reykjavik för att diskutera pågående forskning och forskningsresultat. I konferensen deltog också ett tiotal forskare från Estland, Lettland, Litauen och Ryssland.

Konferensen innefattade möten i arbetsgrupper, plenarsessioner och en rad sociala och kulturella programpunkter. Övergripande tema för konferensen var *Nya medier, nya möjligheter, nya samhällen* och professor Kirsten Drotner, Syddansk universitet, inledningstalade över ämnet. Två särskilda plenarsessioner ägde rum, en om *nya generationer – nya medier* och en om *mediehistoria*.

De nordiska konferenserna är av mycket stort värde för utvecklingen av medie- och kommunikationsforskningen i de enskilda nordiska länderna. Konferensens *arbetsgrupper* är i detta avseende särskilt viktiga. 170 papers presenterades och diskuterades denna gång i 20 olika arbetsgrupper:

Medier och global kultur	Receptions- och publikforskning
Mediernas struktur och ekonomi	Barn, unga och medier
Internet og multimedier: nye kultur- og kommunikationsformer	Mediepedagogik
Lokala och regionala medier	Populärkultur
Mediehistoria	Film- och tv-fiktion
Television: institution, produktion och text	Visuell kultur
Radioforskning	Mediernas språk och retorik
Politisk kommunikation	Mediernas konstruktion av kön
Journalistikforskning	Planerad kommunikation
Nyhetsförmedlingens sociologi och estetik	Medierad risk- och kriskommunikation

Detta nummer av *Nordicom-Information* innehåller samtliga plenaranföranden samt redovisning av presenterade papers. På grundval av konferensen har ett antal papers omarbetats till artiklar för publicering på engelska i en särskild antologi, utgiven av Nordicom, i syfte att visa på den nordiska medieforskningens bredd och fördjupning.

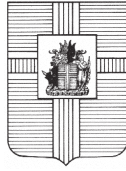
Ansvaret för genomförandet av de nordiska konferenserna är tvådelat. Övergripande frågor som konferenstema, talare i plenum, arbetsgrupper samt deltagaravgift behandlas av en nordisk planeringskommitté, som inför konferensen i Reykjavik bestod av Þorbjörn Broddason, Islands universitet (ordförande), Henrika Zilliacus-Tikkanen, Svenska Social- och Kommunalhögskolan, Helsingfors universitet, Tore Helseth, Høgskolen i Lillehammer, Bengt Johansson, Göteborgs universitet och Ulla Carlsson, Nordicom. Det är de nationella forskarföreningarna som utser representanterna i denna grupp.

För arrangemang och genomförande av konferensen svarade en lokal planeringskommitté bestående av Þorbjörn Broddason, Guðbjörg Hildur Kolbeins, Margrét Lilja Guðmundsdóttir och Hilmar Thor Bjarnason från Islands universitet samt Kjartan Ólafsson, Akureyri universitet och Ragnar Karlsson, Islands statistik.

Värd för nästa konferens, den sextonde i ordningen, är Norsk Medieforskerlag och konferensen äger rum i Kristiansand, Norge, den 15-18 augusti, 2003.

Göteborg i maj 2002

Ulla Carlsson
Nordicom



Öppningsanförande

Islands president Ólafur Ragnar Grímsson

Kjære konferansegjester,
forskere og mediafolk

Da islendingene begynte sin selvstendighetskamp for et hundre og femti år siden, fantes ingen aviser i landet, ingen regelmessige publikasjoner som brakte nyheter eller myndighetenes budskap til folket, kun en enkel fattigslig årbok fra de islandske studentene i København, som så den demokratiske utviklingen i Europa som en liten øynasjons mulighet for å oppnå sin rett til selvstyre.

Selvstendighetskampens styrke bygget hovedsakelig på sammenholdet i det islandske samfunnet, den historiske bevissthet om kulturarv og språk, forståelsen for nasjonens karakter, som hadde sine røtter i de gamle sagaene som ble nedskrevet på tolv hundre tallet, og vikingenes landnam, men de forlot Norge og søkte et bedre land med mulighet for selvstyre og uavhengighet uten innblanding fra kongen, som krevde lojalitet og underdanighet.

Det sies likevel ofte på spøk, at det var de mest selvstendige og progressive nordmennene, som bestemte seg for å forlate sin konge og dra til Island, og at de på sin reise over havet seilte innom Færøyene, hvor de sjøsyke ble satt i land og overlatt til seg selv. Våre færøyske venner sier derimot, at de som ble igjen i Færøyene, var fornuftige nok til ikke å seile videre.

It is our common heritage, our interlinked history embracing more than a thousand years, which has enabled the Nordic countries to establish in modern times wide-ranging cooperation that in many ways is unique when viewed from a global perspective.

Iceland shows us in this respect how a nation can at one and the same time be deeply conscious of ancient cultural traditions, profoundly affected by a strong sense of history and also one of the most connected hi-tech societies in the world with some of the highest levels of internet usage and personal computer and mobile phone ownership found anywhere on the globe.

The arrival of the new information technologies became so significant because they enhanced the opportunities already prevailing in a culture of communication which has its roots in the settlement and the creation of the Althingi, the Icelandic Parliament, more than a thousand years ago, in the literary excellence of the sagas

and the customs of storytelling, in the poems and verses which each generation gave to the next, and in the political traditions strengthened by the campaign for independence throughout the 19th century, and in modern times was given a broad presentation in the large number of newspapers, national, regional and local that have been published in Iceland for shorter or longer periods, and also in the numerous radio and television stations that dominate our society today.

It is indeed a challenging subject to study how a nation of 280,000 people, which until the year 1900 never exceeded 100,000, can find the resources, the manpower and the need to make such an extensive system of communications meaningful and relevant in both social and personal terms – especially when we bear in mind that over half of the 280,000 people we have here today are children and old-age pensioners, meaning that it is just over 100,000 people who are responsible for this extensive output of media material.

When we examine the nature and the effect of the new media, and study the new opportunities and analyse the creation of new communities, it is important not to forget that, despite the newness around us and the constant flow of innovations, we are still deeply moulded by history, by the cultural heritage, by the roots created by previous generations, by the identity which other eras, other ages made their legacy.

We can never escape the boundaries formed by our historical heritage nor can we avoid the philosophical and moral challenges involved in looking for the fundamental purpose of all this, of the media, new and old, of the available technologies, new and old, of the different communities, whether newly emerging or long established.

The evolution of our civilisation has been primarily judged by criteria inspired by democracy, human rights and the search for knowledge. We honour the philosophers and lawmakers of ancient Athens and Rome, and here in Iceland we still refer to the example provided by the establishment of the Althingi, the Icelandic Parliament at Thingvellir, more than a thousand years ago, which made the democratic rule of law the essence of the new community of settlers – and it is indeed striking that the populations of Athens, Rome and Iceland in these ancient times, when foundations were laid for our philosophical and democratic traditions, were similarly small. Perhaps that is a reminder for us today that unions of nations, creating a common market or common systems and measured in hundreds of millions of people, are not necessarily the best way to realise the lofty goals of human and social development.

Democracy, knowledge and human rights – these have been the cornerstones of the political system which the Nordic countries have proudly advanced and which in the 21st century seems to be the aspiration of nations all over the world.

These must also remain the criteria when we examine how the new media and new opportunities will affect our communities and how the new generations empowered with these new tools of communication will conduct their affairs.

How will democracy change? How will the political parties adapt? How will organisations dedicated to specific issues and pressure groups utilise the new opportunities to strengthen their influence? How will elections be affected? How will parliaments and the legislative process be transformed? How globalised will the impact be? How dominant will the market be in determining the relative influence of different forms of participation? How will the free or cheap forms of expression created by the new technologies affect the powers of the established and financially

strong media? How fragmented will society become? How will the individual be affected, the citizen, the voter, the activist – the thinking human being who in the tradition of western civilisation and democracy is supposed to be the cornerstone of our open society?

How will the youngest generation which now is using computer centres in its kindergartens become democratically active when, in twenty years time or so, it enters the political system with full force as the first generation in world history empowered to seek knowledge and establish allegiances entirely based on its own free will – unhindered by the boundaries of established associations or powerful institutions?

How can our scientific and scholarly endeavours help to predict the evolution of democracy in the 21st century or estimate how the transformation of the media and our social communications by these new technologies will affect the relationship between the individual and society and make the human rights we have inherited into a living experience of a more profoundly civilised world?

There will undoubtedly be great diversity in the answers given to these questions, and some participants will even claim that these issues are not even relevant at all. But Nordic scholars are above all fortunate in being at the same time citizens of the most open democratic societies in the world, the most highly interconnected communities in modern times, and also culturally empowered with a strong sense of history and tradition.

It is therefore highly appropriate that the 15:e nordiska konferensen för medie- och kommunikationsforskning should set itself the task to discuss some of these challenging issues and I hope that Iceland with its sense of ancient heritage and modern opportunities will serve as an inspiring location for your deliberations.

With these reflections it gives me great pleasure to declare the 15:e nordiska konferensen för medie- och kommunikationsforskning formally opened.

New Media, New Options, New Communities?

Towards A Convergent Media and ICT Research

KIRSTEN DROTNER

It is both pertinent and precise to have Iceland host a conference with the theme "new media, new options, new communities" which is also the daunting rubric under which I speak. For, as is well known Icelandic culture in many ways condenses processes of tradition and innovation. In terms of tradition, the sagas, of course, are the foundation of Norse mythology. And like Hollywood genre films and popular tv series, the sagas demonstrate a perfection of basic narrative conflicts and themes. So, the sagas also tackle essential aspects of the media, believe it or not. In saga times, runes, of course, were the primary media.

The god Odin, we are told, holds the power to chisel runes and control their uses. He acquires this power by sacrificing himself to himself, as it says: for nine days and nights he hangs, head down in a tree, without food or water, and thus he collects his strength inward and downward. Through this power he may decipher the runes so that he may quench fire, calm the sea and turn the wind as he pleases.

The myth addresses a fundamental aspect of media culture, namely the connection between print, knowledge and power, a connection that is still seminal to cultural discourses of contemporary societies. But, as we all know, the power of print has long been contested. And again, Iceland makes a good example in a Nordic context. For, in terms of innovation Iceland is one of the first of our Nordic countries to be heavily and continuously influenced by American popular music, television and film thanks to the military base at Keflavik. This complex constellation of old and new media, of transnational, or indeed global, and very local forms of mediated expression are the two main issues that I want to address in this opening lecture.

Big Brother: A Composite Format

As a preamble, allow me to take what some of you may deem an all too well-known example, namely *Big Brother*. The programme format was developed by the Dutch tv network Veronica in 1999 and soon overtaken by the network Endemol (four million out

of 15 million Dutch people saw final episode on 30th December 1999). The format has since been sold to most European countries and also to Argentina, Australia, South Africa and the USA. In all countries, it has been adapted to local cultural norms and production codes – with varying degrees of success.

In all these countries, *Big Brother* is developed as a composite media text that is constituted through an application of the entire range of media and ICTs: tv, the internet (official and unofficial love and hate sites), comments, interviews and rumours circulating in print media, on radio programmes and in other tv shows. Much of its content is used on several platforms – particular scenes, often the most juicy ones, are shown on tv (and with multiple repeats) and put on the internet. Moreover, producers seek to nurture audience loyalty and engagement through simple forms of interactivity via the phone-in popularity polls, just as they promote a transformation of at least some of the audience into a physical public in and outside the *Big-Brother* house/the studio location.

In many ways, *Big Brother* is an example of seminal trends in the emerging media culture. Few will dispute that media culture has become increasingly complex over the last two decades with the advent of a plethora of new media technologies and a concomitant reshuffling of media institutions, forms of expression and range of uses.

In such a complex field, it is by nature a hazardous experiment to attempt singling out empirical trends and theoretical issues of particular relevance. Yet, this is what I will attempt to do – and, as I hope to demonstrate, this endeavour to find what may be termed "unity in diversity" is one of the basic challenges facing media and ICT studies today and, by implication, tomorrow. Hence, my lecture is in itself a demonstration of the possibilities and pitfalls bestowed upon academics.

What are the Seminal Trends that Big Brother Illustrates?

First, we are witnessing a growing convergence of media technology and services, a gradual merging of our television and radio, our print media, computers and the internet. This is a process that serves to blur existing boundaries between what is often named new and old media. In tandem with convergence, we are witnessing a globalization of media distribution, formats and applications. This is a process that serves to question received notions of what we consider to be national media and local identities. Taken together, these processes enhance and enforce an intensified professional and practical preoccupation with media contents and with media uses. Based on these observations, I have two main contentions to make that are substantiated in the following:

- In empirical terms, media contents and uses offer dimensions of innovation that are as seminal to convergence and globalization as they are underresearched
- In theoretical and organisational terms, convergence and globalization are decisive catalysts in creating a media culture whose complexity is inversely proportional to our academic acumen: the more complex our media culture becomes, the less are we, as academics, currently prepared to meet the challenge of complexity.

Convergence: Hits and Misses

In recent years, most Nordic countries have published white papers on the prospects offered by convergence between media, telecommunication and ICTs (e.g. NOU 1999, SOU 1999, Nielsen & Weiss 2001). In these reports, convergence is defined in four ways:

- *A convergence of services*: the same content is formed to suit several platforms – e.g. news may be distributed both via "ordinary" newspapers or radio slots and streamed via the internet
- *A convergence of networks*: the same platform may contain several types of content – e.g. telephone cables are used both for internet and telecommunication
- *A convergence of terminals*: terminals (e.g. computer, tv) are all multifunctional, although some are more feasible for certain types of services than others – e.g. we prefer to send mail or sms via our mobile phone rather than via our tv, while films are watched on the big tv or cinema screen rather than via the small display on the mobile phone
- *A convergence of markets*: we see transborder mergers and acquisitions between the media, telecommunications and ICT industries – e.g. the large-scale merger in 2000 between Time Warner and the internet provider AOL (America Online).

It is an issue of debate whether convergence is driven by technological innovation or by commercial market mergers (overview in Rolland 2001). But irrespective of the driving forces, the current debate and professional interest share a common top-down perspective focusing on technology and economy (Baldwin et al. 1996). At the same time there is a widely shared consensus that in the longer perspective, convergence will bring about developments that reach beyond such a perspective. These long-term developments include:

- A move towards content as providing perhaps the most important competitive element ("content is king"). Endemol's copyright to *Big Brother* is a moneymaker far beyond the actual broadcasting of it in the Netherlands. Other examples are back lists of film archives and copyright on particular characters, all of which are primarily in the hands of "old" media producers in print media, film and tv.
- A move towards increasing differentiation, even divergence, of media uses, a differentiation that is routinely, but wrongly (Livingstone & Bovill 2001), conflated with increased individualisation as we get tv on demand, electronic programme guides to help scan, select and store our individual media menus
- A blurring of boundaries between processes of production and processes reception, as virtually all types of media will facilitate varying degrees and forms of interactivity. If it was always a contentious division to make a clear distinction between passive reception of mass media and active interaction with computer media, then the development towards convergence will make such dichotomies untenable.

A simple comparison between immediate and long-term priorities in convergence discourses easily illustrate that in both a political, an industrial and a scientific sense, the black boxes of convergence are what may be termed a bottom-up perspective focusing upon the media content and form (what is to be carried on these many platforms and how?) and media uses (who will use what services? What competences are developed? And how will convergent mediation impact on the experience of communication?).

Globalization: Hits and Misses

Studies of mediated globalization share a similar top-down perspective as we seen in studies of convergence, and, I would contend, harbour a similar need to intensify their interest in bottom-up perspectives on content and form and particularly on diversity of uses.

It is commonly agreed that today media are constitutive to cultural globalization: the accelerated global flows of signs and cultural commodities by communication technologies serve to increase what John Tomlinson calls "complex connectivity" (Tomlinson 1999: 2) – that is global, or transnational, media accentuate the interconnectedness of distinct cultures and modes of existence. Even so, within media studies a top-down perspective on globalization prevails, a perspective that focuses upon the economic, technological, political and legal aspects of this complex connectivity. This focus is both aided and abetted by Giddens' much-touted, and very generalised, definition of globalization as implying "time-space distancing" and "time-space compression" (Giddens 1990, see also Williams 1975/1990: 14-21, Harvey 1989).

In theoretical terms, a bottom-up perspective on processes of globalization, focusing on contents and uses, may serve to substantiate and nuance the often very generalised top-down theories about cultural globalization, theories that also tend to be formulated as dichotomies (either more homogenisation, or more heterogenization), overstating or underrating the breadth and depth of globalization.

In empirical terms, we need comparative studies on media globalization that go beyond comparisons of single genres (especially news) or of particular media (especially tv) (e.g. Jensen 1998, Buonanno 1998, 1999, Agger 2001). Moreover, because globalization is so intimately bound up with processes of convergence where specific applications, formats and figures may traverse several media and forms of expression we need to make comparative studies that traverse geographical and temporal boundaries as well as encompassing a range of genres and media.

Pitfalls and Possibilities of Comparative Research

In order to illustrate both the possibilities and possible pitfalls of such a bottom-up perspective informed by the combined developments of convergence and globalization, let me briefly highlight some main results from a major study along these lines (*European Journal of Communication* 1998, *Reseaux* 1999, Livingstone & Bovill, 2001, Drotner 2001a). It is the first theory-driven empirical study of the emerging media landscape in Europe as seen from a bottom-up perspective (children aged 6-16). 12 countries were involved, the interactions between uses of new and old media were studied, and both domestic and public domains were included (fig. 1).

Throughout, our analytical focus has been to chart similarities and commonalities across national and regional boundaries as well as across the entire media landscape. Based on data from the survey database of the study, one may draw a map of "media Europe" as it emerges when including all major media (fig. 2).

Issues of Convergence and Globalization

Seen from a media perspective, the focus in the study on all major media and their inter-relations allow us to address issues of convergence – when media and genres interact. What we find is that access does not equal use. The closest fit between the two are seen with tv and music while the greatest gap between access and use is seen with the

Figure 1. Children and Their Changing Media Environment: A European Comparative Project

Countries involved

Belgium (Flanders), Denmark, Finland, France, Germany, Israel (Jewish population only), Italy, Netherlands, Switzerland, Spain, Sweden, United Kingdom

Research design

- Encompasses all major media
- Qualitative methodologies (interviews, observation, diaries) and quantitative methodologies (N = c. 11.000)
- Four age bands: 6-7, 9-10, 12-13, 15-16 years of age
- Data collection 1997-98 and formation of joint database (survey data)
- Traverses different locations (home, school)
- User-centred and media-centred perspectives
- Thematic comparisons across countries
- Analytical focus on similarities and commonalities

Figure 2. A Typology of "Media Europe"

ICT countries: Denmark, Finland, Netherlands, Sweden

- Wide access to and use of new, transnational media technologies (cable and satellite tv, pc, internet)
- Relative wide access to and use of multi-channel tv
- Relative wide access to and use of print media

Tv countries: France, Italy and Spain

- Wide access to and use of national tv channels
- Relative low access to and use of new, transnational media technologies (cable and satellite tv, pc, internet)

Multimedia countries: Belgium (Flanders only), Israel, Switzerland, Germany

- Wide access to and use of multi-channel tv
- Moderate access to and use of new, transnational media technologies (cable and satellite tv, pc, internet)
- Diverging use of print media

Screen country: Great Britain

- Wide access to and use of tv, particularly national tv
- Moderate access to and use of new, transnational media technologies (cable and satellite tv, pc, internet)
- Moderate use of print media

Adapted from S. Livingstone et al. (2001) *Childhood in Europe: Contexts for Comparison*, pp. 20-27 in S. Livingstone & M. Bovill (Eds.) *Children and their Changing Media Environment: A European Comparative Study*.

internet and the computer. For example, in Denmark of the 6-16-year-olds with internet access at home only 44% make use of this option (Drotner 2001a).

Seen from a user perspective, what stands out is that most European children apply a variety of media, they are not a computer generation or a net generation – in the words of American Don Tapscott an "n-gen" (Tapscott 1998: 3). In terms of time use, tv is still the primary medium, it has a close fit between access and use, as noted, and as such tv may be termed the most democratic medium. New media are integrated into an already pretty

full media menu. Young users already tackle the beginnings of convergence through their mundane day-to-day combinations of and interactions with a multimedia environment of new and old media, an environment in which choices and combinations are made on the basis of social and textual relevance, not the media applied.

Turning from issues of convergence to issues of globalization, the study demonstrates that through the juxtaposition of cultural difference, global media constantly evoke for users what Giddens describes as "absent others" (Giddens 1990: 18-21). At a very basic level, media globalization both enforces and facilitates our encounters with symbolic expressions of otherness. In so doing, media globalization serves to accentuate users' recognition of and reflection on local differences precisely because it is identified in relation to an understanding of the world as a "single place" (cp. Robertson 1992: 6). Through these encounters, media globalization is a catalyst for highlighting a central aspect of all sensemaking processes, namely our intuitive and continuous comparisons between what we know and what we learn, our mundane negotiations between the familiar and the foreign (e.g. Lakoff & Johnson 1980, Johnson 1987).

Informants in our study, generally recognise and remark on visual signs of difference (e.g. different street signs, decor and dress, labels on food cans). But one thing is that children recognise traits of difference, another matter is what they make of these traits. Our results demonstrate that European children do not necessarily consider that domestic media products belong to the domain of the known while foreign media products belong to domains of the unknown.

For many youngsters, hugely popular tv series such as *Ally McBeal* or *Friends*, may be readily incorporated into a known everyday world: their genre concepts are so conventional as to be perceived as generic. And their conflicts are immediately recognisable. What Ien Ang has termed the emotional realism of soaps (Ang 1985) makes the seemingly exotic world of Australian beaches and American suburbs into a domestic norm. Conversely, domestically produced narratives demonstrating unusual formal traits or focusing upon characters and narrative modes not normally depicted in the media may seem more outlandish and strange to young audiences than a soap opera produced abroad.

Results such as these should caution against making simple analogies between domestic culture as a homogeneous and known domain of experience that may be neatly contrasted to foreign culture as an equally homogeneous unknown whose exoticism is defined and delimited through its complete difference from the domestic. The comparative, European study shows that mediated globalization may be as much about exotising the seemingly well-known as about acculturation to the seemingly foreign.

So far, theories of otherness in media and cultural studies have focused primarily upon what is termed diaspora cultures, that is distinct, immigrant cultures and their symbolic and material collisions and collusions of the cultures they encounter. In the words of British media ethnographer Marie Gillespie these encounters of subaltern cultures nurture "the strategy of familiarising one's 'otherness' in terms of other 'others'" (Gillespie 1995: 5). The results of the European comparative study endorses such strategies. But it equally highlights the necessity to complement the notion of diaspora with conceptualisations of what, for want of a better term, I will call *mundane othernesses*, that is the often imperceptible processes of negotiating signs of otherness within seemingly homogeneous cultures.

In general, children, like many adults, favour fiction over fact. This has implications for users' associations of media globalization. Remembering that tv is the dominant

medium in terms of time use, let us take a closer look on the origins of informants' favourite tv programs (fig. 3):

Figure 3. Origin of 6-16-Year-Old Europeans' Favourite Tv Programmes (per cent)

		CH	DE	DK	ES	FI	GB	IL	SE
6-7 years	National	43	54	46	29	46	14	*	52
	International	NA	58	54	46	71	54	86	48
9-10 years	National	10	55	42	66	29	57	59	63
	International	90	45	58	35	72	43	41	37
12-13 years	National	7	66	27	72	25	61	30	52
	International	94	34	73	28	75	39	70	48
15-16 years	National	7	69	30	75	22	59	19	46
	International	93	31	70	25	78	41	81	54
Av.	National	8	60	36	68	26	57	29	53
	International	92	40	64	32	74	43	71	47

Source: K. Drotner (2001b) *Global Media Through Youthful Eyes*, p. 290 in S. Livingstone & M. Bovill. (Eds.) *Children and their Changing Media Environment: A European Comparative Study*.

In Denmark, Finland, Israel and Switzerland a solid majority of informants prefer tv programmes of foreign origin. These are all small countries and two of them – Israel and Switzerland – comprise quite separate language communities. And in small countries it is difficult to allow for, or prioritize, a varied domestic output of programs that appeal to the young of various ages and both genders. Unlike popular discourses of users' "dumbing down" (to Hollywood), the European study demonstrates that young informants prefer foreign fiction, not because it is foreign, but because it appeals in style and content.

Foreign fiction is also commercial fiction. Conversely, factual genres such as news and documentaries are still a mainstay of national, public-service media. Thus, young European media users tend to develop a chain of associations in which the concept of media globalization is linked to fiction, which is fun, entertainment, while the concept of public-service media is linked to the nation – boring, but necessary facts. Naturally, such trains of association have wide-ranging policy implications that I will merely point to on this occasion (see e.g. Drotner 2001b).

While popular globalization discourses on old media such as tv often focus upon fears of Americanization, similar discourses on new media routinely focus on fears of identity fragmentation, of losing touch with real life in a maze of virtual realities (e.g. Turkle 1995). In theoretical terms, such distinction between offline and online existences are often based on an untenable distinction between direct, unmediated experience of situated experience vs symbolically mediated experience. We may heed Manuel Castells remark here that "all realities are communicated through symbols (...) In a sense, all reality is virtually perceived" (Castells 1996: 373). In empirical terms, the European study documents that identity play is mainly a question of netiquette, of not giving away one's real name, age (and telephone number); it is a conventional part of flirting on URLs where it is applied as a strategy to control intimacy; and it is integral to role playing. But

when it comes to contents, what children chat about, what they relate to and engage in, virtual and real identities are one and the same.

The ubiquitous presence of global and increasingly convergent media in everyday life does not imply a dissolution or radical upheaval of social relations. Rather, two other interesting trends stand out: one is that media are catalysts in the formation of social networks and interaction. In Denmark, for example, media account for 40% of youngsters' (9-16 years old) interaction with friends: videos top the list closely followed by computer games (Drotner 2001a: 164). The other trend is that, in the Nordic countries, the contexts of media use tend to bifurcate: they become at once more individualised and more ritualised. During weekdays, media use is often an individual pastime (this is particularly true for children who have a tv set in their room). And during weekends, media are pivots of social encounters and engagements.

The Future of Media Studies

Media research, by being defined through its object of study, has always found itself at the crossroads of several disciplines and traditions of research. At times and depending on local traditions, only few streets have seemed safe, while at other times and in different locales, byroads and sidetracks have seemed plentiful. As the international academic communities face the joint challenges of media convergence and globalization, few doubt that we need theories, concept-building and empirical studies geared towards analysing and seeking to understand developments of increasing complexity. To meet these needs, we do not merely have to form interdisciplinary research, since this was always an option. But, as I will argue, we face a challenge of practicing interdisciplinary research in qualitatively different ways.

From Interdisciplinary to Integrative Research

In the international scientific community of the 1980s and 1990s, there was much debate on the possible fusion of social-science and arts perspectives, on the relative benefits of quantitative and qualitative methodologies, and on top-down and bottom-up epistemologies. I would wish on this occasion to remember the late Kjell Nowak, professor of communication and media studies at Stockholm University. At an intervention at Nordicom's anniversary conference in Trondheim in 1993 Nowak stressed the need for an intensified interaction between the arts and social-science traditions in media studies; and in his own research and professional work, not least with students and young scholars, he, himself, epitomised that endeavour. But in Trondheim Nowak also had foresight enough to project that in times "when crowding magnify around the fleshpots" as he said (Nowak 1994: 41), that dialogue would remain superficial and short-lived. Others, including myself, have argued for a kaleidoscopic or dialogic research perspective in media studies – open to different views – as a way to retain and develop scientific diversity and nurture scientific milieus that are enabling for young scholars (e.g. Ganetz 1994, Drotner 2000).

These are laudable aims, and some interdisciplinary research centres over the years have succeeded in turning aims into exciting, scientific practices. But the lofty aims are rarely attained under the day-to-day pressures and nitty-gritty work conditions most of us live with and help shape. Under these conditions, scientific interaction between traditions and paradigms all too easily materialises as what may be termed additive science: I do my thing, you do yours, and scientific consensus is maintained through processes

of non-interference, willed neglect or simple oblivion. The easy answer in the face of increasing theoretical and empirical complexity is relativism and retrenchment.

Today the debates on a scientific fusion between different disciplines within media studies are overshadowed by a more radical challenge. This challenge is often conceived as the challenge posed by the ICTs – the information and communications technologies (see e.g. Rogers 1986). As I see it, the fundamental challenge that we face today are not the ICTs as such. Rather it is the convergence between traditional mass media and more or less interactive ICT's, between new and old media. The empirical moves towards convergence (and the concomitant developments of divergences, as witnessed by the examples from the European study) calls not only for a quantitative extension of the issues to be considered (media *and* ICTs), nor for a mere extension of interdisciplinary research as it is. What we need is a shift in the order of magnitude: increasing empirical complexity should be matched by increasing acumen in the academic community to tackle this complexity.

More specifically, we need to develop what I will call *a convergent media research*. Let me list what could be some of its important ramifications: it is certainly more than mere additive research (I do my thing, you do yours, and at best we meet in neutral talks over coffee). It is also more than interdisciplinary dialogue at intermittent research seminars whose discussions have no repercussions on members' continuous concept-building or day-to-day research activities. Conversely, it is less than attempts at forming a master discourse, or a single canon, where only one truth holds sway. That strategy, as most of us know, is as excellent for power-building as it is poor for innovative science.

Between the extremes of relativism and essentialism, a more promising route may be opened by considering Wittgenstein's notion that coherence in conceptual use need not be due to a unitary essence, but can come about through semantic overlap between one usage and the next. Wittgenstein called a semantic structure of this type 'family resemblance' (see Welsch 1997), and, perhaps somewhat dauntingly, one may speak of conceptual convergence. What I suggest, then, is that complex concepts are developed and defined through a continuous process of defining overlapping uses – it is crucial to clarify when overlaps are found and applied.

In reference to Wittgenstein's notion of family resemblance, or conceptual convergence, one may define the challenges facing current and, indeed, future media science, as the challenges to enhance our efforts at defining and developing such joint sets of discursive convergencies.

Ramifications of a Convergent Media Studies

What, then, does convergent media studies imply? First and foremost, it implies a fusion of "old" and "new" media research, or media and ICT studies. ICT-studies have traditionally focused upon the computer as a specific medium (or, a meta-medium, cp. Kay 1999) and studied screen-based human-computer interaction within often rather specific contexts of use. This approach is clearly challenged by ubiquitous and mobile media and ICTs. Similarly, media studies have traditionally focused upon investigating single mass media or single genres and have done so by applying either a material or symbolic perspective (Williams 1975/1990, Carey 1989/1992). Such approaches are clearly challenged by intermedia crossovers, by media that focus upon point-to-point communication and by media that allow various degrees of interactivity turning receivers into (potential) producers.

For both ICT studies and media studies, the move towards convergence, the immediacy of media globalization and the mobility of communication together demand new ways of approaching the temporal and spatial dimensions of communication.

Methodological Challenges: Processual Approaches

Centrally, a convergent media and ICT research implies an integration of deductive approaches and methodologies, traditionally nurtured by the natural and parts of the social sciences, and inductive approaches and methodologies, traditionally favoured by the humanities and (other) parts of the social sciences. Concepts may be developed inductively from case studies, but cases are also part of larger patterns that it needs deduction to perceive and explain. An integration of deductive and inductive approaches is more than a methodological integration, it also and just as importantly, involves healing very basic theoretical and, indeed, epistemological divergences between ideographic and nomothetical perspectives that it would be unwise to overlook.

More specifically, the increase in online and mobile forms of communication necessitates an intensified focus upon the development of what may be termed more "processual methodologies". These methodologies allow us to study often ephemeral forms of communication as they evolve – e.g. the intricate interplay between different discourse levels or "universes" in chat communication, or the exchanges made between physical and virtual interlocutors in mobile phone communication. It is evident that, in a methodological sense, ICT and media scholars may draw on the long tradition established within ethnography in studying processes rather than structures (Hine 2000, Mann & Stewart 2000).

Organizational Challenges: Beyond Professional Boundaries

Last but by no means least, the Challenges brought about by the complexities of convergence, make it important that we reach beyond professional boundaries both within the academe and between academic and more applied forms of research. Drawing on an analogy from biology where one speaks about biological diversity as a resource for survival, one may speak of the necessity of *professional diversity* as a resource, if not for survival, then at least for our continued ability to make proactive research by which we may not only sustain the development of a convergent media culture but through which we may also retain impartial study and critique as a necessary base to make political, educational and aesthetic distinctions and informed choices.

More specifically, professional diversity involves intensified cooperation between scholars from the arts (including history, design, linguistics, literary studies), the social sciences (including anthropology and economy) and the natural sciences (including soft engineering and interaction design). All of these hold decisive stakes in the development of media convergence but none of them hold the key to a full understanding of its implications. In order for such a cooperation to succeed, a lot of bridge-building is needed. Drawing on my own recent experiences at the University of Southern Denmark of creating a new centre of convergent media studies, I can testify that it takes time, interest and energy from all parties involved – from the technical and administrative staff to teachers, students and university directors – to move beyond established administrative, intellectual and practical cultures.

Based partly on these experiences, let me just list a few of the organizational "pillars" that we need to establish and strengthen. In immediate terms, there are already good

examples of successful cooperation between academics and media and ICT partners, but so far, with a bias towards either a technical, a social or, less often, a cultural/symbolic perspective and with rather few examples of an integration of the ICT and media perspectives in continuous forms of theoretical and empirical cooperation. Here, we need more longterm projects and partnerships that integrate the ICT and media perspectives and do so by involving researchers and developers from a diversity of professional backgrounds. Allow me to stress that successful cooperation need not be a question of size. Also very small groups, even individual scholars with a solid research network, may develop convergent research. It is the nature of the scientific object at hand that should guide our organizational frameworks, not the other way round.

In the longer term, new forms of training are needed in universities, colleges and high-schools in which the technical, symbolic and social dimensions of communication and ICT are integrated, and such a development involves new forms of cooperation between faculties that today often stand divided within the academic community in an attempt to gain critical advantages in an increasingly competitive academic culture. In my own experience and counter-intuitively, convergent curriculum development is a more profound challenge to the scholars involved than is convergent research, because it involves questioning the very basis of established paradigms and discipline traditions: which professional skills and competencies do we really think students need to navigate successfully in tomorrow's media culture? To answer questions such as these strike at the core of every discipline and hence demands more openness and reflexive dialogue in the formation of new platforms.

Beyond Big Brother in the Academe

By way of conclusion, I would like to make the conjection that, given our objects of research, media and ICT scholars will never want new challenges and new chances. I would also like to express the wish that we may be able to meet these challenges and chances so as to facilitate the formation of new options and communities such as the title of this conference suggests.

As we all know, the programme *Big Brother* has its name from George Orwell's novel *1984* in which all inhabitants are surveyed electronically by "big brother". Luckily, such a panoptic perspective is neither feasible nor possible as a research perspective on our complex media culture in the years to come. A modest step towards forming professional options and communities, I would suggest, is for us to generate theoretical and methodological tools so that we may teach our students why it is possible today to form a global concept such as *Big Brother* without holding the stakes to fulfill the original implications of the title.

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New Generations – New Media

ELLEN WARTELLA

Why another study? Indeed, why a study about studies? Any why now?

Because of questions like these, the Markle Foundation set out to discover how much we grown-ups really know about growing-up digital. And the startling answer from experts in the field is: very little. In fact, there are far more questions than there are answers about what computer and video games and Internet use mean to the social, intellectual and physical development of children today. As a result, we risk losing an extraordinary opportunity to help shape a robust environment that rewards editorial quality and educational value – an environment in which new media producers can thrive by understanding children as more than just a commercial market.

We all share a powerful interest in finding out more: Children's content developers who could learn more about how to create engaging, educational interactive experiences; parents who could learn more about what media products might be helpful or even harmful to their children; policymakers and advocates who could build future policies on a firm foundation of empirical knowledge; and finally, researchers themselves, who might learn a great deal more by bringing together across academic disciplines work that often goes forward on autonomous tracks.

In a 200 page review, my colleagues and I examine the extant literature in a discussion of existing research on children and interactive media.

The report focuses on how children use emerging communications media – video games, CD-ROMs, the Internet and other computer software – outside the classroom, in their homes. It is organized into four sections: (1) interactive media use and access; and its impact on children's (2) cognitive development, (3) social development, and (4) health and safety. Finally, we have a series of questions and proposals rooted in the understanding that the medium alone is not the message; that creative ideas and human values will ultimately determine whether communications technologies fulfill their enormous potential to educate, inform and inspire.

I want to recognize my colleague for their contribution to this review. Barbara O'Keefe from Northwestern University and Ronda Scantlin from the University of Pennsylvania and I worked diligently to produce this review which I will attempt to summarize this morning.

I can't review it all here, but here are some tidbits.

Today we are in the middle of a new revolution in both technology and culture; a revolution in which our children are often in the vanguard. For they are the first generation that is truly “growing up digital.” In 2000, among American households with children ages 2-17, 70% have computers and 52% are connected to the Internet (Woodard and Gridina, 2000).

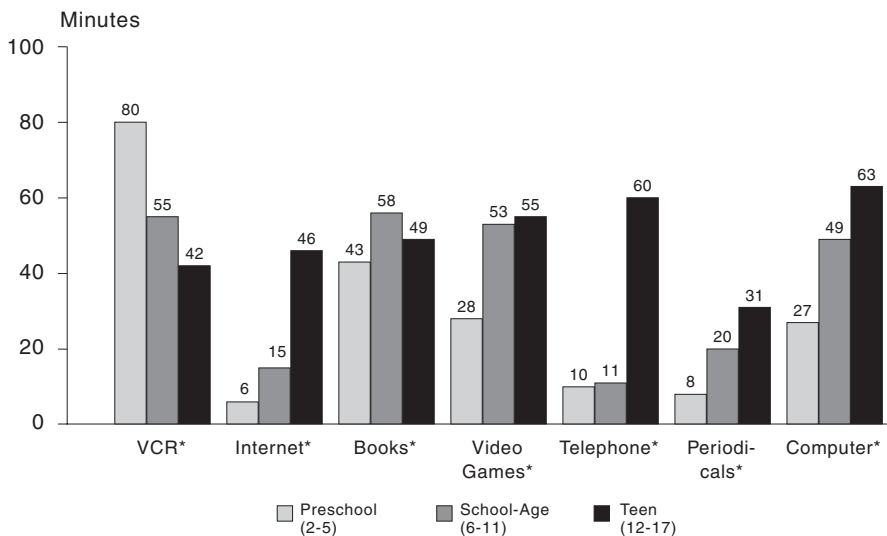
The typical American child lives in a household with 3 television sets, 2 VCRs, 3 radios, 3 tape players, 2 CD players, a video game player, and a computer (Kaiser Study, 1999).

Of course, interactive media for young people is not entirely new. Video games were introduced more than two decades ago – digital content explosion (huge growth and technological sophistication) In recent years – home computing more affordable, expansion of Internet and high-speed connections, etc. – lead to increased value and use of interactive media

Concerned parents, teachers, content producers, child advocates and policy-makers want to understand much more about how such a pervasive experience can contribute to – or at very least, not detract from – our children’s intellectual, social and physical development. We sense that, because of their unique properties, well designed interactive media have an extraordinary potential to not only help young people learn, but also engender a true love of learning. At the same time, our experience with television suggests that digital content may also have potential to affect children’s social and intellectual development in far less desirable ways.

But are our assumptions borne out by the facts? What kind of evidence do we already have about the power of digital media to influence children’s health and well being? What sort of new research do we need to better understand the role of these media in children’s lives? And how can we as researchers, media producers, policy-makers and parents better shape that role from knowing the answers?

Figure 1. Average Daily Minutes Children Spent with Media by Age



* Differences significant at the $p < .05$ level.

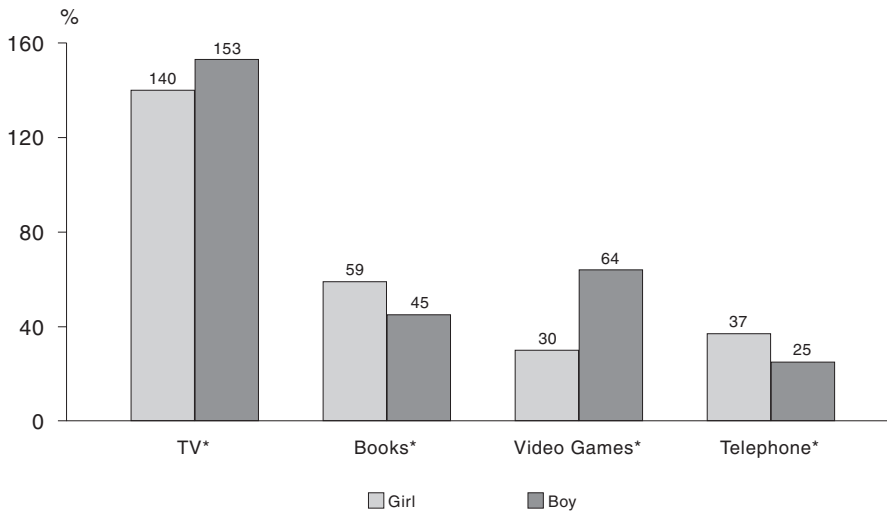
Source: Woodard and Gridina (2000).

Children who are heavier television viewers are heavier media users overall. Children who spend more than two hours watching television daily also spend significantly more time watching videotapes, playing video games, and talking on the telephone. There are no statistically significant differences in time spent using the computer, browsing the Internet, reading books or periodicals by the amount of time the child spent with television.

Media use varied among children of different ages. There are statistically significant differences in media use across all of the media except television viewing. Preschoolers spend the most time watching videotapes, elementary school age children spend the most time reading books, and adolescents spend the most time using the Internet, playing video games, talking on the telephone, reading periodicals, and generally using the computer.

(Directly quoted from *Media in the Home 2000* – Annenberg Study)

Figure 2. Average Daily Minutes Children Spent with Media by Gender



* Differences significant at the $p < .05$ level.

Source: Woodard and Gridina (2000).

The gender of the child corresponds with the use of several media. Boys spend more time watching television and playing video games while girls spend significantly more time reading books and talking on the telephone. There are no significant gender differences in Internet or computer use.

(Directly quoted from *Media in the Home 2000* – Annenberg Study)

Interactive Media Use and Access

Researchers have found that playing games is the most common way young people of all ages 2–18 use computers.

Boys reported significantly more time commitment than girls in playing computer and video games. Wright et al. (in press) found boys spent significantly more time per week playing sports games than girls (boys = 62.43 min; girls = 7.54 min).

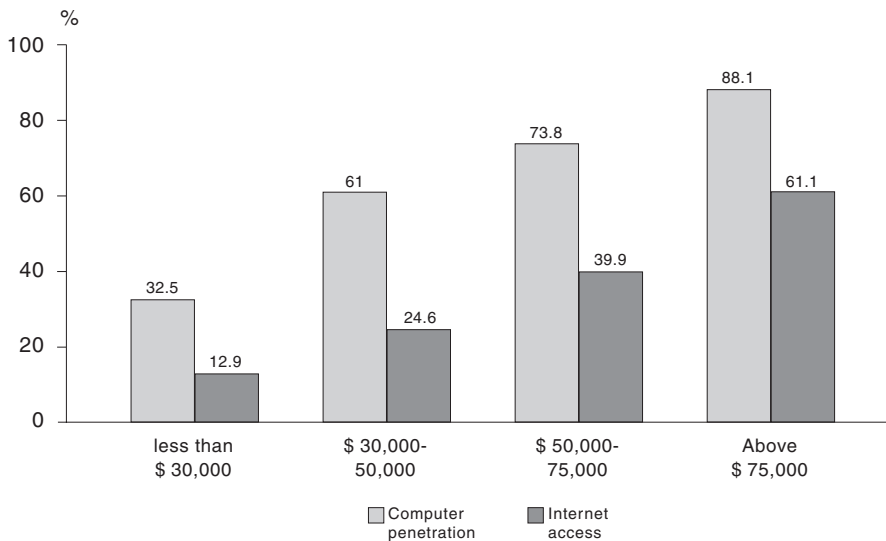
Boys generally preferring sports, action adventure and violent action games; while girls generally prefer educational, puzzle, spatial relation and fantasy-adventure games. What's more a March 2000 survey by the National School Boards Foundation (NSBF) found that boys & girls are equally involved in using the Internet, albeit in different ways. Girls were more likely to use the Internet for education, schoolwork, e-mail, & chat rooms, while boys were more likely to use the Internet for entertainment & games.

However, research indicates that interactive gaming decreases with age, from 5.6 hours per week to 2.5 hours per week from fourth to eighth-grade for girls, and from 9.4 hours per week to 5 hours per week for boys at the same grade levels (Buchman and Funk, 1996).

Preference for educational games also decreased as a function of age for both girls and boys. Younger children were more likely to prefer educational games than older children (Buchman and Funk, 1996). This preference for educational games decreased as a function of age for both girls and boys alike.

But there are several gaps in our knowledge about age and new media use. For example, there is little research exploring variations in interactive media use among children of different ethnic groups and among children less than eight years old. We are especially limited in our understanding of how and why children use networked services from their homes.

Figure 3. Percentage of Home Computers and Internet Penetration by Income



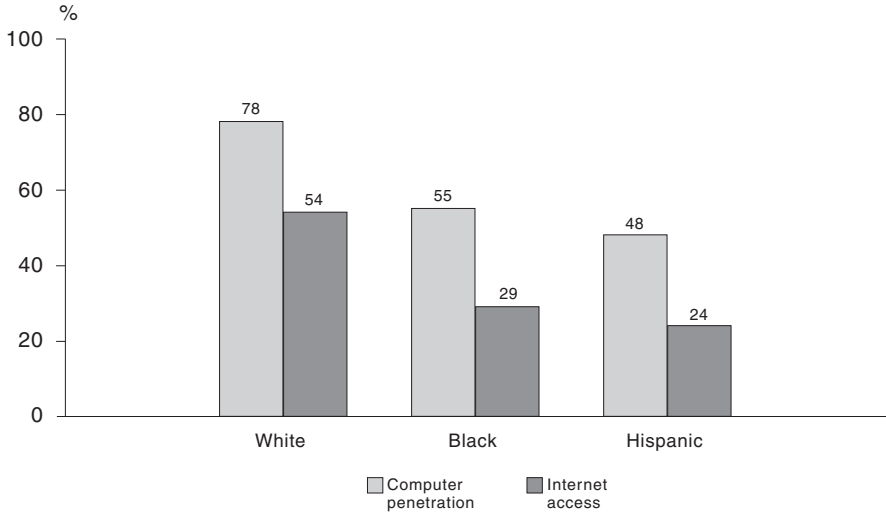
Source: Stanger and Jamieson (1998).

Not every American family and child has access to computers, the Internet and interactive media. Persistent differences across socio-economic and ethnic lines have rightly generated an important public policy debate about possible implications and solutions to this inequality.

Stanger and Jamieson (1998) reported 32.5% of families with annual household incomes below \$30,000 reported owning a home computer, while 61% of those between \$30,000 and \$50,000, 73.8% between \$50,000 and \$75,000, and 88.1% above \$75,000

reported home computer ownership. Online access for families in each income level was 12.9%, 24.6%, 39.9%, and 61.1%, respectively (Stanger & Jamieson, 1998).

Figure 4. Percentage of Home Computers and Internet Penetration by Ethnicity



Source: Kaiser Family Foundation (1999).

Furthermore, Seventy-eight percent (78%) of White youth came from homes with at least one computer, which is considerably more than African American (55%) or Hispanic (48%) youth (Roberts et al., 1999).

But the most recent research suggests that access to computers and the Internet is rapidly spreading in the United States and that closing the “digital divide” will depend less on technology and more on providing the skills and content that are most beneficial.

For example, video game consoles and software, which are less expensive than computer systems, are widely spread across all socio-economic levels. In fact, ownership of video game equipment was more common in lower-income households than in higher-income households. Unfortunately, even though similar *entertainment* content is available for both computer and video gaming systems, the vast majority of *educational* software is available only for those who have access to a computer or perhaps a net appliance.

Research indicates that children who own or have access to home computers demonstrate more positive attitudes toward computers, show more enthusiasm, and report more self-confidence and ease when using computers than those who do not have a computer in the home.

Furthermore, Hoffman and Novak (1999) report that individuals who own a home computer are much more likely than others to use the Web.

However, ownership does not mean effective use, and it may be a lack of knowledge and experience that are the real barriers to using computers.

We need to know whether and how children may be affected by living on the wrong side of the “digital tracks.” Our specific concern focuses less on the details of a “digital

divide” and more on what children learn from the interactive content they do experience – that is, on how the marriage of content and the use of technology affects children.

Much of the research on children’s use of media has focused on the uses of *particular* media (e.g., books, television, computers, Internet) and not on the whole media environment. The literature on print literacy has virtually no overlap with the literature on children and television, and these in turn have little connection with literature on children and computers. While this may have been a useful simplifying strategy in the past, it appears increasingly less useful in an age of media convergence, when children are surrounded by an increasingly seamless web of multiple media experiences.

Future research needs to study not just the level of media use, but specific media content and its various platforms. For instance, rather than just studying children’s use of the Internet, we should consider the genre of the content involved, the kind of interaction it provides; whether it uses audio, text, or audiovisual messages; and whether the user is involved in networked activities and how children use these experiences in their social lives.

Overarching Theoretical Approach

The core concern of research on children’s exposure to, and use of, media has been with the effects of media on their learning and social development, in short, with the role of media in socialization. Socialization is the process of acquiring roles and the knowledge and skills needed to enact them. One important framework for understanding the role of media in socialization is grounded in thinking about the nature of language socialization (Schieffelin & Ochs, 1986), the nature of education and learning (Pea, 1994), mind, self, and society (Mead, 1934), cognitive development (Piaget, 1964), social cognitive development (Vygotsky, 1962) and dialogue (Bakhtin, 1990).

Within a media socialization perspective, the core socializing process is dialogue. Dialogue, an interchange with a human or mediated interlocutor, creates a structure for children to articulate and organize their emerging understandings as well as build on what others communicate to them (Wartella, et al., 2000). Dialogue is a relational idea, referring to the ways in which attention and mental activity are engaged and structured by the presence and presentations of others.

Theories of dialogue, especially the work of Bakhtin (1990) and Goffman (1981), provide a framework within which to understand the role of communication and social interaction in learning. In their work, two concepts are critical to a theory of dialogue: interaction and identity.

Dialogue is an activity involving at least two agents, and it is carried out through a process of *interaction* (Jonassen, 1988). In its simplest form, interaction is an exchange of actions or ideas that build on previous exchanges (Rafaeli, 1988). A medium is interactive, then, when it creates the possibility of dialogue, i.e., gesture and response.

We can define the quality of interactivity in media as their ability to sustain a rich conversation of gestures. In this sense, interactivity is a function of the range/multimodality of display possibilities, the nature of response options (and especially the degree of synchronous responding that is possible), and the ability to sustain a chain of interaction. Following Wartella et al. (2000), Wartella and Jennings (2000) and Sims (1997), we hypothesize that interactivity fosters children’s engagement with content and consequent learning due to: (1) control over the learning environment (the degree to which

children's actions make things happen); (2) responsiveness (contingent replies to children's actions); (3) production values (system performance, aesthetic qualities, and video and audio quality); and (4) personal involvement with the content (motivational elements that inspire children to participate in certain activities).

Identity refers to the social self, as constituted and negotiated within particular activities and contexts. It incorporates and builds on an understanding of personhood and agency and guides not only the ways in which people organize their actions but also the ways in which they interpret the actions of others, including non-human others (e.g., Reeves and Nass, 1996).

There has been a good deal of attention already to the ways in which children and adolescents explore their sense of self via online interaction with others. Examples include Turkle's (1995) research on adolescent's adoption of characters in MUD's (multi-user role-playing games) and Gross, Juvoen, and Gable's (in press) study of the use of email and Instant Messaging to build identities and relationships with peers. Our surveys of children's use of online technologies for communication with significant others will contribute systematic, empirical data to help us understand how media contribute to a child's emerging sense of self and relationship.

However, what remains to be explored is how children develop and use a sense of their own agency and the agency of others to frame their experiences with interactive media. This is a more fundamental question about the ways in which the presentation of content shapes its acquisition and impact. In particular, we need to know whether there are differences in the way information is received from or given to different kinds of dialogue partners, including real people, fictional characters, computers, and intelligent computer agents.

Cognitive Development

We have long understood that children learn and grow, socially, intellectually and even physically from playing games. They also learn skills, information and behavior from their parents, siblings and peers; from television, music, movies and comic books. But how much do we understand about whether the introduction of interactive media into the equation affects how and what children are learning? Is the very interactivity of newer technology a distinction that makes a real difference in what children learn? In simple terms, does playing collaborative learning games make children more likely to act collaboratively? Or playing violent video games make children more likely to act violently?

And as prior media research has shown, it is not the medium itself that affects children's perceptions, attitudes, or awareness. It all depends on the specific kinds of *content* with which they carry out specific kinds of *activities*, under specific kinds of external or internal *conditions* for specific kinds of *goals*.

For example, in research on what children learn from playing video games, skill gained in learning to play a video game generalized to very closely related visual and spatial reasoning tasks (Subrahmanyam & Greenfield, 1996; Okagaki & Frensch, 1996) but not to less closely related tasks (Greenfield, Brannon, & Lohr, 1996).

In order to understand the impact of interactive media, researchers will have to focus on the details of that interactivity, on whether and how it allows children to engage the content in a truly responsive way.

Findings

We know that in a traditional “analog” environment, interactivity in the form of collaboration is a proven learning strategy. Studies have shown, for example, that children’s communication with peers about how to solve a science problem can improve science learning. Others demonstrate that stimulating collaboration in young children’s story-telling play lead to improved writing skills. In another study examining collaborative learning in 4th grade children using an educational software program showed that pairs of children who could play together got more right answers than the pairs who had to play against one another (Strommen, 1993). Other findings provide encouraging evidence that informal, collaborative experiences with quality educational software can help develop skills that are not only content-specific, but that can also be transferred to new situations.

In general, research suggests that where interactive video games have been designed to teach certain skills, they can be highly effective learning tools. But there has not been enough research on games that are already in the marketplace to determine what their effect is on other cognitive skills. And until there is more research, we simply don’t know enough to say whether children’s access to and use of computers at home significantly influences their achievement in school. While early studies have suggested that home computer access may be associated with higher test scores, a variety of other factors in the home and family environment could also be relevant.

In relation to academic achievement, home computer use & the ways in which computers are used can be attributed to several forms of social inequality beyond access (gender, SES, & ethnicity) which may subsequently influence the educational benefits derived from home computing.

One possible explanation for these findings is the level of parental involvement in children’s computing activities. Children who engage in beneficial computing activities have parents who interact with them or communicate about those computing activities.

Given the fact that the primary reason cited by parents for purchasing a home computer and connecting to the Internet is education, we have very little research to document whether using interactive media at home actually contributes to achievement at school.

Social Development

A decade before the first digital computer was conceived, Margaret Mead pointed out that playing games provides a critical opportunity for children to acquire the distinctive perspectives of social identities and voices. And more recent research has shown that children’s fantasy play – like having an “imaginary friend” – can be a productive strategy in their own social development.

Some researchers suggest that online interaction through chat rooms and game-playing can have a similar function, allowing young people to take on identities they wish to explore and even helping them deal with difficult issues in their “real” lives. Conversely, some young people may use these media to “act out” in hostile or unhelpful ways both online and off. While a few studies have examined the formation of online personal relationships and their ability to satisfy social needs of adults, we know much less about the nature of those relationships, particularly for children and teenagers.

Online communications lack many of the characteristics of traditional relationships such as geographic proximity and physical appearance, cues about group membership and the broader social context. But the very absence of some of these qualities in online

communication may have great advantages, especially for children and teens. The emphasis on shared interests rather than social or physical characteristics can be empowering for all people, and especially for members of disadvantaged social groups, those who may be geographically isolated, or physically disabled. One extraordinary example of this is the *Junior Summit*, an online community of children from 139 different countries.

Can the Internet enable awkward teens to find social niches that might otherwise elude them in their real world? Or may it lead them to withdraw and become isolated? (Certainly, parents also have legitimate safety concerns about child predators who seek to have socially inappropriate interactions with children both online and off.) In short, we have much more to learn about consequences – both positive and negative – of networked relationships and communities for children’s healthy social development.

Interactive environments, particularly networked technologies can have a positive influence on social behaviors and intellectual development. There has, for example, been a popular – but still understudied – boom in communities of young media users who create their own web pages. Such personal online publishing offers a sophisticated way for young people to connect with their peers and others interested in the same topics. And many are seizing that opportunity with enthusiasm and creativity.

But the use of interactive technologies is not necessarily an isolating event for young people. For many, it has become an important social activity. Recent research with children and families suggests that rather than being isolating, the Internet helps connect children (and parents) to others.

36% of the adolescents who played video games reported playing them with peers or siblings (KFF, 1999)

Interactional skills, verbal facility, social identity formation, and group adjustment (particularly for the boys) were all positively associated with computer activity (Orleans & Laney, 2000).

History of concern about violence and media, but does the interactive, repetitive nature of electronic games have a different role than traditional media?

First, identification with aggressive characters, particularly in games that allow children to not only choose their character but also select particular traits. Second, game players are active participants whose own behaviors lead to success or failure. Third, children receive constant reinforcement of aggressive choices by acting them out, and then being rewarded (with points, sound effects and access to new game levels) for doing so.

Theoretically, these qualities should increase the power of interactive games to teach and reinforce aggressive behavior. But there is only recent and very limited empirical evidence to substantiate this claim.

Short-Term Impact of Violent Video Game Play

- 1) children from 4–10 years old’s – research suggests that playing violent video games encourages relatively immediate increases in aggressive behavior, attitudes and thoughts
- 2) One recent study examined the effect on 3rd and 4th grader’s after playing a violent video game (*Mortal Kombat II*) or non-violent one (*NBA Jam:TE*). Steps were taken to “rig” the *Mortal Kombat II* game so that the young subjects would not experience its graphic violence in full; for example, no mutilation moves or spurting blood. Even

relatively brief exposure to this “tamed-down” version of the game elicited aggressive responses by the children

Long-Term Impact (very little evidence)

There has been little systematic research on the long-term influences of interactive game play, and especially limited attention given to young children. Need for more research

Ratings:

ESRB: Started in 1994, the U.S. Congress required the computer and video game industries to develop some type of parental advisory label to be placed on game packaging. Entertainment Software Rating Board labeled game content based on five age-based categories: Early Childhood (EC), Everyone (E or K-A), Teen (T), Mature (M), and Adults Only (AO). There may also be specific content descriptors like mild animated violence, realistic violence, mild language, and suggestive themes.

RSAC: Recreational Software Advisory Committee, now reconceived as the Internet Content Rating Association, derived from manufacturers’ responses to a series of questions about violence, nudity, sex, and offensive language. Classification icons on game packaging or in advertisements appear as thermometers with four “temperature” readings. The temperature readings represent the level of intensity for these four behavioral categories and may also be accompanied by content descriptors.

Do ratings really provide useful information? Do parents even pay attention to them?

Of the thousands of products rated by the ESRB, 71% of those products are rated “E” for everyone. That one category can include everything from games that provide challenging, skill-building adventures to those that include violence or other undesirable content raises serious questions about the usefulness of such ratings. At the same time, researchers, parents, children, and commercial game raters have very different definitions of violent content, especially cartoon-type or fantasy violence.

Parents evaluations of game content were more strict than industry ratings (Walsh, 1999).

In any event, there is little evidence that parents even use these rating systems when making purchases. Surveys indicate that after the first two years of being in effect, consumer awareness and use of the ratings was extremely low (Fallas, 1996).

Health and Safety

Interactive media have the potential to promote health and positive behaviors. Approximately 17 million consumers use the Internet to search for medical and health information (Vozenilek, 1998), and that number has likely increased. Due to the recent growth in Internet use to obtain this type of information in homes, libraries, and community centers, it is important for professionals to be aware of these sources and validate the accuracy of the information available to the public. Hertzler, Young, Baum, Lawson, and Penn-Marshall (1999) recently identified and evaluated Internet sites providing nutrition and exercise information for children. The exercise demonstrated that there are a number of reputable sites providing nutrition and exercise information relevant for children (e.g., *FDA Kids Home Page*, *The Kids Food Cyberclub*, and *The Pyramid Tracker*); however, keyword searches will often identify sites that are not useful or relevant.

Interactive media, both online and off, has demonstrated an extraordinary potential to help children live healthier, safer lives. Interactive programs such as the *Life Adventure Series: Diabetes CD-ROM* or *Starbright Explorer Series: Exploring your Incredible Blood* are extraordinarily effective tools for helping children understand and manage their health conditions, and are developmentally appropriate tools for children to better understand their medical treatment (Bearison & Brown, 2000).

Click Health's action-adventure computer and video games – like *Bronkie the Bronchiasaurus* for asthma or *Packy & Marlon* for diabetes – demonstrably improve children's self-care for chronic illness. A clinical trial of *Packy & Marlon* found that diabetic children and adolescents who had access to the game at home for six months experienced a 77-percent decrease in diabetes-related emergency and urgent care clinical visits, compared to a control group of youngsters who had an entertainment game at home

Description of Bronkie

For example, in the asthma self-management game *Bronkie the Bronchiasaurus* players must make sure that dinosaurs Bronkie and Trakie, who have asthma, take their daily asthma medicine; avoid contact with environmental asthma triggers such as dust, pollen, smoke, furry animals, and sneezer characters who emit cold viruses; and use emergency medicine or sick-day medicine when their peak flow (breath strength) goes down. To win the game players must make sure their character carries out daily asthma selfcare and keeps peak flow high, throughout dozens of simulated days. Research has found that players then transfer to their own daily lives the selfcare skills and habits they learned in the game (Lieberman, 1997).

Description of Packy and Marlon

Another example of how interactive media can aid children's health care needs is the *Click Health* diabetes self-management game, called *Packy & Marlon*. The game uses the character's blood glucose level as one of the game goals. Players must balance the character's intake of food and insulin throughout several simulated days in order to keep blood glucose in the OK zone, neither too high nor too low. When blood glucose strays too far from the OK zone, the character must remedy the situation or else will not be robust enough to meet other game challenges and will therefore be more likely to lose the game.

In addition to offering rehearsal in a simulated environment, *Click Health* games improve health behavior by providing (1) attractive role-model characters who demonstrate desirable selfcare behaviors and help de-stigmatize those behaviors for children who are afraid of being different from their peers (Lieberman, 1997); (2) customizable selfcare regimens so that the character will be using a daily regimen that is most similar to the player's; (3) dynamic databases that allow players to look up essential health-related information to help them win the game; (4) supportive and informative performance feedback and unlimited opportunities for rehearsal of skills, to foster in players a stronger sense of self-efficacy (see Bandura, 1997) for health behaviors rehearsed in the game; (5) cumulative records of the characters' health status; and (6) two-player options that foster communication about the health topic with friends, family, and caregivers.

Life Skills Training

While not part of our report, I have recently become aware of a software program called *Ripple Effects* that teaches life skills and coping behaviors to children and adolescents. The program targets issues that youth encounter in their everyday lives, including violence, substance use and abuse, depression, bullying, and character education.

Areas of Concern

Physical Effects. Many adults who work constantly with computers have experienced a range of physical and ergonomic problems, from eyestrain to Carpal Tunnel Syndrome. But could the mouse and joystick prove to be as dangerous to young wrists as the curve ball proved to be on young Little Leaguers or repetitive workouts for young gymnasts? There is little existing research on how interactive media can affect children's physical health and development. Although many adults have experienced physical ailments from excessive computing, little research has been conducted relating to children's physical health and development and computing.

Addiction. A 1995 survey of 868 adolescents found that 50%, the majority of whom were boys, reported behaviors that would score high on an addiction scale. They reported playing on six or more days per week, playing for more than one hour at a time, feeling they play longer than intended, and neglecting homework to play. Other researchers, using criteria similar to those for pathological gambling, found that of 387 teens between 12 and 16 years-old, 20% were currently dependent on game playing and 25% had been so at some point in their lives.

Weight and Lifestyle. American children are more over-weight, slower and weaker than their counterparts in other developed nations and seem to be developing sedentary lifestyles at an earlier age. It may be that interactive game use and television viewing are displacing involvement in sport and other physical activity. While amount of television watching seems to predict whether children may be overweight, viewing behavior has not been shown to cause decreases in physical activity. Surprisingly, we found no published research exploring causal relationships between interactive media use and obesity. Only future research can tell us whether there is a connection between how much children watch TV or play interactive games and other sedentary behaviors that can affect their long-term health.

On-line Advertising and Privacy

Online privacy is developing into a major public policy issue as more and more Americans spend their time and money on the Internet. From advertisers whose "cookies" silently track surfing behavior to the potential for disabling viruses and credit card fraud, computer privacy and security presents a range of sensitive new issues. Questions of privacy and deceptive online advertising are especially significant with respect to children.

Web sites often ask children and adults alike to provide personal information such as name, age, gender and e-mail address. Researchers have found that children and teenagers ages 10-17 are much more likely than parents to say it is OK to give sensitive information to commercial Web sites in exchange for a free gift.

We don't know much about how children perceive advertisements on the Internet, although past research on television suggests that a great deal depends on age. But un-

like television and print media, online advertising is often subtly integrated within the content itself. Entire web sites provide an opportunity for children to interact with product brands and characters. A small exploratory study suggests that even children 9 – 11 years may not be aware of the commercial intentions of many web sites.

In 1998, Congress recognized the need to regulate online marketing to children and passed the Children’s Online Privacy Protection Act (COPPA), which provides safeguards against the collection of personal information from children under age 13. COPPA authorizes the Federal Trade Commission to develop and enforce data collection rules for commercial Web sites targeted at children, and requires advertisers to disclose how they collect and use such data.

NYTimes Article

Children and the Web – In another First Amendment case, the justices today accepted an appeal by the Bush administration and agreed to decide the constitutionality of a federal law barring the use of the Web for “commercial purposes” in a way that makes sexually explicit material that is “harmful to minors” available to those under 17.

In a ruling last year, the Third Circuit barred enforcement of the Child Online Protection Act on the ground that the 1998 law’s reliance on “contemporary community standards” to identify harmful material placed an impermissible burden on the operators of Web sites. “The Web is not geographically contained,” the appeals court said, and once material is published on the Web it is available all over the world.

The law was Congress’s response to the Supreme Court’s invalidation of the Communications Decency Act of 1996, a less precise legislative attempt at the same goal. The American Civil Liberties Union and a coalition of booksellers and Web publishers argue that the new version has the same constitutional flaws.

A Research Agenda for Quality Interactive Media

We believe that the content industry, academic and market researchers, producers and parents, advocates and policy-makers all share an interest in doing the kind of research that can result in high-quality interactive media that provides not only successful, engaging entertainment, but also promotes healthy, happy and better educated children. To that end, we propose a potential national research agenda that includes:

Building common ground among researchers – benefit from collaboration among scholars in different fields and between academic and market researchers

Research that is Useful to Content Producers

- Provide funding to support developmentally based research on the uses, design, and effects of interactive media;
- Create a multidisciplinary research infrastructure that will provide a diverse pool of scholars the opportunity to study new media and children’s issues systematically;
- Facilitate the exchange of ideas among a community of scholars, educators, and producers so they can translate current knowledge into entertaining and educational interactive media products for children;
 - Sponsor regular multi-disciplinary & multi-industry conferences generating high profile, peer-reviewed publications of academic and industry-based research.

- Disseminate research findings and, in clear, understandable language, interpreting the practical implications for parents, educators, children’s media producers, policy-makers & the press.

Conclusion

We know we can help foster an enlightened and successful generation of interactive producers and products through research on children that is developmentally based, multidisciplinary, cumulative, useful to content developers and responsive to the concerns of the public and policy-makers. But we cannot do so without first understanding much more than we do today about how these new media affect children – their thoughts, emotions, social relationships, and even their health. By generating an ongoing flow of credible, useful, systematic research, we can profoundly affect the lives and futures of next generation of Americans who are “growing up digital.” We believe producers who know their audience better through research 1) will be more successful at targeting their program to reach that audience and 2) will better address children’s developmental growth needs and interests.

I invite you to visit www.markle.org to read what we do know about interactive media’s influence on children and I hope you will find it of interest.

A Swedish Perspective on Media Access and Use

ULLA JOHNSON-SMARAGDI

During the last two decades of the 20th century, we have witnessed radical changes in the media world. While in the 70s traditional print and audio-visual media were still dominating, several new screen media entered the scene in the beginning of the 80s and became increasingly prevalent in people's lives. The 90s bear above all the impression of the new information and communication technologies (ICT). This development has opened the doors towards greater individual freedom and facilitated the prospects of adopting specific styles of media use to suit one's preferences and circumstances.

The changes in the media area are not uniform, nor do they progress at an even rate. There are great variations in access to the new media across cultures and societies as well as within them. In an international perspective, the Nordic countries are in many respects pioneers of new media technology and the appropriation of such technology by ordinary people. Many media have become familiar equipment in the homes, their use intertwined in everyday routines. Still, homes differ substantially in their access to media. Many homes are media saturated, while others are comparatively media poor. Some families are eager to acquire the new media equipment, others bide their time. Education and socio-economic status, family composition, age, gender and personal interests are among the factors regarded as influential for the acquisition of various media. The same factors also influence the use made of the media.

The question of media access is a basic one, as the accessibility of a medium limits the use made of it. Naturally, physical access is a fundamental prerequisite for use, though not a sufficient one. Naturally, media can be used not only at home, but also in friends' homes, in school, sometimes at parents' workplaces or in public places. Compared to other European countries, the Nordic countries seem to provide superior public access to media (Johnsson-Smaragdi, 2001a).

Availability at home facilitates use, and even more do personal access. Yet, using or not using a medium is not entirely a matter of easy physical access, which is only the first step. It is also a matter of social, cultural and psychological accessibility or desirability. These factors are related to the degree of social acceptance of a medium in a culture, to the social context in which it is used and to personal interests, habits and attitudes. To reduce inequality and information gaps between social groups and individuals, it is thus

not sufficient to reduce differences in access. For a medium to be accepted and used, it is equally or more important to enhance its social and psychological desirability.

The questions I will address concern different aspects of

- media access – both home access and personal access
- use or non-use of single media or groups of media
- time with media – overall time and time with single media
- media combinations and individual styles of use – media menus
- questions of social differences and gender gaps

I will discuss and reflect upon these aspects with reference to both longitudinal and comparative empirical data¹.

Media Access at Home

Media access in Swedish homes has increased rapidly in recent years. At the end of the 90s, TV and video, radio, some form of audio equipment and books were found in most Swedish homes. These more established media have long been familiar to and integrated into the households, especially among families with children and teenagers. The more recent ICT media have gained growing acceptance during the 90s and are rapidly diffusing into a clear majority of the households, the speed of diffusion being most pronounced among families with teenagers. Between 80 and 90% of these families had home access to a computer at the end of the 90s; about 75% had a mobile phone and about 60% Internet access (Johnsson-Smaragdi & Jönsson, 2001b). These figures are rapidly changing, however, due to the diffusion process, giving an indication of media saturation at the end of the decade.

Homes may differ substantially in their overall access to media at a given point in time. When summarizing home access to nine different media² in 1997, in families with children aged 7-16 years, the mean access was almost 6.5 media. Almost 15% of these households could be characterized as media poor, having at most four out of the nine media in question. About 30% was media saturated, having access to at least eight of the nine media. Socio-economic differences were evident here: higher occupational level, higher education and higher income meant greater access to new digital media in the home (Johnsson-Smaragdi, 2001c).

Over time, overall media access clearly increases in the households. Summarizing the changes in overall access to the same six media³ between 1985 and 1998 in families with teenagers, the average access rose by about one medium every fourth year: from 2.7 media items in 1985, to 3.6 in 1989, to 4.6 in 1994 and then to 5.3 in 1998. If eight media items are included in the calculations for 1998, the average is 6.6 items. There are no or only slight indications of demographic differences in overall access to media at home: parents' socio-economic status⁴ makes a significant difference in overall media access only in 1985. Families with lower SES had in 1985 on average access to more media in home (2.7 media compared to 2.4 media for the low and high SES groups, respectively).

Some crucial points may be worth stressing as concerns analysing socio-economic differences in home access. The observations are made in relation to access in families with children, from the middle of the 80s until the end of the 90s.

First, access to new media equipment among different social groups could not be stated generally. The type of medium must be specified. Some media tend to first attract certain socio-economic groups. When video began to spread among the population in the first half of the 80s, a greater proportion of the low SES group accepted it, while the high SES group was more reserved. In addition, access to TV game consoles is higher throughout the years in the low SES group. Computers, on the other hand, were viewed very differently already upon their introduction. In this case, the high SES group acquired more access from the outset, and continues to do so, even if the difference diminishes and is no longer significant. The high SES group also has greater access to Internet, while there is no significant difference in access to mobile phones (Johnsson-Smaragdi & Jönsson, 2001b).

Second, existing socio-economic differences are likely to diminish over time as the diffusion process continues and the media become available in most homes. Naturally, when media are found in most homes, as in the case of TV, radio, stereo or other audio equipment, there are no SES differences. Differences tend to be most pronounced in the beginning of the diffusion process, and thereafter level out relatively rapidly. As for video, in 1985, 44% in the low SES group had home access, compared to only 16% in the high SES group. Since 1989, there has been no difference in access across social groups. For computers, the social differences level out more slowly: the high SES group kept their advantage in access for more than ten years, and it ceased to be significant first in 1998, when between 80 and 90% of the families with teenagers had home access to a computer (*ibid*).

Personal Access to Media

Young people's bedrooms are increasingly well equipped with media. Personal access to new communication media, like mobile phones, is also increasing. This development makes room for more individual and privatised use of the media. Bovill and Livingstone (2001) conclude that a media-rich bedroom may contribute to the shifting of the boundary between public and private spaces. With private access you gain control over the medium, using it more extensively, both in terms of frequency and in terms of time. It is clear that personal access has consequences for how the media are used.

The most common media items in bedrooms are radios and other audio equipment. A majority of youth has a TV set. In 1998, about a fourth each also had a video and a computer. The bedrooms thus tend to be increasingly media centred, equipped with diverse audio items, TV, VCR, TV games consoles, computers and sometimes even with Internet connections. The average number of media items in 1994 was about three out of six, and in 1998 four out of eight. Calculated as a ratio between current access and maximum number of media items, it turns out that average access is about the same in 1994 and 1998.

There are no significant differences in personal access with reference to the SES of the family. From a socio-economic perspective, thus, equality reigns between Swedish teenagers. On the other hand, there are considerable gender differences in personal media access (Table 1). Generally, teenage boys have greater access than do teenage girls to most media in their rooms. The greatest differences between genders appear in access to computers and games. Further, these gender differences exist irrespective of the SES of the teenagers' families. In all SES groups, girls generally have less access to screen and digital media in their rooms. On average, boys with low SES have the highest access to

media, girls with high SES the least. Gender and SES thus interact, creating more pronounced differences between boys and girls from different social backgrounds. No equality exists between the genders in access to personal media (Johnsson-Smaragdi & Jönsson, 2001b; cf. Johnsson-Smaragdi, 2001c).

Table 1. *Teenagers (15-16 years) Access to Media Items in Bedroom 1994 and 1998 (%)*

	1994			1998		
	All (463)	Boys (245)	Girls (217)	All (434)	Boys (231)	Girls (203)
Radio	86	87	85	81	84	78
HiFi	75	75	74	87	89	84
TV	55	67	42 ^c	59	67	49 ^c
Video	19	26	11 ^c	24	30	17 ^b
PC/TV-games	30	46	12 ^c	37	54	18 ^c
Computer	18	30	5 ^c	27	37	15 ^c
Internet				15	22	6 ^c
Mobil				14	21	6 ^c
Mean no.	2.8	3.3	2.3	3.9	4.4	3.3
Media quota	.47	.55	.38	.49	.55	.42

Note: Significant differences are denoted as $a = .05$; $b = .01$ level; $c = .001$

An explanation for gender inequality in media access may be differences in interest in and different attitudes towards technical innovations. Girls may have other priorities and not see the same value in owning media items. For boys, the computer is often interesting in itself and boys tend to take an interest in the technical aspects, while girls accentuate the uses to which computers can be put. More girls than boys are among the later adopters of new media. In the end, this may result in increased interest and knowledge gaps.

Non-Users of Media

Children and teenagers nowadays have access to a range of readily available media. Media use is interwoven into their everyday life; they fit it into their other leisure-time activities. The extensiveness of use may differ, depending partly on the medium's availability and the degree of control that may be exerted over it.

The availability of media is important, but as mentioned above, to actually make use of a medium, it must also be socially, culturally, and psychologically accessible or desirable (Johnsson-Smaragdi, 2001a, 2001b). The degree of social acceptance of a medium in a specific culture, the social context in which it is used, as well as personal motivation, shaped both by past experiences and expected rewards, are of major importance – as are the habits, attitudes, and overall lifestyle of the individual and of the group(s) to which he or she belongs.

There are always individuals and groups who seem to discard some media. The non-users of a medium are interesting in that they provide evidence of the exercise of individual choice. A low proportion of non-users means that most young people use that

medium at least sometimes; a high proportion of non-users means that large groups tend to avoid certain media altogether. Evidently, varying proportions of the young choose not to spend time with certain media. Using them does not seem to be an option for these teenagers. Table 2 displays the proportion of young people, at different points in time, claiming they spend no time at all with audio, audio-visual, ICT's or print media, respectively (Johnsson-Smaragdi & Jönsson, 2001b).

Table 2. *Proportion of Young People Not Using Media in Leisure Time (%)*

	1976	1980	1985	1989	1994	1998
Books	41	30	16	13	14	24
Newspapers	6	1	5	4	16	17
Magazines	18	20	na	26	29	17
Comics	19	18	na	24	39	38
TV	1	0	1	0	0	0
Video	–	–	11	7	1	6
Computer	–	–	–	–	35	16
PC/TV-games	–	–	–	–	27	24
Internet	–	–	–	–	–	27

Note: In 1976 to 1985 the question concerned number of books read (during the past three weeks or, in –85, the past month), in 1989 to 1998 the question concerned how frequently they used to read books (in days a week or month).

Practically all of the teenagers watch TV at least sometimes; during the 25 years in question, almost no one indicates that they never watch. Also, only a few percent of respondents do not use the video. Further, a growing majority uses the new ICT media in their leisure time. They turn on the computer, connect to the Internet and play computer games. As for print media, there is a comparatively large, and growing, proportion stating that they never read in their spare time. They do not care for reading books, newspapers or magazines. In a comparable investigation among teenagers of the same age conducted in 1997, 22% stated they never read books (Johnsson-Smaragdi, 2001c).

For most media, availability at home makes a real difference. Availability at home is important as most of the non-users are found among those without home access, both in Sweden and in other European countries. The sizes of the nonuser groups vary across countries depending on the specific medium in focus (Johnsson-Smaragdi, 2001a, 2001b). A great majority of Swedish teenagers use media if they are available. Nevertheless, apparently there are other barriers to overcome, since some with home access still never use a given medium. About one sixth of those with home access to a computer do not use it at all, and one tenth do not care about using the Internet even if they have a connection. On the other hand, it is also evident that many young people use a medium despite its non-availability at home. Young people find means of overcoming the barrier of no home access when the social obstacles are low and the media are socially or psychologically attractive in their view.

Different options created by combining the dimensions of access to, and use of, media may be visualized in a typology as in figure 1.

Figure 1. Typology Over Media Access in Home and Media Use

		Medium Available in Home	
		Yes	No
Medium Used	Yes	1 Available and Desirable	3 Not available/ Desirable
	No	2 Available/ Not desirable	4 Not available Not desirable

Source: Johnsson-Smaragdi, 2001a.

Time with Media

The media are an essential and integral part of most young people's lives. Much of their leisure time is devoted to media. Today, Swedish teenagers spend more time with media than any earlier teenage generation. Most time is spent with TV and music, but also on video, computer and games as well as on print media. The individual variations in time spent on media are considerable, however, depending on the medium's accessibility in various respects and on personal interests.

Despite the new digital media recently available, television is still the dominant medium, in terms of both number of users and amount of time spent. Everyone, everywhere watches television, and television viewing – along with listening to music – makes up the main part of his or her media time. Time in front of the TV screen has increased gradually during the past three decades, from on average ten hours of habitual viewing a week in the 70s to 21 hours in the 90s. Gender and social background, separately and in combination, affect viewing time. Boys with low SES spend more time before the screen than do girls with high SES. The variation in viewing time is considerable. In the 70s and early 80s, 35-40% viewed for an hour or less a day; in the 90s, this figure is only 12-15%. Teenagers viewing for three hours or more a day constituted less than 10% of the teenagers in the 70s and early 80s, but 25% in the 90s (Johnsson-Smaragdi & Jönsson, 2001b). In the European comparative study from 1997, an equal amount of time before the screen is reported for Swedish teenagers (Johnsson-Smaragdi, 1998; Beentjes et al., 2001).

Nowadays, more TV-channels are available through cable or satellite broadcasting, and the broadcasting time has increased in all channels. Furthermore, in the 90s the supply of program genres that attract adolescents has greatly increased. At the same time, the VCR has become available in the home to over 95% of the teenagers, and is used both as a home movie player and as a time shifter. Many teenagers have both a TV and a video in their bedroom. A rise in access and choices seems to increase the time before the screen among teenagers.

Compared to TV viewing, the average time spent with computers is still low, though it has increased steadily during the 90s. At the end of the decade, a teenager spent on average four hours a week on the computer. Almost half of the users use the computer for less than an hour a week. Only one fifth use it for more than an hour a day. The gender differences are considerable, with boys spending twice as much time as girls. The com-

mon apprehensions about growing social inequalities in relation to computer use gain no support in our time data. Irrespective of socio-economic background, an equal amount of time is devoted to computers, both in total and among the users. Our attention must focus more on the very real gender differences instead of on the insubstantial social differences (Johnsson-Smaragdi & Jönsson, 2001b).

Time with a computer may be devoted to a range of activities. Computers may of course be used both for entertainment and for information. Most teenagers use the word processor, play games, surf on the Internet, and send e-mail messages. Usually they combine several applications, some being used more frequently than others. Due to the combination of applications, the teenagers can be divided into three broad groups:

- The restricted, who use the computer mainly to play and to write
- The communicative, who besides playing and writing concentrate on the communication potential of the Internet, like chatting and e-mail
- The versatile and diversified, who engage in a host of different activities

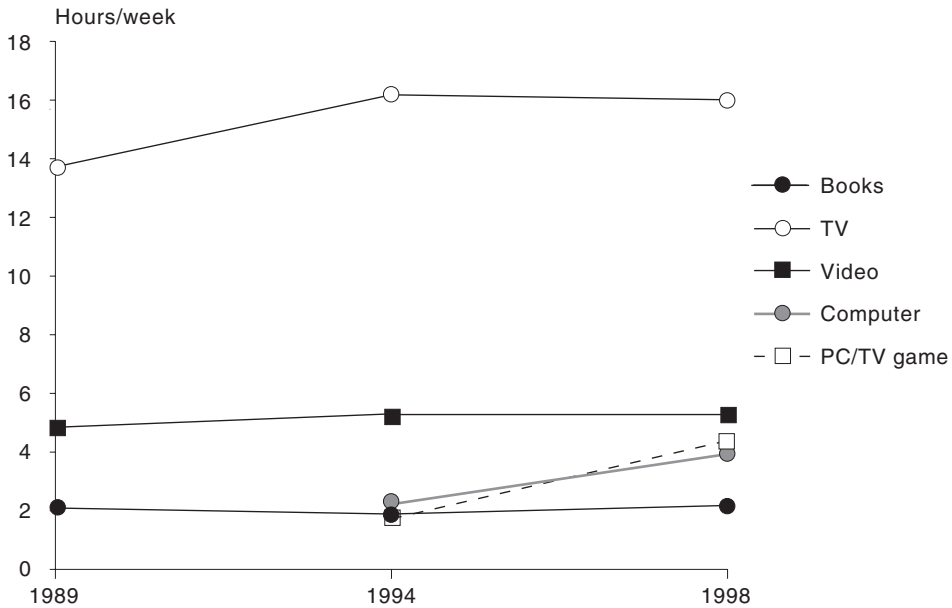
In the first two groups, the number of boys and girls is about equal, but in the third, the boys are four times as many as the girls. With more applications to work with, more time is spent on the computer. In the restricted group, the average time is about one hour a week; in the communicative, it is 4 hours and in the versatile, it amounts to 8 hours a week. In all three groups there are considerable differences between boys and girls in time spent (*ibid*). What will this mean for the future?

It is sometimes feared that the screen media and the new digital media will outrival reading as a leisure time activity, especially the reading of books. The data are somewhat equivocal in this case. Longitudinal data indicate that the group of teenagers (15/16 years old) not reading at all has increased towards the end of the 90s, from about 15% in 1985-1994 up to 24% in 1998 (see Table 2). The group of non-readers among 11- to 12-year-old children has also increased, from less than 5% in 1989-1994 up to 10% in 1998. Comparable data from 1997 show the proportion of non-readers among 9- to 11-year-olds to be 18%, among 12- to 14-year-olds 15%, and among 15- to 16-year-olds 26% (Johnsson-Smaragdi, 2001a). It is, thus, above all among teenagers that we find an increasing proportion of non-readers.

There are, however, no signs that the time devoted to reading has decreased, despite increasing time with other media. The time for book reading among teenagers in general has been stable at an average of 2 hours a week since the end of the 80s, despite the growing group of non-readers. Among those still reading books, the time spent on reading has on the contrary increased, from an average of 2.3 hours in 1989 to 2.8 hours in 1998. About half of those reading books could be characterized as light or infrequent readers, devoting an hour or less a week to books. Only 10% read for more than an hour a day. Gender differences are pronounced: teenage girls spend more time reading than do boys, 2.5 hours compared to 1.5 hours a week, respectively.

Figure 2 displays the average habitual time devoted to books, screen and digital media between 1989 and 1998. Clearly, teenagers devote most of their media time to TV; time with computers and digital games has increased but is still considerably lower, while time with the video and books has not changed during the 90s.

Figure 2. Average Time with Some Media Among Swedish Teenagers Between 1989 and 1998 (hours a week)



Media Combinations and Styles of Use

With access to a host of different media and media types and an increasing degree of control over the location, timing, purpose and length of use, people's ability to compose an individual media diet is facilitated. The individual media choices and combinations are the products of a dynamical process, which depends on social, cultural and personal factors as well as on the alternatives available.

Current research indicates that more specialised user groups are developing. At the same time, media use tends to be more additive and integrated, causing the total media time to rise. Several user groups are discernable that combine media in varying ways and spend various amounts of time with them. The *low users* are the largest of these groups, not spending very much time with the media. Other groups favour a certain medium above other media, for instance the *TV-specialists*, the *computer specialists* and the *book fans*, or certain types of media, such as those favouring *TV and video*, *TV and TV-games* or *computer and PC-games* (Johansson-Smaragdi, 2001a). There is considerable variation among those groups in the time devoted to media. The low users spend 2.5 hours a day with media on average, while the groups favouring the computer or combining games playing with computer or TV use spend up to 7 hours daily with the media⁵.

The Present and the Future

Today, Swedish teenagers spend more time with media than has any previous teenage generation, and there is every reason to assume that their media use will continue to in-

crease. Their homes and bedrooms are filled with media of all kinds. But there are variations in media access and use that are related to various indicators.

Acquisition of new media equipment in general is seldom explained by the families' socio-economic background. When comparing access to specific media items, however, the picture changes. Different media tend to first attract different SES groups. Thus, the type of medium must be specified. There are further substantial gender differences in personal access to media in one's bedroom, but no such differences as regards access at home. Teenage boys have greater personal access to media than do teenage girls.

The habitual time spent before the television screen has increased during the past 15 years. Considerable variations in viewing time exist. Boys spend more time before the screen than do girls, and teenagers from families with low SES spend more time than do those with high SES. Furthermore, the categories of gender and social background interact, such that boys from low SES families spend the most time before the screen, and girls from high SES families the least.

Time spent with computers and computer games has doubled during the last half of the 90s. Boys spend considerably more time than do girls with the new ICT media: computers, computer games and Internet. The teenager's social background makes no difference in this respect. The variation between computer users is considerable: while some spend less than an hour a week using it, others spend more than an hour a day. There are different types of computer users that can be categorized in terms of the activities they perform. These groups are engaged in activities ranging from one main activity to many different ones. The time spent with the computer varies considerably between these user types.

There has been no decline in average reading time among teenagers in general during the past decade. On the contrary: the readers read more towards the end of the 90s. The proportion of non-readers has increased, however. There are gender differences, but no significant social differences in reading time: girls read more than boys.

Our findings call into question some common stereotypes concerning teenagers' media use. The common opinion that teenagers have left the TV screen in favour of the computer does not receive any support, nor does the claim that TV or the new ICT media have driven reading out of the market.

An interesting outcome of this study is how little support it provides for the displacement hypothesis, that is, the idea that when new media come along and young people begin to adopt them, they will necessarily reduce the time they devote to old media. Instead most teenagers seem to increase the total time they spend with media.

The gender-related digital divide shown to exist among young people might be a potential problem. Girls have lower personal access to the new ICT media; they spend less time with them and also use them differently. We may identify this as a problem, but must also ask why and for whom. Will this cause knowledge and information gaps, or perhaps entertainment gaps? Is it a problem for the girls who may actively have chosen not to acquire or spend much of their time with some media? Or might it be a problem for boys who fill their bedrooms and their time with media, choosing screen and digital media instead of other activities? Alternatively, is it a problem for adult society or for our future society? The concerns may be real and this may be an important question to discuss, but it must be remembered that our freedom and ability to choose our own lifestyles and compose our own media mix also involves the option of not choosing a certain thing or activity – may it be reading or computer use. Perhaps the girls are not to be pitied.

Notes

1. References are made to two empirical data sets: the longitudinal Media Panel Program, where more than 5,500 children, teenagers and young adults have participated in longitudinal and cohort studies conducted between 1976 and 1998; and the Swedish national study forming part of the multinational comparative research project. "Children, Young People and the Changing Media Environment" directed by S. Livingstone at LSE. More than 1,600 Swedish children and teenagers between 7-16 years participated in this study conducted in 1997.
2. The media in question were TV, satellite-TV, VCR, TV-console games, radio, stereo/HiFi, computer, CD-Rom and Internet access.
3. The media counted in 1985, 1989, 1994 and 1998 were radio/HiFi, TV, satellite-TV, VCR, TV-console games and computers. In 1998, both six and eight media were included, adding Internet access and mobile phones.
4. Occupational, or socio-economic, status (SES) here refers to the parent with the occupation ranked highest according to the Swedish socio-economic classification (SCB, 1989:5). Low SES includes working class and lower professionals, middle SES middle professionals and high SES higher professionals.
5. In these figures, listening to music and radio are not included.

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‘More Research Needs To Be Done’

Problems and Perspectives in Research on Children’s Use of Interactive Media

GITTE STALD

”Does using a computer or playing video games help or hurt?” In a number of studies on children’s and young people’s uses of computer media, this simple dichotomy serves as a point of departure for the thesis guiding the research process, for the formulation of research questions as well as for the design of research projects¹. But is it useful or actually possible – even for analytical purposes – to narrow down a complex problem to either-or questions with a built-in expectation of conclusive answers? The critical answers to these questions are obvious to me, but they are followed by other questions, the primary one being: How can we study the complex relations between a specific group of users, computer media and society and what are our purposes in doing so? In order to approximate any answers, we should consider our efforts as constituting an ongoing process and critically evaluate our epistemological as well as methodological approach as well as what we aim to reveal, explore, explain, and describe. We could commence by discussing whether there are hidden – perhaps unrealised – agendas behind our framing and design of research projects and aims for our studies, such as normative conservation of cultural, social and ideological standards or perhaps promotion of biased utopian optimistic expectations for potential benefits from using computer media. Second, we should ask ourselves how we can innovate theory and research development in a new area of media research – trying out new views, new methods, crossing borders between paradigms, traditions and methods, combining innovation with experience.

* * *

The aim of the following comment is to discuss how we, from the perspective of media studies, develop, frame and understand research within one specific research area.

In her keynote address, Professor Wartella outlined the main findings from a report to the Markle Foundation, *Children and Interactive Media. A compendium of current research and directions for the future*, and framed the results in a discussion of a number of general perspectives regarding children’s uses of interactive media as well as research within the field. The discussion in the report, and hence in Professor Wartella’s presen-

tation, is based on an impressive tour de force through a vast number of research reports, supplemented with an extensive selected annotated bibliography.

The writers of the report are of course committed to the assignment from the Markle Foundation: "A review of all publicly available research to see how much is known about the role of interactive media in children's lives" (Wartella et al. 2000a: 5). The answer based on the review of research reports is that "very little" is known and a general conclusion seems to be that "more work needs to be done". This line is prominent throughout the report, which is evident in the design of the text, in that the authors primarily point to a number of questions at a general level as well as in detailed discussions. In the last part of the report, this framing is concluded by a number of suggestions for future research.

It is of course not possible – or necessary – to know the hundreds of reports, articles and books that make out the fundament of the report. But by looking over the listed titles and annotated bibliography, and especially by going through the discussion of research results to date and perspectives for future research, it becomes obvious that there is a strong focus in the report on developmental and learning outcomes of children's uses of interactive media. This points towards one of the differences between the perspective of much US research and that of much European research – a difference that perhaps also shows in the ways in which we address the questions and the focus and theories guiding our research. Though some European research results are included in the report, I would like to point out a few examples of recent research that is absent. One example is the report from a comparative work on childhood and socialisation, *Growing up in Europe*, edited by Lynne Chisholm. Another example in which young people's uses of new media are discussed is the anthology *Digital Diversions. Youth Culture in the age of Multimedia*, edited by Julian Sefton-Green (1998). The anthology represents a number of diverse and very interesting research projects. Third example is Paul Löhr and Manfred Meyer's *Children, Television and the New Media* from 1999; a collection of articles from TelevIZion, which present a number of approaches and findings regarding children's uses of media – especially TV – in the perspective of computer media. Primarily, however, I wish to point out the results from the European comparative research programme, *Children, Young People and their Changing Media Environment*. During the period 1996 to 1999, research teams from 11 European countries and Israel² conducted a comprehensive, comparative study of 6- to 16-year-old children's media uses. The final report was published in 2001 (Livingstone and Bovill 2001), but an extensive and informative interim report was published in 1998 in the European Journal of Communication (Livingstone 1998), and could possibly have informed the authors of the Markle Foundation Report. This study discusses the need to carry out research on children and young people's media uses in context and with a holistic perspective on the understanding of relations between childhood, child, media use and society. The priority of the project was "to understand the meanings, uses, and impacts of the screen in the lives of children and young people, first by placing it in its everyday context. ... and second, by viewing the screen where possible from a child-centred perspective" (Livingstone 2001:6).

There are, however, some US studies on children and media that have the ambition of covering more media in a contextual framework. A recent report from The Kaiser Foundation, *Kids & Media @ the New Millennium* (Donald F. Roberts, Ulla G. Foehr, Victoria J. Rideout, Mollyann Broadie 1999), which is briefly reviewed in the Markle Foundation Report, is probably the most comprehensive study of American children's and young people's media uses. It is an interesting and informative work, which espe-

cially illustrates the patterns of media uses and discusses relations between access, use and social and cultural background. It also combines multiple methods in the respective studies comprising the empirical basis of the study. In their introduction to the field of interest for their own report, Professor Wartella and her colleagues take a starting point in the Kaiser Foundation Report's findings; they do so, however, with a specific conception of the report as a tool to understand "how such a pervasive experience affects their [children's] development" (Wartella et al., 2000a: 6). The focus of the Markle Foundation Report mirrors partly the assignment from the Markle Foundation, partly the general point of departure of the available research results that are reviewed, and partly the approach through which Professor Wartella and her colleagues have chosen to read the research reports. Altogether, the report reflects a rather strong focus on the effects and impact of interactive media experience on academic performance, and the question opening this contribution "Does using a computer or playing video games help or hurt?" is a main thread through the report (Wartella et al., 2000:5). The report's general focus on development and effects illustrates, on the one hand, the persistent nature of the traditional dichotomous understanding of children as either innocent and vulnerable or as sinners and aggressive; on the other hand, it is an example of the still emerging contradictory understanding of children as either beings or "becomings". Both dichotomies obstruct approaching the research field of new media with a mind open to the complexity of factors that form the reality of the relation between media, users and society. The report does discuss cultural and social aspects of interactive media, but in the respective chapters the discussions eventually ebb away into notions of developmental perspectives and learning aspects of new media. The latter is obviously an important aspect of child media research, but if the focus on learning potential as defined in the report becomes predominant in the study of interactive media, it limits the perspective and prohibits the broader view into new areas of research, theory and analysis.

Media Revolution or Another Period of Change, Experiment and Experience?

The Markle Foundation Report starts out by stating that: "Today we are in the middle of a new revolution in both technology and culture; a revolution in which our children are often in the vanguard. For they are the first generation that is truly 'growing up digital'" (Wartella 1999:5). I suggest, however, that this 'revolution' is experienced much more by researchers trying to catch up with reality in their research and by parents and teachers trying to catch up with the changes in children's and young people's cultural and social practices than by the youngsters in question themselves. Generally, young people adapt to and integrate 'digital media' such as computer, Internet and mobile phones into their everyday lives in a constant process of testing usefulness, experimenting and adaptation. They focus on usefulness, experience and need in the situation. They practice both technical and symbolic convergence of media as well as, not least, convergence of media content across media types, genres and texts. It is perhaps more adequate to put it as Sonia Livingstone does: "researching "new media" means studying a moving target" (Livingstone 2001:6).

'Revolution' usually means radical changes, that something is turned upside down, or the upheaval of power structures as well as economical and social systems. When we are studying media on the level of access, uses and meaning, I do not find the concept of 'revolution' adequate. On the basis of my own studies, I claim that the basic uses of media, which correspond with basic cultural and social needs also for children, are un-

changed through decades of introduction of new media as well as through the present period of digital, interactive, converged computer media technology. The basic uses are still guided by people's needs to be entertained, to communicate and to receive and exchange information. Specific aspects of innovation or breaking of traditional patterns of use in social and cultural practices could be discussed, however.

The reader might find this discussion of a seemingly inferior comment in the report out of proportion. I have included the discussion, however, because it mirrors one of the general viewpoints in the report, namely that even if new media give certain advantages to young generations, they also constitute a potential threat to children's well being and development and, essential in this context, new media consequently constitute a threat to established norms and values. I suggest that what is perceived by Professor Wartella and her colleagues as a revolution should rather be understood as a clash between, or perhaps more adequately *a balance of*, normative and moral codes, rules, behaviour, on the one hand, and experiment, experience, innovation and provocation, on the other. Even if some of the social and cultural practices that arise in youth media cultures apparently reject what could collectively be described as conventional ways of behaviour and values, they are more a scratch on the surface of modern society than a revolutionary movement. Young people are, at the same time, provocateurs trying out new possibilities and social beings collectively and individually looking for values, trust and safety in their search for footing and identity. I found in my studies that children and young people reflect and listen much more to adult experience and attitudes than adults would believe and adolescents would admit. Without starting a debate, I shall air this as a possible effect of a general emergent situation of stronger mutual respect between adults and children/adolescents. This could partly result from a dialectic process of changing relations between generations and of a changing view of children and childhood in Europe, perhaps most strongly seen in the Nordic countries.

The Responsibilities of Adults – and Those of Children?

It is striking that much research done on children and young people's media use underlines – and to a degree rightfully so – the role of adults in examining, evaluating and regulating children's and young people's media use. The report also mentions the responsibilities of content developers, parents and policymakers and researchers to study the numerous aspects of growing up with media by bringing together work across academic disciplines.

The responsibility of adults is obvious, but I would like to draw attention to the need to study much more closely and to rely on young people's own experiences, own creativity and their abilities to converge and explore the possibilities of interactive media. Of course, we do interview children and young people about their uses and experiences, and some studies, such as the European comparative study mentioned above (Livingstone and Bovill 2000), strive to take the perspective of children and adolescents. But I propose that we look much more closely, much deeper at active creativity, interactivity, textual uses and the transformation hereof into children's and young people's social and cultural practices, and hence into the formatting of collective as well as individual identity. I refrain from taking up a discussion on methodological issues here, even if a major discrepancy between different approaches to child media research does have bearing on the reliability and validity of analyses based on children's own accounts and interpretations. I merely wish to point to some general observations from the Danish part of *Children, Young People and the Changing Media Environment*. They show that young Danes are

generally accustomed to reflective and critical thinking. In relation to their own media use and understanding of media, they generally look upon influence and meaning both from a rational, sensible position and from the position of pleasure. This, I think, supports an argument for leaving some responsibility for their own uses and development of use to the young people themselves. In our research, we credit them for being critical and engaged users by acknowledging their own experiences and accounts thereof.

One example of an area that could be studied much more closely is online multi-player computer games where participants meet, play, interact, and communicate in virtual worlds. Simultaneously a continuous transcendence between the virtual and the physical worlds takes place, and experiences, norms and emotions travel between the two versions of reality, which constitute the life worlds of young people today (Stald 2001, 2002 a and b). The users develop new variations of language in their ways of communicating – e.g., in discussion groups where specific language, codices and norms are developed disregarding the norms of adult world. Complex procedures are explored in relation to the gaming situation; self-developed contributions are added to the multitude of creative challenges. Social relations are formed and tried out in several contexts and across cultural, geographic and age borders. A first look at these environments and communities would probably identify them as rather anarchistic and in opposition to other sorts of communities. A closer analysis, however, identifies the virtual environments as training fields for social and cultural interaction, for development of specific skills, for intellectual, emotional and social experiences. An interesting observation is that the self-established gaming communities, which form around the most popular online multiplayer games, are at the same time characterized by open access to those who understand the world and – partly following the first characteristic – by quite restrictive settings regarding normative behaviour. Patterns similar to these can be found in relation to other areas of youth media culture such as chat and use of mobile phones/sms.

The Question of Addiction – An Example of Normative Thinking

My next comment relates to the question of addiction. Professor Wartella downplayed this theme in her presentation, and the report deals with the theme as one of several questions related to health and safety – also it is indirectly asked whether the research projects are ‘measuring preoccupation rather than dependence’ (Wartella et al., 2000a: 84). Still, I have chosen to take up the discussion here as an example of how normative thinking may influence the questions we ask and the way we frame our research. As such this paragraph is more a discussion of the research projects reviewed in The Markle Foundation Report than of Professors Wartella’s and her colleagues’ approach and conclusions in this area.

The report mentions a 1995 survey showing that half of the respondents reported behaviours that would score high on an addiction scale, addiction defined as playing six or more times a week, playing for more than one hour at a time, feeling that they play longer than intended and neglecting homework in order to play. The report also refers to other results showing 20% of a group to be dependent on game playing and 25% who had been dependent. I do not question the fact that tendencies of excessive game playing or Internet use occur among children and young people. Obviously some have problems with organising their time and with leaving the virtual world for everyday life.

But I would like to discuss the criteria for what in the report, based on the reviewed reports, is defined as addiction and compared to a pathological condition. I am aware that the report sums up the total of indications, such as time use and neglect of homework,

but still these criteria are discussed individually. I would, however, like to point briefly to some issues of definition of addiction. First, regarding time use: six or seven times a week and more than one hour at a time – well, that could be compared to the use of a range of other media as well. On this scale, most are addicted to television, music and some even to books or news media. One or even two hours time is not very much when you are engaging yourself in a game or trying out new things.

Regarding the question of neglecting homework in order to play: I am sure that this is true – much could be read and written in the hours spent at the computer. Apart from a notion completely different in nature – that computer games and Internet might also contribute to intellectual and personal development – I should like to point to a finding from a study I did in 1996. I interviewed a number of teachers who mentioned a rather serious problem of children being very tired at school and neglecting homework because they watched satellite television at night and videos in the mornings and afternoons. Obviously, a reference to problematic uses of one medium does not eliminate the potential negative effects of another, in this case interactive media. It is, however, possible that new media are objects of ‘reinforced alert’ because we find it difficult to overlook the potential negative effects and to see positive barrier breaking uses of new media. Children’s uses of computer and Internet have to be seen in the context of the way we organise daily life and the positive attention we give to the media use of our children – concerning access, time use and content – in general. However, in relation to upbringing and pedagogical alertness, it is easier to focus on certain isolated aspects of media uses than to analyse media uses and the effects on our social and cultural practises and normative formation as integrated into and resulting from our modern lifestyle. In short, and transformed into an example in practice, it is easier to forbid a certain computer game or one hour of playing seven days a week than to break daily patterns, take up game playing yourself, or shut your own screen down – be it TV or computer – and propose to play a game and talk about it with your child, read a story, bake some cookies or whatever is perceived as worthwhile activities in everyday life.

Another perspective on this particular issue is that it is problematic to look upon media uses as fixed categories. One example is the finding from one of the research projects reviewed in the report. It states that 25% of a group of 12- to 16-year-olds had been dependent on game playing at some point in their life (Wartella et al., 2000:84). This could, in my opinion, be read as showing that the 25% in question are no longer dependent. It is, in other words, problematic to draw dramatic conclusions on the basis of an ongoing process.

Time Perspective and Processes of Change

Somewhat contradictory to the presentation of a number of singular findings, the authors of the Markle Foundation Report draw the general conclusion that media use and media preferences change over time and quite rapidly among children and young people. Again, however, this important notion is discussed primarily in a developmental and learning perspective. One specific notion is that early use tends to predict later use. On the one hand, this seems to be true in relation to patterns of use and the meaning of parents’ educational and economic background. On the other hand, recent research results within the specific area of this debate indicate that some patterns and perceived traditional attitudes do change with technological, social and cultural change and with age. A striking example is the way in which girls’ attitudes towards and uses of computers have

changed over a short period of time. When I conducted my first large-scale qualitative research in 1998, many girls between 12 and 15 years were uninterested or even sceptical to their own uses of computers. In 2000, when I did my second study, almost all girls used computers and Internet regularly. First it is a question of access, second of usefulness that overcomes potential scepticism towards technology and what might be perceived as primarily a medium for boys' culture. The girls simply found something to use the computer for in their cultural and social practices, and this triggered the integration of computer media as obvious choices on more levels in daily life. It must be said that the studies are not longitudinal, that is I have not followed the same girls, but the patterns are rather clear and the stories told by my informants support my analytical point. I also found that, for example, the 12-year-old boy who spends hours playing rather violent action games does not necessarily do this at the age of 16; that those who have spent hours in their favourite teen-chat room at the age of 12 most likely find other ways of establishing relationships and communities, online or offline, at the age of 16 and so forth.

With reference to the above examples, I would like to propose that we aim to study media use over time in order to follow its processes as well as the meaning of media within groups and for individuals. We should do so by looking not solely at statistics, but by holdings these up to focused studies of individual life stories.

Another suggestion is to study the group of young adults between 18 and 25 years who, to various extents, have grown up with interactive media. In fact some members of this group were the first to 'grow up digital' (cf. the above quote). Comprehensive studies of patterns of uses, experiences, integration in everyday life and meaning in relation to formatting of social, cultural and psychological identity within this age group could bring new perspectives to the analysis of children's and teenagers' uses of interactive media.

Focus on Content

The report points towards a number of general conceptions and conclusions, which are useful to keep in mind in an ongoing evaluation of much European research within this field. One example is the emphasis on the need to study the role and effect of content in interactive media. In the Markle Foundation Report, content is actually primarily understood as good or bad, harmful or useful and less as aesthetic, narrative, thematic experience and creative challenge, but still the notion of the meaning of content should be a reminder to some European researchers. Sometimes in our efforts to analyse and comprehend the context, we seem to forget to analyse the texts. Seen from my position, understanding the complex of textual, intertextual and contextual meaning should be the ambition. There is, however, a progressive tendency towards innovative research in the field of computer games, computer-mediated communication and mobile phones/sms-messages that indicates a revival, within youth media research, of textual analysis in context.

Another core conclusion in the report is that it is not the medium itself that affects children's perceptions, attitudes, or awareness. "Rooted in the understanding that the medium alone is not the message; that creative ideas and human values will ultimately determine whether communications technologies fulfil their enormous potential to educate, inform and inspire" (Wartella et al., 2000b: 2). Apart from my opinion that McLuhan's famous statement is somewhat misunderstood – also in its new wrappings – in this context I support the idea that we should analyse the potentials of new media in

light of human interaction with media and media content. The simultaneous challenge, however, is to acknowledge uses and meanings that transgress traditional perceptions of positive potentials.

Finally, Professor Wartella and her colleagues stress the importance of dealing with commercial aspects of children's uses of interactive media. It is mentioned in the paragraph on the potential (in American terms enforced) collaboration between the content industry and academia in order to shape an environment 'in which new media producers can thrive by understanding children as more than just a commercial market' (Wartella 2000a: 5). Market, commercial interest, media access, uses and preferences are closely related, and with a somewhat wider perspective than that suggested in the Markle Foundation Report, I support a reinforced research interest in this area.

Methods and Methodology

The report states, as described in a few words in the summary, that "We – and our children – could all benefit from a more robust collaboration among scholars in different fields and between academic and market researchers" (Wartella et al., 2000b: 11, elaborated in Wartella 2000a: 94-97). This is an important recommendation, especially because the report put forward a number of suggestions for how to enable such a mutual exchange of results, experiences and theories with reference to developing the field and transforming the results for use within the relevant groups of 'purchasers'. I have one comment, however. I suggest certain caution regarding collaboration between industry and academia. No doubt exchange of results and ideas can be mutually useful, still, it would be wise to realise that the starting points, purposes and expectations of industry as compared to those of academia may differ considerably. This notion might reflect my training within the humanities in Denmark, where we have little experience of research funding from private enterprise⁴. There is, though, much sense in working together on content development, in conducting repeated surveys and describing patterns of access, use and preferences.

The report underlines enhanced cross-disciplinary approaches and exchange on different institutional levels as an essential strategy for understanding the meaning of interactive media in children's lives (Wartella et al., 2000a: 96). This is, however, primarily understood as bringing together researchers, exchanging results, etceteras. The possibility, or some would claim necessity, of taking a cross-disciplinary approach within a given research project is not described, even if the recognition of using multiple methods is mentioned in a few lines: "Multiple methods of study are required to answer the complex sets of questions posed in the area of children and interactive media" (Wartella et al., 2000a: 95). My suggestion is that we do both, and furthermore that we try out new ways of studying and analysing the research area using general as well as specific questions. In short, we should aim to combine our well-proved and well-considered theories and methodologies with a bit of 'wild thinking'.

Another suggestion would be to take a step back from child-orientated research – which is not the same as research from a child perspective – and combine the results from this area with studies of theories on new media at a general level. Closer attention to high-level theories of visibility and of the relation between reality and virtuality, theories of interactivity, narration, time and space relations, and of aspects of communication could probably inform child media research and inspire new theoretical framing of the research questions that have to be studied.

Concluding Remarks

In this comment on the Markle Foundation Report and on Professor Wartella's presentation, I have discussed a small selection of problems in order to question some of the main themes on multiple levels. I am aware that many of my comments could be discussed and developed further. The rather categorical queries I put forward should not, however, be understood as a one-sided emphasis on the virtues and potentials of European, or rather Scandinavian, child media research. The intention has been to accentuate the constant process of questioning epistemological and methodological approaches to our research – and to keep alive and kicking the ongoing debate on aims and means within this particular research area.

During my reading of the Markle Foundation Report, I was reminded of a general experience drawn from the European comparative research programme (Livingstone and Bovill 2001) in which I participated. It becomes quite obvious that children as well as researchers in the Western world do in fact live in different societies with major cultural and social differences that influence our experiences and approaches to research. We might have common values regarding our way of living in general as well as research in particular. But at the same time, we must realise that different social and cultural practices should be put into perspective as well as considered as different normative influences on concepts and approaches to research and evaluation of research results. For example, the potential difference between the US and Scandinavian concept of childhood and children in child media research may not only derive from determined adherence to traditional positions, but more profoundly from deeply rooted moral and ideological codices, which are much more influential than we as independent researchers usually care to realise.

To conclude, I shall have to repeat Professor Wartella's and her colleagues' often mentioned general finding and agree that, "yes", more research needs to be done. But my conclusion is not drawn because research thus far has failed to include comprehensive and in-depth studies of children and young people's uses of interactive media, nor because research thus far has followed the wrong track altogether. We should not expect to ever obtain the divine overview that will enable us to register and understand all processes and problems and to act accordingly. The need for more research is a constant factor of the dialectic process of historical progress, of our need to understand the time and society in which we live, and to comprehend, evaluate and influence our lives on a meta-as well as individual level.

This might appear rather dramatic and pompous in print, but a little overkill might also promote my point in the above discussion: The day no more research is needed, history has ended.

Notes

1. Many are reviewed in *The Markle Foundation Report* (see list of references). They primarily represent studies within developmental child psychology and pedagogical theory, but also certain traditions within social theory.
2. The countries were Belgium, Denmark, Finland, France, Germany, the United Kingdom, Israel, Italy, the Netherlands, Spain, Sweden and Switzerland.
3. 'Growing up Digital' refers to the book of the same title by Don Tapscott.
4. The only one I can think of in relation to child media research is a large-scale collaboration between Lego and the University of Southern Denmark on children and playing cultures.

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New Generations – New Media

Some Thoughts and Reflections

ANITA WERNER

Thanks to Ellen Wartella for a most informative and interesting presentation. The purpose of her project is said to be “to increase our knowledge about what the new media mean to the social, intellectual and physical development of children today”. Indeed an overwhelming wide and complex problem area, but I think her presentation has given all of us a lot of inspiration.

She has told us about what we know and what we need to know more about. The presentation gives an overview of results and plans for further questions to address. I think it will be useful as a platform for new projects in many research milieus interested in children and new media. I shall now comment on just a few issues. My main interest concerns the overall perspective and approach, but a few words will also be said about the methods.

Her focus is on the *influence* of the new media, and at the same time on the *use* of them. By this approach – a combination of research on uses and research on influences – she does exactly what I think needs to be done, but what to a large degree has been missing in the research on children and media during the past years. There are many interesting studies about *either* the influence *or* the uses or reception of a medium, but seldom combinations of the two.

Too many researchers on children and media still see the two perspectives – use or influence – as disparate and almost conflicting perspectives. They think that only studies of use and reception see children as active participants in communication, whereas studies of influences or effects view the children as passive receivers. The misunderstanding is astonishing when we think of what Wilbur Schramm wrote already in 1961 (!):

In a sense ‘effect’ is misleading, because it suggests that television ‘does something’ to children. The connotation is that television is the actor; the children are acted upon. Children are thus made to seem relatively inert; television relatively active. Children are sitting victims; television bites them. Nothing can be further from the fact. It is the children who are the most active in this relationship.

Newcomers are not aware of the real relationship between the two concepts, use and influence. Today we know that different ways of using a medium or a content lead to different influences, and vice versa. Children using a medium with the intention to learn

about a specific technical detail will for instance learn this, while others don't. And on the other hand: different influences of media at one point in time may lead to different use at another point in time. It has for instance been documented that heavy TV viewing in early childhood often lead to a higher viewer competence among children, they 'read' TV in a more sophisticated way and may also have a better understanding of the difference between fiction and reality.

The most important factors behind the use as well as behind the influence lie in a complexity of structural and cultural conditions of social and individual character. There is an ongoing interaction between uses and influences of media, throughout the years of childhood and youth. By studying this dynamic relationship we will have the best to learn more about "what the new media mean to the development of children today". The so called circular or spiral model is thus a more adequate model for the relationship between the child and the medium than the linear model.

An important reason for the lack of insight is that newcomers to research on this area today often come from other disciplines than media studies, for instance pedagogy, literature, cultural studies, anthropology etc. The researchers and their supervisors have their competence built on other theories than theories of media and communication. The researchers intend to use a multidisciplinary approach, but what they present as the media theoretical part of it usually is a stereotyped version of "the two competing traditions": studies of influences vs studies of uses of media.

On this background I welcome the work of Ellen Wartella as a good example of a project which combines the interest in influences and in uses of media (as well as in content).

The crucial question in this project is in my opinion the question about the ways in which the presentation of content shapes its acquisition and impact. You say: "In particular, we need to know whether there are differences in the way information is received from or given to different dialogue partners, including real people, fictional characters, computers, and intelligent computer agents".

To me it seems obvious that there are differences; the question is what are the differences? What does these differences mean to the way we communicate, to what we communicate and with whom we communicate? As a parallel to the changes (social, cultural etc.) related to other technological communication revolutions (printing machine, telegraphy etc.) the new interactive media change the communication pattern of today – among children and youth as well as in the society as a whole. Already now we register what seems to be an increase in total communication between many youngsters because of the mobile telephone. It has also been said that the emotional and social aspects seem to increase more than the informative part of the messages through these telephones. There is much speculation, and so far little knowledge. Probably the total communication pattern in society will be more differentiate, and we will see that the new media will replace the old ones on some areas but not on all. The old media won't disappear but change their functions.

To get knowledge about this many different approaches must be used. The presentation by Wartella of her project doesn't tell us much about methods. Many of us would have liked to get at least some tentative information about to which degree she plans to use different methods. Her overarching theoretical approach – with reference to Mead, Vygotsky, Bakhtin and other relevant theoreticians – show that she is aware of the extremely complex interactive processes she will have to analyse. She must focus on content, as well as use, reception and influence. It also shows that it will be necessary to use

qualitative methods, as well as quantitative. In line with this her reference to socialization theories points to the need for analysing the contexts of the communication acts, as well as the different subcultures of the youth. Communication doesn't take place in a vacuum – even as regards the new interactive media the old saying holds true: the context is as important as the text.

In many ways the project by Wartella is in accordance with the ideas of Kirsten Drotner, whom we heard earlier on this conference. She suggested we should undertake more integrative media research, and work more on conceptual confluence. She pointed to the need of including analyses of content as well as analyses of uses. Wartella includes not only the two, but all three elements – in her project. They all are important. It will take an enormous amount of heavy work until we reach a point we could call integrative research on children and media, but Wartella's project is to be seen as an extremely valuable contribution towards this goal.

Scandinavian Media Histories A Comparative Study

*Institutions, Genres and Culture in
a National and Global Perspective¹*

IB BONDEBJERG

It seems that Scandinavian media research over the past 10 years has finally reached a stage at which the construction of media histories has become important. There has, of course, always been a historical dimension in media studies, and some of the early studies were in fact very historic, dealing with the rise of the press and democracy. And in every Scandinavian country we have also seen a number of historical monographs on both print media and audiovisual media and film. But what we are talking about here is not just the work of individual scholars or research on single media, but the nearly simultaneous projects in all countries to construct a more coherent *national media history*² with a broader coverage of all or at least important aspects of several media. The construction of a separate, national media history is a convincing sign of a mature media discipline.

The Nordic countries have many social and cultural similarities and constitute a perfect area for a more regional media history: a regional history of media in a part of Europe that has been greatly influenced from the outset not just by ideals and programs from other European countries, but also by those from the much earlier developed and much more powerful American media and culture industry. Nevertheless what we have seen is a development of *national* media history projects in Scandinavia, very much focused on finding the specificities of each national media culture, specificities that are certainly there. This is not surprising since the media thus far have been very important for the construction of the early quite socially divided nation state (especially through newspapers) and for the stronger democratic and intentionally more homogenized and interconnected modern national welfare states (especially through radio, TV).

The media have helped to construct a modern nation state and create a public, national forum and in fact also to circulate cultural traditions and democratic values and debate. They have also created strong confrontations among different social and cultural classes and different forms of cultural taste, and the media have been caught between groups of society experiencing media as the cause of cultural and democratic decline and other groups seeing media as the expansion of democracy and a common culture. But in this

media melting pot of lifestyles and cultural forms – this mixing of traditional local communities and bigger urban communities in front of the same transmitter, the same screen – the mass media have certainly had an important role in the construction and transformation of national spaces.

But from the very beginning, this construction of a national media culture, a common cultural space of different traditions and lifestyles, has also been influenced and deeply connected to a global space. Even if the concept of a national media history may still be valid, it is also increasingly problematic: The digitalization and convergence of media and the strong moves towards a globalized network society are changing both our conceptions of the old media and the reality and structure of a new media culture. The nation state as a historical construction is losing many of its essential functions and boundaries. The very object of a media history is thus being transformed at the precise point at which the first wave of Nordic media histories has been published.

However, as I have already stated, national media histories must be written first, the empirical data must be collected and interpreted, before we can move on to media histories that are in a more direct sense conceived as part of a global media history. But although the concept of a national media culture is institutionally important, the Nordic audiences have for many decades been living in a culture extending beyond the national: they are also Scandinavians and Europeans, though sometimes reluctantly or even in a hostile way, using the dissociation from the already incorporated Other to try to define a national essence. In all Scandinavian countries, we also know that Anglo-American culture on all levels is the ‘*linqua franca*’ of globalization, especially as concerns music, films, TV fiction, etc. But although this may be conceived by some as a threat to a national, cultural identity, globalization is in fact as old as the Bible. From the beginning of time, all cultural processes have involved a generic mix of ‘us’ and ‘them’, whereby things once belonging solely to the Other become genuinely ours over the span of a few centuries. And this phenomenon is not only tied to popular culture: the print and music cultures of the 17th and 18th centuries tell a story of globalization and cultural formats that travelled rapidly across borders. What may characterize the late 20th and 21st centuries is the technologically that increased the ways by which and speed with which cultural globalization takes place.

As I will point out in the following, although the now already published Nordic media histories are to varying degrees focused on national media history, the Scandinavian theories and models underlying the writing of media histories have been open to an alternative model. Many researchers behind these media histories have tried, at least conceptually, to dissociate themselves from: a) a very *national concept* of media; b) a very *traditional institutional and top-down* concept of media; and c) a very *static and traditionally literary concept of media texts*. The ideal has clearly been to develop a more integrated and interdisciplinary writing of media history. But an ideal conceptualization is one thing, and the actual strategies, narratives and models used in the writing of the ‘national’, Nordic media histories another. The Nordic countries have much in common, and the basic developments in the Nordic media culture are very redundant from one country to another, as becomes clearly visible when comparing their national media histories. In the writing of the Danish, Finnish, Norwegian and Swedish media histories, however, this similarity is not mentioned, and each national media history is often written as if the national development were unique. At the same time, the Scandinavian media histories are also very different in terms of both the theories and methods used and the dominant perspective.

Culture, Genre, Reception

In 1990, before the national, Scandinavian media history projects took off, SMID in Denmark discussed media history at their annual meeting. Hans Fredrik Dahl (later a prominent figure in the writing of Norwegian media history) was there and spoke in favour of a media history concept separate from the literary tradition of the aesthetic history of the single autonomous work. He also rejected technological and institutional history as the main perspective of media history, and instead argued for a *social and cultural history of mentalities* as a model for media history. (Dahl 1990: 12)

Dahl's 1990 model of media history

- Social and cultural history of mentalities
- Aesthetics of habits and everyday life (ritual, repetitive)
- Culture of reception
- Nation in global framework

In his article, Dahl correctly points to the need for a media history as *cultural history*, rather than literary history. His understanding of *mass* media and *mass* communication is founded on an *aesthetic of habits and everyday life* rather than the aesthetics of the singular work and the high culture art concept. Dahl makes two additional important points in his article: a national history cannot be written unless it is clearly imbedded in a *global framework*, because a large part of media history is based on *repetitive, serial formats* that appear in all countries. He also points to the need to conceptualize *reception* not just as a national phenomenon, but as a phenomenon related to a large number of transnational phenomena. He therefore at least partially opposes the idea of media as an important factor in the construction of national, cultural identities, rather seeing it as a mediator between the global, the national and the local.

In his theoretical model for the writing of media history, Dahl clearly makes a polemic demarcation concerning the literary aesthetic model of historical development and the general moral rejection of mass media and popular culture to be found in many traditional literary histories. However, in his polemic eagerness, he almost ends up in the opposite position concerning the textual side of media history: that everything in mass media can be described as repetitive, serialized and basically mainstream, everyday culture and aesthetics. It would be wise here to remember Umberto Eco's famous attack on the modernist notion of innovation and repetition, and the general understanding of popular culture as merely repetitive and high culture as always innovative (Eco, 1985). The interaction between repetition and innovation is just as crucial for media as for film and literature, for popular culture as for high art, but we tend only to see it in the field of media, whereas film and literature tend to stand out as more autonomous aesthetic sectors. High culture and art are institutionally defined in opposition to each other, but in fact very often interact and respond to the same basic developments. There should be no difference between a media aesthetic and a literary aesthetic – there is only one aesthetic.

If we look at the three main generic super genres of radio and television: *Fiction*, *Non-fiction* and *Entertainment*, it is easy to point to very long-running formats and series in all three areas: news-programs, soaps and quiz shows, for example. But even when there seem to be many basic repetitive patterns, it is also easy to find very important historical shifts and innovations as well as to point to how national products differ from glo-

bal formulas, though there is heavy influence from global media and interaction between global and national in media. The global formula *Big Brother*, for instance, clearly developed very differently in Denmark and Germany, in terms of both the filling out of the formula, the casting, the unfolding of the narrative, and the reception. The German version focused much more directly on the sexual taboos and games, whereas the Danish version turned into a meta-play for and against the program (Bondebjerg, 2002). And if we take a closer look at other program genres: documentaries, TV-theatre and miniseries and programs for children and youth, for instance, we find not only exceptionally innovative programs, but also national formulas that contradict the notion of a global media culture without any particular national specificity and solely based on a few repetitive transnational formulas. In fact the nature of the global is misunderstood if it is only interpreted as the same global formulas existing everywhere, just as the national is misunderstood if it is conceived as only essentially national. What we are facing is an increasingly messy melting pot of globalization involving a great deal of cross-fertilization, a phenomenon often called 'glocalization'.

I will argue, therefore, that what is needed in the construction of a national media history is a combination of elements of a more *institutional history*, a *history of the aesthetic of programs and genres* and a *cultural history of media reception*. This can, of course, never be merely a national history, as indeed no other history of art, literature and communication can be: the global, the national and the local are intimately connected, not just in our era of intense globalization, but also in earlier historical periods (Held et al., 1999). But as we shall see in my analysis of the historical models used in Scandinavian media histories, the national has a prominent place, although with different emphases across different histories. To mention just one example: Dahl and Bastiansen's work on NRK. *Over til Oslo* (Dahl & Bastiansen, 1999), especially the third volume on the monopoly period from 1945-1981, is a rather closed, national, institutional history of radio and TV including some important aspects of program and genre history, but greatly focussed on institutional history. In opposition to this, the other Norwegian project on both film and TV – the popular 'coffee table edition' *Kinoens Mørke – Fjernsynets Lys* (Dahl et al., 1996) – takes a much closer look at national TV and film history in terms of reception and genre, and in doing so stresses the global aspect of reception and its influence on the national and the local.

Models of Media History: A Theoretical Outline

Although media history is clearly an area demanding a broader framework of mentality history, of cultural and social contexts and a strong dimension of reception, this does not undermine or contradict the need for an aesthetic genre perspective. On the contrary, I would put it very strongly and say, that any cultural and social history of the media is invalid if it doesn't include the content aspect and the general and specific aesthetic, discourse and rhetoric of the main genres. It is, of course, completely acceptable to write special monographs focusing on more specific and narrow aspects of media history. But when we construct and write an authoritative, national media history, we need to develop a cross-disciplinary theoretical and methodological approach and we need to combine the different aspects of institutions, genres and audiences in a context of broader cultural and social history.

It is, of course, no easy task to write such a comprehensive and broad media history, not least because the empirical data on audiences, the programs themselves and even the more institutional dimensions are difficult to obtain. Especially when trying to write not

just the history of radio and television, as Swedish media historians have done, or TV, film and radio history, as the Norwegians did, but all types of media from print to computer, as the Danish boldly set out to do, one must have a fairly broad scope of investigation and a vast ocean of empirical data, often difficult to access and analyse (see also Klinger, 1997). Research in media history is a broad area linked to social, technological as well as economic forces, imbedded in power structures and institutions; media are related to cultural domains both on an institutional level and on a more content- and product-oriented aesthetic level; and media are certainly tied in many ways to everyday life through the reception and use of them in different segments of society. In the following presentation of theories and methods in media history, I will follow a rough trisection of dimensions:

- The social and institutional dimension
- The cultural-symbolic dimension
- The everyday culture dimension

I will return to the specification of these dimensions, but let me first make a short reference to the writing of film history, a tradition that for obvious reasons is much more developed and institutionalised than a broader media history. In Allen and Gomery's definition of basic forms of film history (Allen & Gomery, 1985), they identify at least four different forms of focus in film history:

- *aesthetic history* (auteur, individual works, genres, etc.)
- *technological history* (sound, film cameras, digitalization, etc.)
- *economic history* (the market vs. public funding, studio system, etc.)
- *social history* (production structures, audience studies, cinema as social and cultural mentality history)

Now we can find prototypical examples of works on film history that focus narrowly on one of these aspects or combine several or all. But if we look at the international standard textbook by David Bordwell and Kristin Thompson, *Film History. An Introduction* (1994 and later editions), we find an expanded theoretical and methodological statement on writing film history that argues for an integration of dimensions, although with emphasis on a special understanding of aesthetic forms.

Bordwell and Thompson identify three types of motivations and principal questions underlying the writing of their film history:

- *The change in normalization of dominant film uses*: combinations of film form, film style, film modes becoming global or national standards (the Hollywood system, the European art cinema, etc.)
- *The influence of structures of film industry*: modes of production and distribution (industrial, artisan, other forms)
- *Cross-cultural processes*: national and international influences on film form, production

Now Bordwell and Thompson clearly take as their starting point an aesthetic-formal perspective, a perspective, however, which doesn't just reflect history as a string of works, but as a process of interaction among dominant and emerging modes, genres and

types of films. They therefore see films as imbedded in a broader institutional and social perspective of production, distribution and use. Their film history tries to describe how things were, to bring forth hard evidence and facts, as well as to explain and interpret – to confront history with how and why questions. The explanatory frameworks are many: *chronology*, *periodization*, *causality* (individual, collective and structural) and *influence/significance* (intrinsic-artistic, influence, typicality). The narrative presented in Bordwell and Thompson's book is the counter-argument to the rejection of media history as aesthetic genre history: it is in fact a formal-aesthetic history with a broad, social and cultural context. One could argue, however, that the formal-aesthetic perspective results in the narrowing and near disappearance of reception as a more concrete cultural and empirical phenomenon.

But let me now return to a more specified segmentation of the three media historical dimensions outlined above:

- *The social and institutional dimension*
 - Technology (traditional technologies – digitalization and convergence)
 - Economic conditions: market vs. public sphere
 - Institutional structure and political and ideological 'contract'
 - Production practices: individual – group – management
 - Interaction between media sectors and other sectors
 - National, local and global dimensions
- *The aesthetic, cultural-symbolic dimension*
 - Media as part of ongoing development (modernization, democratization, etc.)
 - Change in mentality over time: periodization
 - Genres as cultural-symbolic discourses reflecting and negotiating fundamental stories and values
 - The text-category: singular works – works as prototypes of generic corpus – the super-text (flow and schedules)
 - Quantitative and qualitative textual analysis
 - Intertextuality and intermediality
- *The everyday culture dimension*
 - The everyday contexts of media use (ethnography, memory)
 - Relation between use of different media
 - Quantitative, demographic data – lifestyles
 - Qualitative data on specific programs
 - Reviews and public media critique and debate
 - The global in the local

Thus, media historians must see media as *part of the institutional infrastructure of society and culture*. The media produce and communicate under the influence of technological conditions and development. They act inside a framework of a certain general contract with society and through interaction with other media, other social and cultural institutions and under the influence of local, national and global forces and traditions. The public service ideology or the Hollywood code constitutes such a contract, trans-

formed during the course of historical development. The public service ideology has undergone drastic changes in the past few years, for instance under the influence of digitalization, media convergence and increased globalization. The institutional dimension can be used as a more generalized framework of the media history narrative, but will often result in a very concrete, personalized approach as well. Leading producers and figures in media history will be used as important 'characters' in this kind of narrative, just as political dimensions of regulation or market forces will be important elements in the search for causality and explanations. Examples of media histories with a clear institutional main focus and perspective are Dahl and Bastiansen's NRK-history and Stig Hadenius's volume in the Swedish media history, *Kampen om monopolet* [The Struggle for Monopoly](1998). Both these media histories combine structural institutional explanations with detailed accounts of political and institutional conflicts and negotiations between main characters that have influenced the development.

Media historians must secondly see media as part of an *aesthetic, cultural symbolic universe*, a network of discursive structures that reflect and influence historical development and the mentality of specific periods. All media histories search for systematic criteria for periodization, whereby a number of important determining factors interconnect and provoke a slow or fast change in the whole media culture. These are usually based on either institutional factors, important shifts in the generic system and the discursive regimes or on a combination of external factors and media developments. As regards newspapers, radio and television, the design or composition of the flow or the schedules is often an important empirical data element in these kinds of explanations.

In their eye-opening book *The form of news*, Kevin Barnhurst and John Nerone tell the history of American newspapers based on the design of the newspaper-page, from which they generate a special social meaning and relation between newspaper and reader. They combine a history of form (technique and aesthetic) with social and cultural history (meaning and ideology). The periodization and social meaning and form develop through *stylistic regimes* from the traditional to classicist and high and late modernism, *types of production* from industrial, via professional to corporate form and with three different ideals of *communicative relations or communication metaphors*: Department store, Social map and index (Barnhurst & Nerone, 2001: 20).

Barnhurst & Nerone The Form of News

Formation	Victorian		Modern
Year	1890	1940	1960 1990
Phase	Traditional	Classicist	Late
Type	Industrial	Professional	Corporate
Ideal	Dept.store	Social Map	Index

Another recent and good example of this form of aesthetic, cultural-symbolic and discursive history is Stig Hjarvard's *Tv-nyheder i konkurrence* [TV-news in Competition], which explicitly combines the sociological theories of institutions and structuration (Giddens) as a material and mental resource and the study of aesthetic and discursive structures and their development over time. Qualitative analysis and case studies of selected news programmes are combined with more quantitative content analysis. The periodization of the news discourses is partly based on the shift in dominance and com-

bination of basic news elements and themes and on a parallel shift in relations between TV-news and the symbolic concept of the audience (Hjarvard, 1999: 175).

Three Phases of Political TV-News in Denmark

	Early monopoly	Late monopoly	Competition
Media function	Channel	Forum	Meeting place
Journalist function	Pedagogue	Mediator	People's advocate
Source of rationality	Administration	Politics	Everyday life
State form	Corporative	Social liberal	Responsive

It is interesting to note that a similar approach has been adopted by Monika Djerf Pierre and Lennart Weibull in the third and last volume of the Swedish media history, *Spegla, granska, tolka* [Mirroring, Interrogating, Interpretation] (2001), in which they see the development of news and topicality as a story of the relation between society, the political institutions and the media, on the one hand, and the relation to the audience, on the other. The four periods identified produce a very different journalistic rhetoric and discourse and very different concepts of society and the audience: 'upplysning' [information], with a very passive concept of the audience and a very strong sense of society's responsibility and the media's role subordinated to that responsibility; 'spegling' [mirroring], with a more passive search for reality and facts; 'granskning' [interrogate], in which the media became more independent and critical towards society, a kind of watchdog for the audience; 'tolkning' [interpretation], indicating a more popularized and user-oriented form of journalism.

In the aesthetic, cultural-symbolic approach to media, the question of what constitutes a text in media history is also a much debated and multifaceted issue. Following Dahl's attack on the overly single-work-oriented aesthetic approach, another historical tendency is not to deal with individual programs and more qualitative, deep-textual analysis of prototypical examples, but instead to focus on programming, flow and thus the 'super-text' of media. The relation between generic categories on a schedule, the themes taken up over a longer period, the relation between fiction, non-fiction, and between information, culture and entertainment etc. can be studied in order to find the 'institutional text' of a specific media. The difference between for instance a public service channel and a commercial channel is usually quite clear on this super-text level. But also the way the programming schedule is structured in specific time-slots and directed towards specific segments of implied audiences can lead to more general conclusions concerning the symbolic-cultural level of media. One recent Scandinavian example of this is Henrik Søndergaard's *DR i tv-konkurrencens tidsalder* [DR in the Age of TV-Competition]. The structure and organization of flows and programming are important parameters in media research and can help identify and corroborate periodization and major shifts. But they cannot replace the analysis of more qualitative element of genres and typical programs: programs or at least types of programs constitute the core of the cultural history of both production and reception. Programs and the experience and influence of programs are what media history is centrally about: we don't experience technology and media institutions as such, we experience and use programs or content of any kind.

The last dimension of media history research is *the level of everyday culture and reception*, which involves studies taking their point of departure in either the way people use and talk about media and specific types of programs in a qualitative reception per-

spective or through ethnographic studies of contemporary audiences or memories of older forms of media use. This approach can also be combined with more quantitative data, not always available in older periods, but especially interesting if they reflect demographic differences in regions, education, social status, cultural habitus and lifestyle, gender, generation, etc. Two recent examples in Scandinavian media history come to mind: Birgitte Höijer's *Det hörde vi allihop. Etermedierna och publiken under 1900-talet* [We all heard it – broadcast media and the audience in the 20th century] – a sub-study of the large Swedish Media History Project. Here Birgitta Höijer consistently illustrates not just the empirical facts, but the cognitive structures of media use and the relations media established between public and private life. A cultural and social cognitive approach to reception of media content has the potential to fill the gap between more reception aesthetic approaches, on the one hand, and qualitative empirical reception studies, on the other.

Another way of approaching the reception and audience perspective is to search for relations between the way different media reflect everyday life and family norms. Leif Ove Larsen does this in a very convincing way in his study of romantic comedies in Norwegian film between 1950-1965, *Moderniseringsmoro* (1998). A popular discourse and narrative in one medium (the weekly magazines) is connected with the discourse of another popular medium and discourse (romantic comedies). Leif Ove Larsen's study clearly indicates that films reflect, interpret and interact with transformations in everyday life and with modernization processes and problems the audience can recognize and identify with.

The Rise of Media History Projects in Scandinavia: Differences and Similarities

In Dahl's previously mentioned article from 1990 he notes that, when he was preparing his own NRK-history, he read a number of international broadcasting histories and was struck by the similarities in periodization, explanations and textual forms. His conclusion was, as already mentioned, that in media history the national dimension is substantially less interesting than the international dimension. There is probably some truth to this statement, but as we have seen Dahl himself returns to national specificity and explanations when writing his Norwegian radio-TV history. But at least when considering the Western world, we do often recognize the same kinds of periods, the same kinds of conflicts (between for instance the elite and the popular), the same main genres and the same kind of general development from a public service monopoly, or public service dominance with a few commercial stations, to a multi-channel culture. But at the same time we find striking differences.

Why did England move so rapidly into a duopoly of public service and commercialism before some Scandinavian monopolies where even established? Why did the Americans choose an almost pure commercial and only structurally regulated model? Why has France been characterized by such a strong national bias and control? Why is Germany characterized by regionalization unseen in any other country in Europe? Why is Holland so religiously pillarized? We may be able to talk about periods and tendencies that are cross national and influenced by, for instance, the strong transnational influence from American television and lifestyle, but at the same time it is clear that the explanation for the differences among national media systems observed throughout the past century are to be found outside the media themselves. The national culture and its political and social traditions strongly influence the basic structure and development of the media. Thus

the media are simultaneously profoundly national and profoundly international, and have lately become more globalized at the institutional level as well.

The Scandinavian countries however share many social and cultural structures and values, and therefore it might be expected that the national media histories are variations of the same prototype: strong, monopolized public service institutions that still hold a firm grip on the audience in a globalized network society and that have experienced a number of fairly similar periods of dominant production and institutional ideology. The book I edited in 1996, in which the development in each Scandinavian country is analysed, confirms this (Bondebjerg, 1996). In my own article on Danish TV, I proposed a periodization based on both the programming structure and the relation with the audience: Paternalistic period (1951-1964), Classic public service (1964-1980), Mixed culture period (1980-). In articles by Henrik Bastiansen and Madeleine Kleberg on the Norwegian and Swedish development, respectively, these three periods, with small differences and some shifts in end-point years, are basically confirmed. However Finland and Iceland reveal somewhat different developments based on specific national differences.

But even though the historical developments of the Scandinavian media cultures have great similarities, the models for writing media history and the theories and methods underlying the Scandinavian media history projects are very different, although a mainstream tendency towards traditional institutional history is very prominent. In Sweden, Stig Hadenius, Lennart Weibull and Dag Nordmark in 1991 launched the project *History of Swedish Broadcasting Media* (Hadenius et al., 1992), in which the focus is only on radio and television. The project on broadcasting media is based on a number of specific sub-studies, separately published (Bokförlaget Prisma, Stockholm), and three volumes that summarize the individual studies. The first volume (Stig Hadenius, 1998) focuses on the *institutional history* of broadcasting, the development of media in relation to questions of technology, economy, the state, popular movements, political parties and other institutions in society. The questions address which forces have influenced the organization, economy and policy of broadcasting media. The focus is not just national but also on comparative studies of influences from other broadcasting systems in Europe in particular. The two subsequent volumes focus on *program production*: one volume focuses on cultural programs, entertainment, fiction, children's programs and documentaries (Dag Nordmark, 1999); the second volume is dedicated to news, information and factual programming (Djerf Pierre & Weibull, 2001) in a broader sense, including sports programmes.

In his introduction to the volume on fiction, culture and entertainment, Dag Nordmark, who has a background in literary studies, clearly states that the focus of the book is "the composition of programming and the gradual change over 70 years" (Nordmark, 1999: 18, my translation). The focus is on genres and the super-text of television, the programming within a certain main area. He also underlines his special interest in genres specific to TV. However he also addresses the ongoing cultural conflict between "education and entertainment and how these have influenced each other" (Nordmark, 1999: 18, my translation). In other words, this is a media history based on genre and cultural history. It is clearly different then from the first and very institutional volume. Nordmark does take reception into consideration, partly in the cultural sense by looking at the conflict between the elite and the broad audience, partly through analysing more quantitative data on listeners and viewers. But the main focus is on genre and culture.

In their introduction to the volume on news and topicality, Monica Djerf Pierre and Lennart Weibull also indicate a clear genre and culture approach, but they focus much

more on the relationship between discourses in news and topicality and a more general dimension of mentality history: “Our perception of the world, our mentality is largely formed by sounds and images from radio and tv.” (Djerf Pierre & Weibull, 2001: 11, my translation). They raise four issues: *the relation between journalism and other social institutions*; *the reaction to and reception of journalism*; *why journalism has changed and what caused this change* (institutional, international influence, individuals) and finally *the influence of journalism on changes in society and the development of democracy*. This is a rather traditional approach it seems, but their periodization is pretty daring, since it is based on discursive arguments, or as they say: “the fundamental ideas in journalism, the journalistic logic that characterizes a period.” It is a discursive point of view not only found in journalistic genre-structures and rhetoric, but also in the implied audience of the journalistic discourse. Thus the periods are defined according to how the journalistic discourses position themselves towards the audience and the social and political institutions, which is clearly visible in the metaphoric title of the four periods identified: *Upplysning* [Information], (1925-1945), *Spegling* [Mirroring], (1945-1965), *Granskning* [Interrogation], (1965-1985) and *Tolkning* [Interpretation], (1985-1995).

Much more traditional and also cautious is Henrik Dahl’s impressive three-volume work on NRK’s history (Volume 3 written together with Bastiansen). In the first volume on the years 1920-1940, Dahl spells out his theoretical position and method. He defines his approach as a special point of view, looking for *the connection between technology and culture, economy and administration*. He focuses on broadcasting as a system of independent but connected parts. Dahl, however, makes a very clear demarcation: he is studying the *institution*, not primarily programs and not primarily audiences and reception. Both have a role to play, but the main focus is: “The radio sends out the programs, but only some of them come back to the institution as reactions through debate or political demands. That is what this book is about, not how broadcasting has formed society, but how society has formed broadcasting – and how broadcasting has formed itself.” (Dahl, 1999, bd. 1: 11, my translation). Being a more traditional historian, Dahl – quite different from the scholars writing the Swedish media history – questions both the value and status of program analysis and reception. The sources are difficult to obtain and evaluate, Dahl states, and the programs are so numerous that it is difficult to determine what should be selected and analysed as typical. Thus Dahl’s media history is quite a clear example of institutional media history in which some aspects of programs and reception are presented, but mostly it is, as he also states in the third volume, *an institutional history and a history of political opinions, influences and debates on media institutions*.

This Norwegian NRK-history stands quite sharply in contrast to the other Norwegian media history, the project *Moving Images in Norway*, which ran from 1990-1993 as a joint project between departments in Oslo, Bergen, Trondheim, Volda, Lillehammer and Stavanger. This project, like the Swedish, involved the cooperation of around 70 people, senior researchers, doctoral students and masters students. The results were reported in 18 separate studies covering different aspects of film and television history, and besides these academic reports, five of the senior researchers (Jostein Gripsrud, Hans Frederik Dahl, Gunnar Iversen, Kathrine Skretting, Bjørn Sørensen) published a more popular version of the main results called *Kinoens mørke – Fjernsynets Lys. Levende bilder i Norge gjennom hundre år* [The darkness of cinema – the light of television: moving images in Norway through one hundred years], Dahl et al., 1996.

The main characteristics of this Norwegian project is that it definitely takes the point of view of the audience and at the outset belongs to the model of an *everyday culture*

media history. But the project very strongly leans towards the *aesthetic symbolic model*, since its focus is on text and context as part of reception history. Jostein Gripsrud indicates in his presentation that, in reception history, there is a necessary focus on typical texts so that reception studies do not “lapse into general social and cultural history” (Gripsrud, 1994: 17). In the Norwegian project, the focus is on the text in its institutional contexts and its meeting with a historically situated audience. As a consequence, the project, among other things, not only systematically analyses the *primary texts* of the films and TV-programs, but *the secondary texts* as well (fan magazines, popular weeklies, studio publicity, film reviews, etc.). The project not only used quantitative data on the audiences and their viewing preferences and behaviour (cinema-TV audience statistics and top-lists of the most popular films and programs), but they also included and called forth *tertiary texts*. This was done through a national campaign asking people in Norway to send in memoirs concerning cinema and early programs in general as well as particular films, programs and stars.

This focus indicated that, for instance, American films and TV-programs are given as much space as national programs, because – seen from an audience point of view – American products have made up between 50-80% of the viewing experience for Norwegian audiences. The construction of a national visual culture is not neglected and underestimated, but seen through the eyes of the audience, it is integrated with or related to global cinema and television. Visual culture formations are part of a wider realm of identity and modernization, as Gripsrud formulates it:

Through the institutions of cinema and television, filmic texts have in particular worked in relation to the desires and anxieties of highly complex audiences, immersed in the process of modernization. That audiences have been complex, divided along lines of gender, social class, national and regional cultures is of course extremely important. Reception history must try to account for the ways in which these audiences have experienced and made use of films in their attempts at defining their identities, formulating their aspirations and anxieties, in different socio-historical situations. (Gripsrud, 1994: 22)

The Finnish media history is found in both a more thorough three-volume publication and a more condensed one-volume version. My remarks in the following are only based on the condensed volume. It has a certain likeness with the Norwegian NRK-project; it is an institutional history of the development of radio and television from 1926-1996. And it follows a fairly traditional historical narrative from early radio, through radio during the Second World War and the late 40s, finishing with an approximately 120-page-long description of the period from 1949-1996, called a “changing society”. The periodization indicates the major role of television and the “image” of radio and TV in society: the outsider (1949-1964), a pioneer (1965-1969), “captivated by politics” (1970-1981) and finally “one among many on the market” (1982-1996). Finally about 50 pages are devoted to technological history.

Within the individual periods, we find first a systematic account of institutional factors and political framework and then aspects of program history with reference to both program structuring and individual genres. There are also few, but unsystematic, references to reception – both qualitatively and quantitatively defined. And it is altogether a more political, institutional media history than a history of culture and everyday life.

The Danish project (in which I myself played an important role as editor of Volume 3 (1960-1995, Jensen, 1996-97) is, compared with the Swedish and the Norwegian, much broader in terms of scope, the historical period and number of media covered, and it

might be characterized as a pragmatic combination of several perspectives in media history. The project covers the period from 1840-1995 and is subdivided into four main periods, 1840-1880, 1880-1920, 1920-1960, 1960-1995. The Danish media history, as regards its theories and methodologies, relies on cultural studies and qualitative textual analysis, on the one hand, and a focus on audiences and consumption as in the Norwegian project, on the other.

The intention of the Danish media history was to inscribe media in a broader socio-cultural context, to see the media and their content in relation to other cultural and aesthetic forms. The intention was also to focus on both those media and forms of media use that were sanctioned as legitimate and culturally superior by the establishment and the cultural elite and those forms that were given new and stronger circulation by the development of modern technologies and the broader mass public. In his foreword to the Danish media history (Jensen, 1996: 9ff), Klaus Bruhn Jensen also stresses the ongoing dialogue between the local and the national, on the one hand, and the national and the global, on the other. Media history is basically linked to the technological development of mass production and distribution and to the rise of the nation state. The development of modern media is therefore, as Klaus Bruhn Jensen points out, closely related to processes of industrialization, democratization and secularization. The overall historical development moves through three technological changes: printing culture, the traditional audiovisual culture of film, photo and broadcasting media, and the present and future multimedia culture based on computing, convergence and digitalization.

In this process, the media surely contributed both to the forming and construction of a national identity and a national public sphere with new relations between centre and periphery and to the expansion and transformation of national and local spaces in light of trans-nationalization and globalization. The Danish media history unfolds as a story of how the media interact with the construction of this national and global space and how they interact with the general democratization and spreading of information, in relation to which we also see the conflicts between local cultures and the centrally constructed and institutionalized culture and between elite cultures and mass cultures.

To study and clarify these relations, the Danish media history and the Norwegian film and TV-history both use particularly rich case studies, from which more general perspectives can be drawn. Volume 1, called the "Prehistory of media 1840-1880" mainly deals with the printed media of that period, and earlier, and its role as part of a growing political democracy. On the one hand, we have print media related to a popular taste in one kind of book and periodical, on the other, we have the rise of the educational and informational magazines and newspapers linked to a new political and cultural public sphere. The analysis of these print media thus leads to the description not just of different types of print media and different genres, but also of different audiences and cultures within one developing national culture, which has not yet become a modern democracy. Another aspect is linked to the new and dominant media, the newspaper and the weeklies, and their combination of textuality and visuality. In these print media, a growing number of drawings and later photos spread the national and global world to increasingly larger parts of society. The development of railways and telegraphs and the development of newspapers and pictures/photos knit the nation state more closely together and bring the world to formerly isolated and separate local cultures. But as a case study of one provincial and one Copenhagen newspaper shows, these cultures are still worlds apart. The strength of the combination of a more general historical presentation and case studies is, therefore, that case studies give concrete insight into different worlds. They illustrate the heterogeneity of media developments: the analysis of a national big city newspaper and

a local and regional paper tells us about two worlds and two audiences in one and the same nation (Jensen 1996: 91ff)

Another case study (in Volume 3) show how the moon landing in 1969 and the first global live satellite transmission of Elvis Presley's Hawaii concert influenced the Danish audience and created a new feeling of global simultaneity. The first in a series of movements towards a more global media culture later developed to the Internet and its interactive kind of specialized global communication system. The point made in the analysis is that this globalization is just a continuation and shift in degree and technology, but not necessarily in nature from earlier mediated forms of the local, the national and the global, and that globalization certainly does not equal homogenisation, but that the local and national levels are still very important and have new possibilities created by technology (Jensen, 1997: 44ff).

Media History: The Vertical and the Horizontal Axes

As is probably clear from what has already been said, the Danish media history and in fact all the Scandinavian media histories are fairly chronological narratives of the medium in focus, set in a particular period and described in its broader, cultural context. Only the Danish media history, however, provides a fairly systematic account of the following media: books (although mostly the popular mass literature), newspapers, weeklies and other periodical print media, cartoons, advertising, radio, television, film and new media and in some periods aspects of popular entertainment like circus, music hall, rock and pop culture. The analysis of each of these media takes into account both institutional aspects, important genres and aesthetic forms as well as cultural and social aspects of representation and use.

In each of the organizing periods, the relation between old and new media is clearly indicated in the sense that new dominating media are given priority over older media. At one level then, this narrative is organized as a vertical, chronological story of the development of new technologies and new media, in relation to which other media find a new place in the national media culture. It is a well-known fact that radio and television together changed the use and form of newspapers, that television challenged the traditional cinematic culture, and that the whole system of media since the Second World War has changed the time structure and organization of daily life and the traditional cultural patterns of consumption.

Therefore the vertical story of the different media is also a story about a horizontal context in which media interact with each other and with culture and the life of the audience. From the beginning, the writing of the Danish media history was therefore also defined through a series of more thematically organized descriptions of phenomena that horizontally connect different media, and in each volume there are five identical paragraphs allowing comparison of topics over time: "*Danish Media*" (dealing with the relation between national products and international import: Literature in Volumes 1 and 2 and the number of domestic and foreign channels-channels in Volume 3) ; "*Cultural Places*" (indicating typical historical places of cultural consumption in each period: "Literary saloons" in Volume 1, "Public places with illuminated news" in Volume 2 and "Rock festivals in Volume 3"); "*Beer for sale*" (showing how a popular national product was advertised over time in different media); "*Posters*" (giving a short history of the poster as medium) and "*How is the nation*" (which deals with the relation between local and national culture: the number of provincial newspapers in Volumes 1 and 2 and the distribution of different kinds of television technology in Volume 3).

Apart from these perhaps more entertaining glimpses of horizontal lines through history, the chapters dealing with the individual media do, of course, take into consideration the relation between different media and the ongoing inter-medial dialogue or struggle – the struggle and relation between print media and visual media, between radio and print media, between radio and television, and between television and cinema, just to name a few. In the other Scandinavian media histories this principle of a combined horizontal and vertical perspective is also visible. Especially the Norwegian “coffee table version” interrupts the chronological narrative with cases that break the causal more single media-oriented narration. And the Swedish media history also lapses into such illustrative cases. But this approach is clearly strongest developed in the Danish version.

The Watershed of the 1960s According to Nordic Media Histories

My comparative remarks on the overall structure and perspective of the Nordic media histories have identified a very dominant focus on social and institutional media history. This dominates both the Norwegian NRK history, parts of the Swedish radio-TV history and the Finnish media history. Only the Norwegian film and television history and the Danish media history tend to take the aesthetic cultural-symbolic point of view as well as the everyday reception point of view, the Danish in a weaker sense than the Norwegian and mostly using rich case studies. Only the Danish work looks at the more or less total media history, but because of this it doesn't delve as deeply into institutional history as do the other Nordic books focusing on just radio and TV. The national level plays a very dominant role, again with the Norwegian film and TV history as radically different, and also with the Danish containing a more global focus than the dominant models.

This characterization is, of course, unfair if we take a closer look, because although one of the three dimensions I have defined clearly establishes itself as the main paradigm and main narrative, ‘the national, institutional narrative paradigm’, we have seen for instance a much more differentiated strategy and model in the Swedish media history (with a discursive-symbolic dimension very strongly present). And even in those Norwegian and Finnish presentations where the institutional paradigm is most dominant, the concepts of text, genre and audiences play an important role. Moreover, though the focus tends to be national, the global is not totally absent. But my main point here is that we could still benefit from joint Nordic collaboration on a much more cross disciplinary and integrated media history, with all three main dimensions more strongly represented and with a shift away from national specificity to the regional in a more European and global perspective.

This becomes clear when we enter the narratives and explanations used in the different national versions of the media history of the 60s. If we look at the dominant paradigm first, the NRK and the Finnish Broadcasting history enter this period from a clear institutional point of view. In the Norwegian version, most of the 100 pages devoted to the period 1960-1968 deal with institutional conflicts related to the emerging strength of television and a transition for radio as regards its new functions and relations with the audience. Internal documents and debates, the role of key persons, the conflict about the public service contract are explained with many illustrative details; economic, political, technological and quantitative data on programming and the rise in national coverage are combined into a convincing story of institutional transformation. However another angle is also important in Bastiansen and Dahl's narrative here: the transformation from a more paternalistic and controlled broadcasting system to a more independent system and the controversies this historical change created. The cases presented are the question of

sexuality on TV, the conflict between modern TV-theatre and popular taste, and the more active role of news broadcast and in relation to the political system. Bottom up broadcasting with a more open attitude towards listeners and viewers and with the integration of ordinary everyday life becomes another trend. The more independent and critical position is continued in the period after 1968, and the more audience-oriented position is also a first step towards tendencies that are becoming much stronger as deregulation sets in. Bastiansen and Dahl in their analysis only have very few hints of globalization. On the contrary they tend to stress that even when a global crisis enters broadcasting media, radio and TV's function as a national arena.

The Finnish story of the 60s also starts in institutional conflicts, not just between radio and TV, but also between the commercial MTV and the public Finnish broadcasting. But again, although this institutional perspective fills more than half of the pages, the Finnish media history also follows the same kinds of changes as the Norwegian: the transformation from a strong paternalistic paradigm and a television reflecting middle class values to a broader audience orientation, and the move away from a restricted ideology of objectivity and neutrality to more active forms of news and journalism. The relation to the global situation is somewhat more present here, since the special Finnish situation close to the Soviet sphere makes it more salient. Also in the Finnish narrative the struggle between popular entertainment and culture and the TV-theatre and between the new youth culture and the traditional culture are used as inroads to the transformation of the general public service programming philosophy. As in the Norwegian version, however, there is practically no reference whatsoever to the influence of American culture and TV-series and programs. The national is a rather enclosed, institutional world and there is no general reference to the broader cultural and social history.

The Swedish media history cannot directly be compared with the others, since the 1960 watershed is described in each of the three volumes in relation to fiction-entertainment, institutional aspects and factual programs. But if we look at the volume on news and factual programs (Djerf Pierre & Weibull, 2001), the main explanatory framework is globalization and the 1968 movements, which influenced the media and led to a move from paternalism and objectivity to involvement. The concept of authority was changed and with it a new phase (interrogation) in journalism started in which television became part of a more polarized society. This development is followed through a study not just of certain new programs and institutional changes and the people behind them, but also studies of how people understood and related to television and news. Although this story is mostly told as an institutional history, it is a type of media history much more dedicated to broader social history and a genre and reception perspective.

Nevertheless, the approach found in both the Danish media history and the Norwegian film and TV history is much more contextualized. The Danish Volume 3 opens with a broader social and cultural profile of the changes taking place in the development of a modern welfare society, setting the scene from the perspective of everyday life. From that perspective it gives a general overview of tendencies, moving between the construction of a national space and an increasingly globalized space. And finally enter the basic quantitative and qualitative data on both print media and audiovisual media as well as on the changes in social, cultural, generational, geographical divides and lifestyles. Using case studies to enter the world of mediated communication, the Danish media history takes up the rise of advertising and the welfare society, sexual liberation, the globalization of the national space and the cultural divide between popular culture, media culture and the cultural and intellectual establishment. The themes and tendencies are much the

same as those observed in the other Nordic media histories, but the focus and the number of media involved make a difference. After this broader opening, presenting the general development and media culture, the narrative then moves first into a more detailed story of the important youth culture and its relation to music and other media, into advertising, the basic trends in television and radio and on to film and print media.

Also the Norwegian film and TV history takes the broader cultural context as a starting point and uses cases related to some of the basic media genres as a fundamental narrative principle. Like the Danish, it tries to synthesize general tendencies in media culture and view changes from a perspective of changes in the everyday life of the audience. Media discourses and media culture are not so much related to a social and institutional dimension as to a cultural symbolic and an everyday culture. However, once again we see that the main tendencies and cases used to define the 60s are the same: the cultural divide and the challenges to the more normative pre-60s culture exemplified by the quiz genre, James Bond movies and the youth culture in general; the creation of both a national arena or forum (with a royal wedding as the main example) and a global ‘village’ (the televised moon landing); and the youth rebellion, the growth of a more global consciousness and mentality related to, for instance, the role of the Vietnam war.

The explanatory framework used in the Scandinavian media histories to analyse the 1960s shows an obvious similarity in the fundamental changes taking place and refers to the same kind of global-national trends and conflicts. However the media histories taking the national and institutional point of view get into detailed accounts of events and processes that somehow are not genuinely national and they tend to ignore the relation between media genres and the everyday lives of audiences. The dominant paradigm in Scandinavian media history moves the history of media too far from the social and cultural context and too close to a world of only nationally produced TV culture. Of course, only national media research can study national media production, and this work is extremely important. However, when the national media histories have developed a more solid ground, a comparative media history becomes more necessary and possible. But even in the study of a national media culture, the broader global perspective is important, both because global media products have taken up the major proportion of audience use and because global products have heavily influenced national products and production culture.

Towards a Scandinavian and European Media History?

Scandinavian media history research has taken a giant leap from the 90s until today, trying to develop a more comprehensive national media history. There is, however, a great deal left to be done:

- more basic research on individual media
- based on this research, also a future integrative media history focusing more strongly on the social and institutional dimension, the aesthetic, cultural-symbolic dimension as well as the everyday culture.
- comparative global studies of media, media genres and media use

What we have thus far is not even *the national* media history including all the major media. Apart from the daring Danes trying to cover a long period and many media, most other Scandinavian media histories are divided into radio-TV histories, press history and

film history. And only in Norway have scholars tried to combine film and television, which in many parts of international research are worlds apart.

We therefore are still lacking a broader media and cultural history aiming at what Hans Fredrik Dahl in 1990 called a broader social and cultural history of mentalities and the aesthetics and habits of everyday life. We are also in great need of a media history in which the relation between the national, local and regional inside the individual nation state is more strongly and directly related to the interaction between the different national levels and processes of globalization. To end on perhaps a somewhat lofty note: the way we conceive and construct our national stories and narratives is extremely important for the ways in which we prepare ourselves to understand a future world in which the national dimension of the past century will most certainly change even more dramatically. Media historians will have enough to do to last more than one generation!

Notes

1. Revised and edited version of lecture presented to the Plenary Session on Media History, 15th Nordic Conference on Media and Communication Research, Reykjavik, Iceland, August 11-13, 2001.
2. This article does not deal with all Scandinavian media histories. The focus is on TV-radio history. Several national film histories have been written and especially press history is a major area not taken into consideration here. Sweden has recently produced a very impressive press history in seven volumes, as well as a shorter and more popular four-volume edition. But the rich field of press history in all Scandinavian countries is not dealt with here.

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The Challenges of Media History

HANS FREDRIK DAHL

The Nordic peoples, creators of ancient sagas, are fond of history – and also of media history. A number of recently completed research projects have appeared in the shape of multi-volume studies of media history, projects which in other countries probably would have ended up being published as monographs. It is not easy to explain this particular Nordic love for large-scale series. Maybe it has something to do with the size of these countries – maybe small nations harbour favourable conditions for overview and transparency, leading them to prefer grand, national synthetries rather than single-volumed studies.

Or what do you get out of the following facts:

The Finns have just put out nothing less than a 10 volume history of the Finnish press, while the standard history of the British press covers a modest two volumes (Koss 1981/84). In addition, the history of Finnish broadcasting covers three volumes plus an additional volume in English. The recent Danish Media History adds up to three handsomely produced volumes. A Swedish press history is out just now, with two out of altogether four volumes in print. Very delicious, very large scale. To be completed in a couple of months is a fifteen or so volume series of studies covering the history of Swedish broadcasting. Indeed, within a remarkable short span of years, “media history” has definitely made itself felt as a heavy contribution to media studies in this part of the world.

And this seems to go on, as I can demonstrate through a short glance at the situation in Norway. A three-volume history of Norwegian broadcasting was completed two years ago. A projected 4-volume history of the Norwegian press is scheduled to be launched in 2010; preparations are just now being made within a planning committee. And a two volume history of cultural & media politics has just been commissioned, to be completed as a collective research project at the Institute of media & communication in Oslo.

The love of history in the Nordic countries is all the more remarkable as the sheer concept of “media history” is a fairly recent one. When the Nordic media research conferences started to convene in the 1970s, there was no such thing as “media history”, in fact the term itself was not yet coined. A study group of that name came into being in the late 1980s. Today, the Media History Conference Group is the largest one in work, encompassing none less than 21 research papers.

We may wonder a bit about this, as the turn to history has occurred at a time when the media situation in general has changed deeply. Indeed, as all these huge volumes have

been written, the media scenery has transformed almost beyond recognition. The computer/network media, the mobile phone phenomenon, the growth of games and of “palm” media – all these are introducing completely novel issues into media studies. The two plenary lectures we have enjoyed listening to at this conference, the one on new media by Kirsten Drotner and the other about “new media, new generations” by Ellen Wartella, could simply not have been delivered only ten years ago. What catches our imaginations today are totally novel issues as seen from the horizon of the 1970s and even the 1980s.

You may understand what this leads up to: We do not escape the awkward question of whether all those history volumes of which we are so proud, may have been more or less in vain – provided we regard them as volumes of living research, addressing the whole breath of media sciences and relevant to us all. Maintaining such ambitions – would we not suspect that the large-scale studies of the past have been a bit overrun by media history itself?

You will expect that I for one, as responsible for some of these volumes, would hesitate in front of such a statement. Indeed I do. To the best of my judgement, there is such an amount of valuable empirical research laid down in these volumes that compared to the situation twenty years ago we have attained a higher level of knowledge and even of research culture. Still, media researchers in the field of history have got to ask themselves the same question as all other working in the field must encounter due to the changing media situation: whence to we go from here? Indeed, what will be expected from the media historian in the future?

We – the media history researchers – have received a couple of suggested guidelines from the panel here this morning. We have been advised to turn to a more comparative approach in our studies, leaving the narrow, national perspective of our studies aside in favour of cross-national investigations. We have also been asked to take up studies in the aesthetic and symbolic field of media, and to indulge in true global perspectives rather than geographically defined ones. Then we have been confronted with the suggestion from Klaus Brun Jensen to move into communication rather than into media studies.

I am personally in favour of most of these suggestions. Indeed, I think they are inevitable in the sense that media research in general – all research that is – will move on in these directions. The reason is that such ideas as those presented here at the panel are in profound accordance with the way we are today, the way we think about the media in the present situation. The questions we pose to history, I need not remind you, will of course always be those suggested by the present.

That our future studies of history should be more comparative than national, goes without saying, if only for the reason that with the present volumes there on the table, a level is now reached from where we can proceed less narrowly, more openly. The quest for comparative research follows so to say from the tendency of the media themselves towards national transgressions. We would all be in favour of – say – a joint Nordic history of media adaptation: a cross-country study of how the various media companies have taken up and adapted international formats & programme solutions to their own audiences. A comparative study of integrated high & low cultural history would also be of considerable interest. Even a Nordic comparative version of the parameters set forth by John D. Peters in his extremely imaginative history of the idea of communication (Peters 1999), would be welcome.

The next suggestion, that we divert our interest toward the aesthetic and symbolic representations of the media, is perhaps an idea with a more subtle implication. I take the accompanying criticism which has been voiced here against “the narrow institutional approach” to mean that we historians should turn to what we once used to all the media

content and its formal sides, rather than stick to the more institutional approach which we have been following in those volumes of history so far. And indeed we will. In fact, we have already started doing so, as we are all part of the general “rhetoric turn” and the equally general and inevitable “linguistic turn” which have swept through the humanities all over the world. For this reason you will find that more recent volumes of media history are pursuing aesthetic elements of history more energetically than former studies. I can testify to this with my own work of broadcasting history, which certainly have been object of this general turn. An additional reason that future studies in history will be less institutional, more aesthetic, is the fact that media institutions generally seem to have lost in importance during the last 30 years. There are no such powerful entities as telecom monopolies or broadcasting monopolies around; there is extended competing and increasing decentralising all through the media field. Our objects of study, formerly dominated by large colosses, find themselves nowadays transformed to combinations of larger firms and tiny, highly potential dwarfs.

And then we will go global – certainly we will. In fact we are in tune already. May I direct your attention to the Conference Group of news dissemination, headed by Jan Ekekrantz. In this group, two papers about the history of news are devoted to “globalisation in news presentations” and in “cross national diffusion of journalistic norms” respectively. Let that be sufficient to show that in these days of globalisation, media research as well as the more specific media history is ready to take its share.

And now to the suggestion that we should devote ourselves to “communications” rather than to “the media”. In a sense I agree, to the extent that we all have undergone a certain “communicative” turn during the last years. Allow me to bear witness myself. When I wrote that part of the Norwegian broadcasting history which covers the 1950s during the summer 1998, I particularly enjoyed working with the history of children’s programmes, as those programmes in the 1950s developed a highly sophisticated level of what we today understand as interactive programming. It was impossible to write this without taking my own grandchildren playing with their Nintendos that summer into account. One could hardly avoid being captured by their intense eagerness, comparing that to one’s own engagement with the “uncles” and “aunts” of the radio studio fifty years back. Communication matters more than before, indeed it does. So of course does the growth of the network media, and the present new interest in the history of the telephone as a precursor of the Internet – it is the same net, actually, which binds these two media together.

But should “media history” therefore be transformed to “communication history”? I doubt. To me, the object of our scientific interest should be the media as institutions. Not institutions defined as companies and firms, certainly, but as social institutions – arenas where roles and modes of activities develop through the mechanism of repetition into growing professionalism. Communication itself is a much less substantial, much more elusive object of study, according to my experience. Consider one particularly impressive but also rather futile contribution to media history through the “communication” approach: Twenty years ago the venerable sages of our science Harold Lasswell, Daniel Lerner and Hans Speier published an extensive collection of studies covering no less a theme than Propaganda and communication in world history (Lasswell et al. 1980). The three volumes obviously aim at a refinement of the communication approach, as media issues and media institutions are left out more or less completely, so as to sharpen the focus on (mainly political) messages throughout the ages. I do not think that such a publication, indeed such an approach, pays tribute to the idea that communication itself is worth studying – that is, studying within one, theoretically unified scope. Indeed these

volumes bear witness of the opposite, as I have argued elsewhere (Dahl 1994:558f.). For this reason I think we should still stick to the study of media as a cultural form *sui generis*.

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The Logic and Practice of Writing Journalism History

Some Thoughts on the Future of Research on Media History

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“Does Media History have a future?” Two Norwegian media researchers posed the question in a monograph from the Norwegian Association of Media Researchers over a decade ago (Myrstad & Rasmussen 1990:1). In the ensuing years it turned out that historical research on the media most definitely did have a future, not least in the Nordic countries. Major programmes of historical research have since been launched and completed in Norway, Denmark, Sweden and Finland, and Media History workshops continue to draw large numbers of participants at Nordic media research conferences.

The question today is how to proceed. What next steps should we take in the decade to come?

Any attempts to answer this question should start with a critical evaluation of the research done to date, particularly the research done within the framework of the above-mentioned programmes. The present article represents an attempt at such a critical – and self-critical – perspective on the area, but also an attempt to pinpoint some possible areas for future historical inquiry. In doing so I wish to ally myself with those scholars who emphasize the need, not just to write the history of one or another media corporation or personage, but to analyze media and journalism in the context of the broader process of communication in society. I also think that it would be fruitful to join the research tradition that is commonly described as “a social history of the media” and, from that platform, to develop an institutional and comparative perspective on the history of media and journalism.

I take my starting point in reflections on the Swedish research programme on the history of broadcasting that started in 1990 and was completed in the Fall of 2001. About twenty researchers were involved in the programme, which has produced seventeen volumes. My own experience relates primarily to the project entitled, “Broadcast Media and Society”, for which Professor Lennart Weibull and I were jointly responsible.¹

Studying Journalism as a Social Institution

There are many ways to go about writing media history. The most common approach, in the Nordic countries as elsewhere, is to trace the histories of media organizations, whether individual newspapers or radio and television companies. This approach is often referred to as “institutional histories” (Bondebjerg 2002; see also Weibull 1997, Dahl 1994, Høyer 1990). But “institutional histories” is a bit of a misnomer in that it implies that an institution is synonymous with an organization. This conception of ‘institution’ is, to my way of thinking, too narrow.² In modern institutional theory institutions are often conceived of as sets of norms and practices (patterns of social behaviour) that cut across the organizations in a given social field. They have an extent in both time and space, and one may expect the members of the organizations that maintain an institution to perform certain specific tasks or to satisfy specific needs in society.

In the project, “Broadcast Media and Society” we chose to analyze news journalism as a social institution in this broader sense of the word. Thus, it was important to maintain a distinction between broadcasting organizations and the institution of broadcasting and instead attempt to write a “social history of the media”.

The research approach that produces “social histories of the media” is far from homogeneous, however. Michael Schudson’s seminal book, *Discovering the News: A Social History of American Newspapers* (1978) and Scannell and Cardiff’s *A Social History of British Broadcasting* (1991) are both important, but also very different with respect to approach and perspective. None of these writers has discussed his theoretical premises at any length; they remain implicit. In Schudson’s case only a few lines in the entire book:

Where standard histories of the American press consider the social context of journalism only in passing, this work takes as its main subject the relationship between the institutionalization of modern journalism and general currents in economic, political, social and cultural life (10-11).

Nor do Scannell and Cardiff elaborate particularly much, noting only in their introduction:

[A]lthough this book is all about the BBC it is not a history of the British Broadcasting Corporation. ... It ... attempts to account for the impact and effect of broadcasting on modern life in Britain. There are two parts to this project: the first is to describe the actual ways in which broadcasting developed and interacted with the society it was intended to serve; the second is to reflect on those accounts and their wider political, social and cultural implications.

A theoretical starting point that appears to be common among studies of this kind is that they view media and journalism as social *institutions* that both mould and are moulded by the society of which they are a part. Whatever the case, the above-cited works share this view. Thus, writing “a social history of the media” means abandoning the traditional focus on the history of media organizations in favour of analyzing the media and journalism in a broader institutional perspective. The media are upheld by specific, enduring norms and practices that are reproduced within and among different media organizations. These norms and practices are reflected in the expectations and demands on the organizations on the part of actors outside the organizations and the public at large. It is on these norms and practices that the focus of our project, “Broadcast Media and Society”, rests. They also form the basis of the periodization of Swedish journalism we arrived at.

Historians of the media – be they historians proper, scholars in other branches of the Humanities, or social scientists – commonly structure their material chronologically, dividing it into periods. The bases for the periodization vary widely, not only between researchers, but even within one and the same historical narrative. Sometimes, periods are defined with reference to organizational factors, in other cases according to changes in the surrounding political ‘climate’ or different journalistic practices, etc. In many cases, periodization seems to be primarily a narratological strategy intended to help readers grasp the whole so as to better comprehend its parts. As a consequence, the periodizations are not always systematic or well-founded in theory (Høyer 1998).

If we adopt an institutional perspective, however, periodization is necessarily more than a narratological tool. It becomes an analytical tool that helps us to interpret historical processes. Unlike researchers in the Humanities, who often focus on the distinguishing characteristics of a given period or event, social scientists commonly seek to identify the fundamental motor forces behind long-term social change. Unfortunately, many such histories are imbued with a presumption – implicit or explicit – of “progress” in one or another direction, i.e., they see epochs as representing stages of development in a “natural” (unquestioned) progression toward a higher and better order.

One of the principal conclusions we reached in our project is that it is virtually impossible to speak of trends or “stages” in the history of journalism. We found it more fruitful to discuss various periods that are defined according to the posture journalists assume vis-à-vis the public, on the one hand, and other social institutions, on the other. Thus, the bases for periodization in the study of Swedish broadcast journalism are the dominant characteristics of the logic and practice of journalism. We have identified and characterized four main periods in the history of news journalism in Sweden:

Enlightenment³ 1925-1945

Mirroring 1945-1965

Scrutiny 1965-1985

Interpretation 1985-

We have chosen to label the first period in the history of radio, 1925-1945, *Enlightenment*. Radio at this time was very definitely in the service of public authorities. Radio journalism explicitly sought to influence its listeners. The notion of “betterment” was fundamental and pervasive: by listening, the public would become more knowledgeable and well-versed. Radio, however, actively avoided taking part in discussions of politics. The closest to politics that radio came in this period was to define what was “Swedish” and to defend democracy and Swedish institutions. Thus, the task was dual: to disseminate culture and knowledge, and to impart notices from official sources and what, years later, would be known as “pro-social” information.

During the second period, 1945-1965, which we label *Mirroring*, the posture of journalism vis-à-vis listeners and society gradually changed. What emerged was a greater orientation toward the audience; programming should to a greater extent cater for public tastes and interests. The shift meant that Swedish radio gradually abandoned its earlier paternalism and allegiance to authorities, and programming more and more sought to strike a balance between listeners’ interests and the public good. The ideal of mirroring – to reflect phenomena and events in an objective manner – that news journalists adopted in this period was actually a strategy on the part of radio to neutralize conflicts. All points of view should be represented, and all facets of a problem brought to light. But journal-

ism continued to operate within an established democratic consensus, the community of values shared by all concerned. The norms for good journalism in this period led to the suppression of hostile and provocative viewpoints.

In the ensuing period, *Scrutiny* (1965-1985), 'good journalism' was no longer based on consensus. A radical turnabout occurred, both in the manner in which journalists related to their audiences and in their posture vis-à-vis dominant social institutions. Once again, the ideal of active influence, toward the public and society alike, came to the fore. The task of journalism took a turn toward social criticism: on the one hand, radio and television should help bridge knowledge gaps and encourage people to take active part in politics, on the other, journalists should critically scrutinize holders of power and cast light on the shortcomings and injustices in society. New genres offered platforms for new, confrontative and polarized forms of journalism. News desks gave priority to significance and 'depth' rather than eye-witness coverage; the consensus perspective on society was replaced with a conflict perspective.

In the fourth and present period, *Interpretation* (1985 –), we note a change in how broadcast journalism relates to audiences. The orientation to the audience has increased. The task of journalism is now to interpret reality for viewers and listeners and to serve as their agent vis-à-vis holders of power. The ideal of active influence on viewers and listeners has receded: instead, journalism has tried to adapt to public tastes. We note increased popularization, with an emphasis on news that has bearing on viewers' and listeners' everyday lives, and on sensational aspects. Newscasts are now accessible around the clock on multiple channels, and both audiences and programme output are split up among a growing number of channels, genres and programmes. Genres are blending; new genres like 'docu-dramas' and 'reality soaps' even blur the fundamental distinction between fact and fiction.

The Reproduction and Processes of Change in Media Institutions

If there are no given stages and directions of development in the history of journalism, how are we to explain why journalism changes?⁴ Our starting point in the project was the conviction that an institutional perspective on media history is vital if we are to understand how and why journalism is the way it is, how it reproduces itself, and how it changes over time.

The institution of journalism both moulds and is moulded by the society in which it operates. The relationship between journalism and society is actually many different relationships – to the general public as well as to other social institutions. Unfortunately, audiences have not been given very much attention in Swedish media histories to date. In our project, we considered it important to include the reception of journalism, both to gain a better understanding of the importance of journalism in society and to gain insights as to how conceptions of the audience mould the journalistic institution. We were not able to include all the relevant aspects of the relationship between journalism and its audiences, but we have tried in a systematic fashion to describe how audiences, on a collective level, react to programme output and how they view and listen to programmes. Also, the audience was the explicit focus of a study by Birgitta Höijer, who in the report, "We all tuned in" [*Det hörde vi allihop*] (1998), probed audience perceptions of radio and television in the 1900s. The audiences of journalism are, however, one of the areas that should be given more attention in future historical studies of broadcasting.

Often, the features of the surrounding society that are assumed to mould the media system and its institutions are referred to as the “context”. Everyone agrees that the context is crucial to an understanding of changes in the media, but exactly what the context consists of and how it should be studied? There the agreement ends. Scholars who have focused on societal forces and their impacts on broadcast media have tended to concentrate on the media’s relations to the powers of state and to political institutions. It is, however, important to broaden the focus to include how other powerful institutions – e.g., the so-called popular movements (trade unions, adult education associations, temperance unions, etc.), other media, and private enterprise – have influenced journalism. Not least the latter. For example, the Swedish broadcasting monopoly was able to prevail more than a half century thanks to an alliance in support of public service broadcasting that united such diverse partners as the broadcasting organization, Sveriges Radio, a bourgeois-dominated newspaper industry, and the labour movement. Thus, institutions that normally had little in common were joined by a common opposition to the introduction of commercially financed television.

We took our point of departure in the assumption that journalism is moulded both by internal, organizational factors and external, social influences. That is to say, it is moulded by circumstances outside the programme companies (e.g., the climate of opinion, political and economic conditions, media technology) and factors and relationships within the organizations (staff, chains of command, and so forth).

As noted above, we defined the different periods of Swedish broadcast journalism according to the norms and ideals of journalistic practice that prevailed at the time. As a result, there is a risk that the periods will be static inasmuch as the method emphasizes the dominant ideology, not the forces that militate for change. But as is particularly evident in the history of broadcasting, there has never been total consensus concerning the logic of journalism, either within the broadcasting organizations or in society as a whole. On the contrary, there has almost always been some measure of controversy surrounding what radio and television journalists should and should not do, concerning what constitutes “good journalism”, and the qualifications required to call oneself a journalist. There are always some principles (logics) and practices that are dominant, but they are never universally accepted. Dominance elicits resistance, even in journalism. Resistance gives rise to conflicts, which result in change.

An institutional perspective on journalism is well suited to analyze how institutions arise, are maintained and change as a consequence of, among other things, conflicts. Høyer (1998) advises analysts to “take the fault-lines of conflict into account, between media and other social institutions and between groups within media” as forces for change. We in our project identified five phases of change in Swedish broadcasting history, each characterized by a particular pattern of conflict.

Centralization	1920-1937
Emancipation	1937-1955
Professionalization	1955-1977
Decentralization	1977-1987
Commercialization	1987-

In the centralization phase (1920-1937), an ongoing conflict between local and central was very important. Radio had started as a local medium, only a couple of decades later

it had become totally centralized. The prevailing ideology of the time presumed that technological advances would be used to create a modern society. Use of broadcasting in the modernization process presumed centralized management, i.e., on a national basis. Modernization was also centred around the nation's centre, the modern metropole. Consequently, many sectors of society experienced centralization and nationalization, radio among them.

The emancipation phase (1937-1955) saw a process whereby radio as an institution gradually freed itself from the requirement of always serving the public sector. The first step toward emancipation was taken with a growing awareness that radio was a medium with unique powers and potential. Radio in early days was seen more as a megaphone that made it possible for messages and lectures to reach out to many more people than could ever assemble in an auditorium. Technological progress – especially recording technology – made it possible to free programming from the confines of time and place. Radio could now be more “radio-like” and develop its own discourses. The second step concerned the relationship between radio and the press. The first decade, up to the mid-1930s, the publicly owned radio company was managed by the managers of the Swedish Central News Agency (TT), which was collectively owned by the press. At this juncture, the radio company (AB Radiotjänst) acquired a management of its own.

Whereas the emancipation phase refers to a change in the relationship of the radio company to the powers of state, the professionalization phase (1955-1977) refers to a demand for greater autonomy on the part of programme producers. Significance successively supplanted suitability as a criterion for programme content. Professional news criteria came to be equated with independent, critical scrutiny. Gradually, radio and television emerged as independent social forces. Meanwhile, their claims to power provoked a reaction. Several of the conflicts within Swedish public broadcasting, Sveriges Radio⁵, in the 1970s and 1980s were symptoms of a power struggle in which those outside the arena of professional journalism protested against the dominance of the logic of journalism and the power structure in the company. Women protested against male-dominated conflict-oriented journalism and a masculine editorial culture; branch offices in the provinces complained of centralization and a preoccupation with news and other content that originated in the capital, Stockholm. The critiques activated media policy-makers in the Cabinet and Parliament. Politicians saw a link between the centralization of radio and television and journalists' claims to power. As a consequence, Parliament voted to decentralize the companies, which marked the start of the decentralization phase (1977-1987).

During the commercialization phase (1987 -), in which we find ourselves today, the play of political forces around public service broadcasting subsided somewhat; instead, a new issue took the stage: the question of what role the public service companies should play in relation to the new, competing, commercially financed radio and television channels. The prime factor for change was the advent of commercial television, distributed via satellite and cable in the late 1980s. Journalistic norms and the journalists' role have changed in response to an increasing differentiation of the media landscape. Different “journalisms”, adapted to different market segments, have emerged: the homogeneous conception of journalism that had prevailed during the professionalization phase has grown increasingly heterogeneous. The conflict and debate about what constitutes ‘good journalism’ and the question of journalistic credentials has sharpened.

Comparative Media History

Interest in journalism as a social institution implies an assumption that journalistic practices and logics are enduring. The institution of journalism undergoes change, sometimes rapid, sometimes slow, but it does not live a life of its own, in isolation from the rest of society. Instead, it evolves in interaction, both positive and negative, with other social institutions. To examine how different insitutional conditions and relationships give rise to different kinds of journalism and how the institution of journalism in turn contributes to reproduce or change other social institutions – politics, private enterprise, organizations in civil society – is, in my opinion, one of the most important tasks before media historians today. In undertaking this task, it would be fruitful, I think, to start with and further develop the theoretical foundations of the broader institutional perspective on media history, and not least journalism history. One possible course might be to establish links with the very productive international research in the area of institutional theory. The relationships between organizations and institutions (norms and practices) and institutional change are frequently in focus in this area, which analyzes how institutions are moulded, reproduced and changed, asking what factors are necessary and/or sufficient to bring about change. Research in the area often takes a comparative approach.

In future historiographic projects on the media I think it will be necessary to consider national developments in an international perspective. The research to date has tended to explain changes in the media in terms of individuals' enterprising genius or editorial courage, internal administrative policies and decisions and, less frequently, as reactions to social changes on the national level. But, as we all know, the media sector is becoming increasingly international, not to say global.

Programme genres and concepts spread like wildfire from country to country, and the changes noted in domestic journalism generally have their counterparts on several continents. Within the Nordic community the parallels are striking when we consider the development of broadcast media, and particularly broadcast news. Our project included attempts to identify the foreign models that inspired developments in Swedish radio and television programming, and we have consistently sought to study developments in Sweden in the light of international trends and developments in other countries. What features of Swedish radio and television are peculiarly Swedish, and what features reflect developments abroad? Is there such a thing as a "Swedish model" of news journalism?

We found many parallels between Sweden and other countries having similar social, cultural and political patterns of development, particularly within the Nordic region. We also found several uniquely Swedish characteristics and phenomena, such as the more or less corporativistic relationship between the labour movement, the newspaper industry and the public service broadcaster, Sveriges Radio, and the extensive influence the company was allowed to exert on political policy decisions relating to radio and television. Another more or less specifically Swedish feature was the radical movement in the 1970s to democratize Swedish workplaces, with legislation requiring procedures for extensive staff participation in corporate and organizational decision-making. In the broadcast media Swedish producers acquired a unique degree of leeway which is a key factor behind the, by international standards, intense social criticism that characterized programming during the period.

It is when one tries to make international comparisons that the lack of a comparative perspective becomes painfully apparent. Even though most of the Nordic countries have produced national media histories, few areas permit systematic comparisons. The problem is that the existing Nordic historiographies are national in multiple senses of the

word: they are about national programme companies; the explanatory factors proposed are national; and the results are described and interpreted in national contexts. In historical narratives that are intended for domestic consumption many national idiosyncrasies remain tacit, are taken for granted. But social, political and cultural institutions, traditions, etc., that are common knowledge in, say, Norway are not necessarily known, even to the Norwegians' closest neighbours. Phenomena like the position of the Lutheran Church in Norwegian society, the epochal, national "language dispute", the relationship between metropole and the provinces (and vice versa), the political culture, etc., etc.

There is, in other words, a great need for systematic comparative historical media research. The prospects of such research are good – in the Nordic region at least. Obviously, comparative projects will reveal historical similarities and differences between our countries with regard to the media, but even more important, they promise to give us a better understanding of the social conditions (institutional arrangements) that underlie these similarities and differences. They can give us a better understanding of the relationship between media and society in an internationalized world.

Although I share the vision of a comprehensive comparative exploration of media, or perhaps communication, history, I feel that it may not be wise to start out on such a broad front, but instead go into greater depth in selected areas – themes, periods or genres – with a view to developing a systematic comparative approach, with analyses that take their starting point in a common theoretical framework and the same set of research questions.

A study of the professionalization of journalism in the Nordic countries is one interesting possibility. Another might be to explore the points of similarity and difference in the changes in journalism noted during the "commercialization phase" in the 1990s. Both projects have the potential to cast light on interesting differences between the countries with respect to the logic and structure of the field of journalism and the prevailing power structures within the field.

The map that the various historiographic projects have charted to date are not very detailed; there are many blank spaces, i.e., themes, genres and issues that none of the Nordic projects has managed to explore in depth. Each blank spot represents a task for future research.

Meanwhile, it is important for us to continue to examine and discuss the histories already produced – not only their approaches and methods and the research questions they address, but also their findings. What narratives have we spun, and what "truths" about the role and importance of the media in Nordic societies has our research revealed? Any history is a product of the historian's theoretical perspective and points of departure. That is why it is important for other researchers to be able to analyse our histories anew, from new and different points of view. There is no end to the interpretations a history can lend itself to.

One example of a critical re-reading – in which I am involved – applies a gender perspective to news journalism. In all the Nordic countries, men have long dominated and predominated in broadcast news. There is a tendency for media histories to be devoid of feminine life, and for the void to pass without comment, let alone problematization. In the new project, entitled "Women in the Culture of Journalism", we are re-reading history through gender lenses.

A greater emphasis on multidisciplinary approaches that can generate new perspectives ought therefore to be very beneficial. The overall vision at the start of the Swedish broadcast media history project was strongly multidisciplinary. In order to stimulate thinking across academic frontiers, a good number of Swedish scholars from a diversity

of disciplines and research traditions – literary criticism, media studies, history, political science, art history, etc. – were invited to take part in a series of roundtable discussions. These discussions resulted in the creation of a research project group. Three comprehensive projects were formulated. But, despite the commitment to multidisciplinaryism at the outset, a researcher from the Humanities was assigned responsibility for culture and entertainment, the social scientists took news and current affairs programming, and the political scientist and historian, broadcast media policy. In retrospect, it would have been interesting to see what might have resulted if the cards had been shuffled. Perhaps the next time around?

Notes

1. The Swedish history of broadcasting programme consisted of three main parts. The first project took an “outsider” perspective and examined the political maneuvering around radio and television. Project leader for this part of the programme was Professor Stig Hadenius at the Department of Journalism and Mass Communication (JMK) at Stockholm University. The project was summarized in a volume entitled “The Struggle for Monopoly” (*Kampen om monopolen*, 1998). The second and third projects focused on radio and television programming, each treating its own set of genres: the one, drama and dramatic genres, music, culture and entertainment, plus programmes for children and youth, under the leadership of Dag Nordmark, now at Karlstad University, was summarized in the book, “Living Room and Rumpus Room” (*Finrummet och lekstugan*, 1999). The other project was given the working title, “Broadcasting and Society”. The project leader was Professor Lennart Weibull at the Department of Journalism and Mass Communication at Göteborg University. I subsequently signed on to this project as assistant project leader with particular responsibility for certain documentary genres, with an emphasis on news and public affairs. We were also responsible for studying the reception of radio and television. Two studies of the radio and television audiences were initiated in this part of the programme, which was conducted by Birgitta Höijer and Cecilia von Feilitzen. The project was summarized in the volume “Mirror, Watchdog, Interpreter – News and Current Affairs Journalism in Swedish Radio and Television in the 20th Century” (*Spegla, granska, tolka – aktualitetsjournalistik i svensk radio och TV under 1900-talet*), published in September 2001. This was the third and final book produced by the programme.

The respective project leaders formulated a series of component studies that other scholars were commissioned to execute. Some of the studies were performed by doctoral candidates and were reported as dissertations; others were carried out by senior researchers. The three branches of the programme proceeded independent of one another, without a unifying theoretical framework. The lack of a common framework is also apparent in differences in the studies’ design, choice of approach, theoretical frameworks and, not least, the form of presentation.

2. See, for example, Peters (1999) and March and Olsen (1989); see also Allern (2001) who, based on Cook (1998), discusses how news media may be studied using an institutional perspective.
3. Translator’s note: The Swedish word, *upplysning*, has a broad range of meanings, from “information/notification” to “enlightenment” (as in the age of Enlightenment. Here, “enlightenment” should be understood dually as “the act of informing” and “education”, “edification”).
4. In the present article I shall not discuss the conceptual and epistemological pros and cons concerning whether our task should be to describe, explain, interpret or understand history, or the debate concerning the potential of historical research to fulfil these tasks. The interested reader is referred to Kjølrup (1990), Høyer (1990) and Dahl (1994), among many others.
5. Sveriges Radio was the name of the parent company for both public service radio and television, which in the 1970s were operated by two subsidiaries: Sveriges Riksradio and Sveriges Television, respectively. The parent company was dissolved in 1993, at which time sound radio assumed the name, Sveriges Radio.

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From Media History to Communication History

Three Comparative Perspectives on the Study of Culture

KLAUS BRUHN JENSEN

Looking Back

Most of the Nordic countries today can boast national histories about most media (for overview, see Bondebjerg, this issue). The available histories allow the authors and the field as such to look back as well as ahead, asking not only 'how well did we do?', but also 'how should we write the second editions?', and even 'will there be such a thing as "media histories," say, 20 years from now'? My presentation focuses on questions concerning such future perspectives (for a review of past research and a research agenda, see Jensen, 1998, 1999a). My argument suggests that if media and communication studies, as a field, do really well, we will not have to write second editions of our *media* histories, but can turn to the writing of *communication* histories. In doing so, we may also advance the interdisciplinary and inclusive study of *culture*.

Compared to the published volumes from several other countries, the history of the Danish media (Jensen, 1996-7) emphasized the inclusion of all media – from books and pamphlets to television and computers – in a synthetic format. On the one hand, this ambition meant that only a certain measure of detail and depth could be provided in the text itself, leaving additional information to be provided in notes, other references, and, not least, future research. On the other hand, the synthetic ambition paved the way for a variety of comparative points – between single media, and between the media and other aspects of culture and society. Similarly, it is a comparative approach which informs this presentation (see also Blumler, McLeod, & Rosengren, 1992; Jensen, 2000 a), and which points beyond the media as such. In outline, the presentation compares:

- national cultures as exemplified by the Nordic countries;
- popular and elite conceptions of culture and media;
- technologically mediated as well as face-to-face communication.

Comparison Between National Cultures

In the Nordic countries, which are so similar and yet so different, it seems almost inevitable that we should consider comparative studies of media history – the question is how, and at what level of ambition. Most ambitiously, the Nordic region can be seen to constitute a cultural laboratory of sorts, in which the media system of each country may be juxtaposed with those of the rest, and which, in addition, may be compared as a whole with the media environment of other regions in the world. Such analyses could, among other things, serve to qualify reflections on the very category of 'national cultures' at a time when these are often said to be in decline (for overview, see Tomlinson, 1999). More modestly, the various Nordic projects of recent years have identified research questions regarding individual media and genres which lend themselves to comparison between the countries. The examples are legion, from the different and changing structures of the newspaper press to the shifting forms of distribution for popular narratives – print, audiovisual, and digital.

A natural first step is for comparative research to piggyback on existing evidence, performing a secondary analysis of the various national data sets and interpreting findings with reference to a common theoretical framework. For this purpose, case study suggests itself as a model (Gomm, Hammersley, & Foster, 2000; Yin, 1994). Importantly, case studies are not restricted to single events, settings, or organizations, but can be performed of historical periods or nation states, relying on quantitative as well as qualitative methodologies. Moreover, case studies commonly seek to resolve the tension between interpretation and measurement, and between the meanings and the causes of events – a tension which is as familiar in historiography as it is in media and communication research. One application of this general idea has been developed by Charles Ragin (1987; 1994) with reference to the presence or absence of specific social factors in a given period or region, which might explain a particular course of events or the dominance of certain cultural forms.

Most concretely, there is a market, both intellectually and commercially, for a volume which summarizes findings and insights from the Nordic projects for an international audience, and which outlines avenues for further studies. Research interest in historical issues is clearly growing together with the maturity of the field, and there have begun to appear what Paddy Scannell (2000) has called "second-generation histories," addressing questions beyond the basic organization and output of a given medium. A collaborative effort by the Nordic countries would no doubt be appreciated in the international research community at the present juncture, also as an input to theory development in the area, which can be said to lag behind the efforts at documentation. The process of collaboration would, in addition, provide an opportunity for the Nordic research community to compare and discuss, once again, the quite diverse cultures of *research* that have, in part, shaped the media-historical accounts in each national context. National media histories are the product of national research cultures.

Comparison of 'High' and 'Low' Cultures

Despite attempts to contextualize the analysis of media, the various Nordic histories have, not surprisingly, been informed by the divide between 'high' and 'low' forms of culture. Media histories predominantly cover 'low' culture, or at least the sector and institutions that are responsible for circulating these cultural forms throughout society. This is clear, for instance, in the Danish media history, even while it makes a point of

covering the debate between the two sides of the cultural divide (e.g., Jensen, 1996-97, vol. 3: 56-60). Such a division of labor is far from innocent, and remains to be addressed much more comprehensively, not merely in theoretical terms, but by an empirical effort that would result in an integrative and non-sectarian cultural history.

But, can this be done? And, who could do it? The answer to the first question is that it is already being done on a limited scale. An answer to the second question is that media and communication researchers are perhaps the most natural candidates for the large-scale job. To name two recent examples, Richard Butsch (2000) has written a broad cultural history of American audiences, from popular theater in 1750 to television in 1990, and Michael North (1999) has revisited a wide range of 'high' as well as 'low' publications from the focal year 1922. While 1922 is traditionally thought of as an *annus mirabilis* of western culture because of works such as James Joyce's *Ulysses* and T.S. Eliot's "The Waste Land," North demonstrates in detail the varied ways in which such high-cultural masterpieces relate to and resonate with the wider contemporary culture. In particular, he suggests that, contrary to some theories of modernity which argue that high and low varieties of modern culture came to define themselves, above all, in opposition to each other (e.g., Huyssen, 1986), both forms in fact participated in an aestheticization and formalization of both cultural expression and social interaction. In short, selfconscious formalism in high arts can be seen to have much in common with commodified and mechanically reproduced entertainments.

North's home field is literary studies, Butsch is a historian; they represent traditional disciplines looking for stronger interdisciplinary perspectives. So far, media and communication researchers have rarely taken up such invitations in practice, perhaps because the first generation of media researchers had to fight so hard to legitimate their own field of study. (For other attempts at comparing 'art' and 'media,' see, e.g., Pelfrey, 1985; Rush, 1999; Walker, 1994.) It may be time for us to rejoin traditional disciplines after the 'culture wars,' this time as the fugitive field which is welcomed back, if nothing else for providing the better explanatory frameworks.

Comparison of 'Mediated' and 'Non-Mediated' Communication

With the increasing centrality of computer-mediated communication in the media environment as a whole, the field of media research has come full circle, returning to basic questions concerning the similarities and differences between 'mass' and 'interpersonal,' 'mediated' and 'non-mediated' communication. In other contexts, I have suggested that we speak of media of three degrees (Jensen, 1999b; 2000 b):

- *Media of the first degree* – verbal language and other forms of expression which depend on the presence of the human body in local time-space;
- *Media of the second degree* – technically reproduced or enhanced forms of representation and interaction which support communication across space and time, from print to telegraphy and broadcasting;
- *Media of the third degree* – the digitally processed forms of representation and interaction which reproduce and recombine all previous media on a single platform.

The computer helps to suggest a reconceptualization, not just of the current media environment, but of cultural history, as has often been the case with new technologies. The general point was driven home by the first comprehensive history of the idea of commu-

nication, by John Durham Peters (1999), who found that the very notion of communication only became an explicit and problematic category in response to the growth of mediated communication from the late nineteenth century. Other research similarly has suggested how the fundamental categories of time and space were thematized and rearticulated in the decades around 1900, under the influence of new means of communication as well as transportation (e.g., Kern, 1983).

In retrospect, it appears increasingly necessary to return to the sources, not just of media history, but of communication and cultural history in order to account for the specific difference that media technologies make in different periods. The comparison of, for instance, face-to-face conversation and chatroom interaction in both public debate and research, is only the empirical tip of a theoretical iceberg. The nexus between technological media and oral story-telling, which continues to flourish in many cultures and settings (MacDonald, 1998), is a case in point. The book is another medium which, first, was taken for granted as the norm by most traditional scholarship, and which, next, has been largely neglected by media and communication research.

Looking Ahead

In summary, media and communication research is poised to take a central role in a re-definition of the study of communication and culture. Beyond turf wars with other disciplines, there are good intellectual as well as historical reasons, as outlined here, for taking on this role at present and for exploring new ways of conceptualizing the study of both mediated and non-mediated communication. Together, these communicative practices are sedimented both as aesthetic artefacts and as ways of life – as culture in a descriptive and non-denominational sense, and with important variations across nation states. In addition to interdisciplinary theory development, such an enterprise will require new institutional frameworks, probably a reformation of the university and the establishment of Faculties of Media, Communication, and Culture (Jensen, 2000).

In the short term, then, the field is likely to witness interesting comparative spin-offs from the projects in Nordic media history. In the slightly longer term, the field has an opportunity to revisit its source disciplines, and to reassert an expanded, democratized concept of culture, also in the context of historical studies. In the long term, I suggest that we will have move definitively beyond media history, to communication history, in order to produce a record of how diverse communicative practices accumulate as culture.

Presumably, we can look forward to visiting Iceland again for a Nordic research conference in the year 2021. For that event, I propose a session taking stock of *communication* history.

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Media History Becomes Communication History – Or Cultural History?

RAIMO SALOKANGAS

During the Nordic Conference on Media and Communication Research in 1995 in Helsingør, Denmark, a group of researchers sat together to discuss what they should do collectively to continue the work started by various national press history and broadcasting history projects. In 1995, some project results, most notably the Finnish press history project, were already available in book form, quite a few were in progress, while some were just being planned. The most notable project in the last-mentioned category was the Swedish press history project, which, at the time of completion of this piece, had published its four-volume final product. The most recent of the national projects, the Norwegian press history, was probably no more than vague ideas at that time, but is now in progress.

The result of the above meeting was a seminar in Finland in May 1996, which in turn produced the book “Writing Media Histories. Nordic Views” (1997). The foreword of the book ended with the following statement: “Our future aims are reflected in the title of one of the articles: ‘The Need for Comparative Approaches’.” Material was being accumulated on the media systems and different media in the individual Nordic countries, and the next step would be to look at it systematically.

In that article, Lennart Weibull (1997) made a distinction between two kinds of comparisons. The more conventional kind focuses on *comparative descriptions*, and the more demanding on what he called *explanatory comparisons*. Comparative descriptions imply applying the same questions to materials from different countries, thereby identifying similarities and differences, and enabling researchers to assess, to use Weibull’s example, the extent to which radio development in Sweden, or in any other country, really is unique. Explanatory comparisons, on the other hand, give insight into the more general patterns in historical development of media, focusing on the social forces underlying this development.

The need for comparative approaches still exists today; we have not yet met the challenge we put to ourselves. Our time and energy has been occupied by other tasks; much remains undone, although bits and pieces have been produced here and there. Of the bits

and pieces I will mention just one, the Nordicom Review (1999) four-article theme section on press development in the Nordic countries, a project initiated by Sigurd Høst already in 1993. The time required to publish results reflects all the logistic, financial and other difficulties associated with finishing a multilateral project.

Material for Nordic comparison is accumulating, but there is also a need or temptation to go further on a national basis, or – and perhaps rather – with national materials and international or general frames of reference. As the phrase goes, theorising is general, but the cases and source materials are (often but not always) national.

Taking a national point of departure, I will briefly introduce the two major Finnish media, or medium, history projects: The History of the Finnish Press (SLH), published between the years 1985 and 1992, and the history project of the Finnish Broadcasting Company (YLE), published in 1996.

The 10-volume press history, amounting to about 4400 pages, consists of seven volumes on newspapers and three on magazines. The seven “newspaper” volumes, furthermore, can be divided into three groups: volumes 1-3 comprise the history of the “daily” press, 1771-1985, volume 4 the history of the “local” press, 1894-1985, and volumes 5-7 are “reference books” presenting all the daily and non-daily newspapers from the whole period in alphabetical order. Volumes 8-10 deal with magazines and other periodicals for the most part by genre. Simultaneously, the Helsinki University Library published a bibliography of periodicals. A condensed version on Finnish press history was published in 1998 and was also translated into Swedish (Tommila & Salokangas 2000).

The structure of the 10-volume work results from a mix of theoretical and practical factors. The most important common denominator is Professor Päiviö Tommila (professor of Finnish history first in Turku, then in Helsinki, later Rector of the University of Helsinki), who initiated the project, managed it and pieced together financing from various sources. The main financier was the Academy of Finland. The Finnish Newspapers Association established a fund within the Finnish Cultural Foundation, which mostly financed printing of volumes 1-3 and 5-7. The then-independent Association of Local Newspapers financed volume 4, and the Association of Magazines financed volumes 8-10.

In Finland it has been customary to make a rather sharp distinction between “newspapers proper” (general dailies) and “local papers” (non-dailies, concentrating on their own circulation area). The newspaper types had two separate organisations up until the early 1990s, and also we, the researchers involved in the project, took the distinction for granted. It was even more “natural” to treat the magazines separately – but there was also a practical factor involved: this part of the project was a later expansion of the initial newspaper history project.

The broadcasting history project was commissioned by YLE, and within an intensive period it produced three volumes and over 1000 pages on YLE, from its establishment in 1926 to the mid-1990s. A condensed edition was also published in English (Yleisradio 1996) and Swedish (Rundradion 1997).

Significantly, both projects were conducted by historians, not media and communication researchers; in the newspaper history project only one of the authors, contributing a minor chapter, was a media researcher. This was also reflected in the researchers’ approach, and later in the other tribe’s response to their work.

The Finnish press history and the broadcasting history are both institutional histories, which was a “natural” approach for historians, and critique has been directed towards this

choice. However, it was also a deliberate and conscious choice, for which there were “theoretical” motivations and foundations.

“The research scheme for party press”, originally presented in my doctoral dissertation in 1982 (reprinted in an English language environment in Salokangas 1997), became almost the official policy of the press history project. The initial context of the approach was the Finnish party press in the early 20th century, and it was greatly influenced by research on the Swedish party press of the same era. Almost every newspaper was a committed party organ, the newspaper market was politically divided, and in the relation party-newspaper, the party was the primary actor. As a consequence, the contents of the newspaper did not seem so interesting, because they supposedly followed the party line. Reconsidered from the present position, this approach does not lead many thoughts to journalism, be it political or not.

The scheme had varying degrees of influence on the authors, a dozen altogether, of the volumes on newspapers. The volumes were intended as overall accounts, with the emphasis on the (political) structure of the press and the press system, while journalism as an object of empirical research was secondary, with the exception of the contribution dealing with the earliest decades of the Finnish press.

The same approach was quite evident also in the largest contribution (written by myself) to the YLE volumes. I wrote (quoted from Yleisradio 1996, 225): “In the published works used as a basis of this book, the object is explicitly and primarily the phenomena attendant to the product (programmes) and serving as its preconditions, and only secondarily the programmes themselves or programming as a whole. The programmes more often come forth via the reactions of the public than as programmes themselves. This choice of approach derives from experiences in treating the history of another mass media institution – the press. These experiences have reinforced the view that the main focus of histories of the ‘first generation’ has to be the background and context, in order that the ‘second generation’ can explain the content.”

Although the basic point of departure was to study the relation between YLE and Finnish society along institutional lines, programming was by no means absent in the treatment. The said relation, however, was not studied by means of reading it out from “texts” (programmes), but instead YLE was placed in society mainly by analysing the functioning of its administrative structure – which was political due to parliamentary control of the state-owned public service company – and studying the reactions to programming.

Paddy Scannell and David Cardiff’s (1991, xi) statements support this approach, although their book also deals more directly with the programmes. They wrote: “But broadcasting is not simply a content – what this or that programme is about, or might mean. It embodies, always, a communicative intention which is the mark of a social relationship. Each and every programme is shaped by considerations of the audience, is designed to be heard or seen by absent listeners or viewers. Programmes are highly determinate end-products of broadcasting, the point of exchange between the producing institutions and society. In their form and content they bear the marks of institutional assumptions about the scope and purposes of broadcasting and about the audiences for whom they are made. Judgements about the adequacy or otherwise of broadcasting are always based on assessments of the character and quality of output.”

I also refer to Scannell’s ideas about first and second generation histories, but with my own emphasis on a seemingly logical marching order: knowledge about how the institution works (first generation) makes the necessary basis for explaining the output of that

institution (second generation). Elsewhere in this volume, Klaus Bruhn Jensen (2002) refers to Scannell calls “second generation histories” research addressing questions beyond the basic organisation and output of a given medium.

Jensen’s suggestion, which I very much support, is that we should advance from medium histories to media history and further to communication history. With my background in the Finnish research community, as a historian turned journalism studies professor, and having very strongly promoted the contextualising approach, I still think that there is a logical marching order: *Medium histories* are in-depth studies that set the context, elucidate how the institution works, and may use limited materials in researching the output. *Media history* also takes up media systems in addition to what is done in the first phase. *Communication history* comes close to general cultural history, with media and communication as its point of departure.

As my task in this context is to present the Finnish perspective, I will roughly sketch an account of where Finnish research on media history now stands. In the 1980s, the media history scene was still dominated by “traditional” historians, but presently there is only a handful of “real” historians for whom media is the main area of research, and the younger generation of media historians come predominantly from media/communication/journalism studies – or cultural history. As a consequence of the fact that certain basic research “has already been conducted”, and because the academic background of the new generation is different, there has been a change of emphasis from the background to the output and beyond. Moreover, broadcast media seem to have become more interesting than the press, despite the difficulties in obtaining and using the taped materials.

An example of studies focused on radio and television programme genres is the project “A Common National Culture – A Mission Impossible? Information and Entertainment in the History of Finnish Radio and Television Programmes, 1945-2000”. The project was financed by the Finnish Academy and part of its research programme on media culture. The project comprises a number of case studies on “information”, “entertainment”, and programmes falling in between: one on the treatment of some key areas of life in radio and television news; one on current affairs programmes on television; one on programmes mixing elements of current affairs and entertainment and another focusing on a major case of that genre; one on radio entertainment from the late 1940s to early 1960s; one on the television theatres from the early 1960s to 1990s; and one on the Eurovision Song Contest as a television spectacle.

Through these cases the group hopes to say something more general about how Finnish radio and television addressed its audiences in the latter half of the 20th century, and through these studies the group also attempts to outline how national radio and television dealt with “a common national culture?” (emphasis on the question mark) and its diversification. The resulting doctoral dissertations and other studies may not yet be communication history, however some of them are certainly not merely media history but also cultural history in a broader sense.

Klaus Bruhn Jensen’s suggestion that we should move from media history to communication history is extremely appealing; actually he formulates and articulates an idea that has been around for a while. In his comparison of “mediated” and “non-mediated” communication, Jensen speaks of “media of two degrees”. Using, and maybe twisting, his thoughts, I ask whether they would justify extensive studies of the type “a history of country/region X from the point of view of communication”, or more conventionally “a history of media and communication in country/region X”? National/regional commu-

nication history might perhaps be structured chronologically around the “dominant” medium of each era.

In this case, the first phase would focus on communication and power structures prior to the era of newspapers, the dominant “medium” (beside the consolidating state structure) being the mouth. The second phase would be the newspaper era, the third the broadcasting era, and the fourth the digital era.

But, as pointed out by “media ecologists”, such phases are only marked by the “dominant” medium, and as new media appear, the earlier forms of media and communication do not disappear. The forms of communication and media simply accumulate, and as new media appear, the existing structures have to adjust. Finally, in the digital era the circle closes, as mediated communication becomes interpersonal interaction.

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Grupp 9 Journalistikforskning

Ordförande: *Birgitta Ney*

Vice ordförande: *Risto Kunelius*

Brurås, Svein: *Den hellige og ukrenkelige redaksjonelle autonomi: om journalisters syn på begrepet "integritet"*. Volda, Høgskolen i Volda, 2001, 13 p.

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SOURCES • RESEARCH METHODS

Grupp 10 Nyhetsförmedlingens sociologi och estetik

Ordförande: Jan Ekecrantz

Vice ordförande: Knut Helland

Allern, Sigurd: *Journalistiske og kommersielle nyhetsverdier: nyhetsbedrifter som institusjonsforvaltere og markedsaktører*. Fredrikstad, Institutt for journalistikk; 2001, 25 p.

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• JOURNALISM

Grupp 11 Receptions- och publikforskning

Ordförande: Juha Kytömäki

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• CULTURAL STUDIES

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Grupp 13 Mediepedagogik

Ordförande: Sirkku Kotilainen

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• NARRATOLOGY • TELEVISION GENRES

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ADVERTISING • LEISURE TIME ACTIVITIES • IMAGE
• SEMIOTICS

Grupp 15 Film- och tv-fiktion

Ordförande: Gunhild Agger

Vice ordförande: Ingrid Lindell

Agger, Gunhild: *Format og genre i dansk tv-fiktion 1986-1997*. Aalborg, Aalborg Universitet; 2001, 29 p.

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• NARRATOLOGY

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• NARRATOLOGY

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• PSYCHOANALYSIS

Grupp 16 Visuell kultur

Ordförande: Arild Fetveit

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• TECHNOLOGY

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• AESTHETICS

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• VISUAL COMMUNICATION • MEDIA

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• PICTURES • DESIGN

Grupp 17 Mediernas språk och retorik

Ordförande: Helen Andersson

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• TEXT ANALYSIS

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• SOCIETY

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Grupp 18 Mediernas konstruktion av kön

Ordförande: *Leonor Camauër*

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• MEDIA POWER

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• GENDER

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• TELEVISION PROGRAMMES

Grupp 19 Planerad kommunikation

Ordförande: *Carol Henriksen*

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• MARKET

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• COMMUNICATION THEORY • PUBLIC RELATIONS
• RHETORIC

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• HISTORY

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• RHETORIC

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POLITICS • JOURNALISM
• ACCESS TO INFORMATION
• POLITICAL COMMUNICATION

Grupp 20 Medierad risk- och kriskommunikation

Ordförande: *Stig Arne Nohrstedt*

Vice ordförande: *Birgitta Höijer*

Horst, Maja: *Kloner og sensationer: massemediernes konstruktion af forskning som risiko eller fare*. København, Handelshøjskolen i København, Institut for Ledelse, Politik og Filosofi; 2001, 17 p.

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• SCIENTIFIC INFORMATION • RISKS

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• ORGANIZATIONS

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• CITIZENS

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INFORMATION NEEDS • GLOBALIZATION
• PUBLIC SPHERE • CITIZENS

Sjölander, Annika: *När det frånvarande närvarar: om osäkerhet i relationerna mellan samhällets kommunikatörer*. Umeå, Umeå universitet, Institutionen för kultur och medier; 2001, 20 p.

COMMUNICATION • RISKS
• DISSEMINATION OF INFORMATION • CRISIS

Vettenranta, Soilikki: *Ungdom og katastrofenheter: fortolkning avtruende bilder*. Trondheim, Norges teknisk naturvitenskapelige universitet/NTNU, Pedagogisk institutt; 2001, 12 p.

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www.nordicom.gu.se

Den 15:e Nordiska konferensen för medie- och kommunikations- forskning 11–13 augusti 2001, Reykjavik, Island

Program

Fredag 10 augusti, 2001

17.00-21.00 Registering i rum 201 Oddi, informell samvaro och förfriskningar.

Lördag 11 augusti, 2001

8.00-9.30 Registering och kaffe i Háskólabíó (entréen).

9.30-10.15 Öppningsprogram i Háskólabíó, sal 2:
Välkomsthälsning: *Þorbjörn Broddason*.
Konferensen öppnas: Islands president, *Ólafur Ragnar Grímsson*.
Isländsk musik: *Guðrún Ólafsdóttir och Víkingur Heiðar Ólafsson*.

10.15-10.30 Kaffepaus.

10.30-12.00

PLENUM I: *Nya medier, nya möjligheter, nya sam-
hällen?*

Huvudföreläsare: Professor *Kirsten Drot-
ner*, Odense universitet.

12.00-13.30 Lunch i Hotell Saga, Pelarsalen.

13.30-17.00 Arbetsgrupper i Oddi, Árnagarður och Lögberg.

17.00-22.00 Utflykt till *Blá lagunen* och middag.

Söndag 12 augusti, 2001

10.00-12.00 (inkl. kaffepaus) i Háskólabíó, sal 2:

PLENUM 2: *Nya generationer – nya medier*
Professor *Ellen Wartella*, University of
Texas, Austin.

12.00-13.30 Lunch i Hotell Saga, Pelarsalen.

13.30-17.00 Arbetsgrupper i Oddi, Árnagarður och Lögberg.

17.00-22.00 Valfria aktiviteter. Följande förslag finns:
1) Riddur med avslutande middag.
Lokal: Íshestar, Hafnarfjörður.
Pris 6.200 ISK.

2) Utflykt till Þingvellir, Gullfoss och Geysir. Lätt middag vid Geysir.
Pris 6.800 ISK.

Måndag 13 augusti, 2001

9.00-12.00 (inkl. kaffepaus) i Háskólabíó, sal 2

PLENUM III: *Mediehistoria*

Professor *Ib Bondebjerg*, Københavns
universitet.

12.00-13.30 Lunch i Hotell Saga, Pelarsalen.

13.30-16.30 Arbetsgrupper i Oddi, Árnagarður och Lögberg.

16.30-17.30 Tid för möten i nationella föreningar och andra grupper.

18.30-19.30 Mottagning i Reykjavíks Rådhus.

20.00-23.00 Festmiddag och dans, och konferensens
formella avslutning i Hotell Saga, Pelar-
salen.

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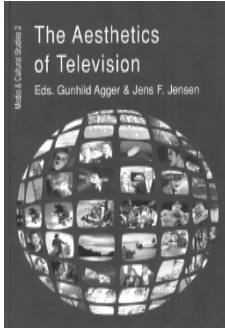
Ny litteratur

Danmark

Dokumentalist: Peder Grøngaard

The Aesthetics of Television

Gunhild Agger & Jens F. Jensen (eds.), Aalborg, Aalborg University Press, 2001, 396 p., ISBN 87-7307-623-6, (Media & cultural studies; 2), ISSN 1399-1752.



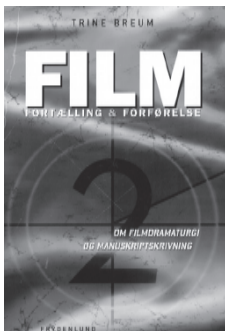
The aim of the anthology is to describe and analyse television as an aesthetic phenomenon. The question is approached from different angles: general aesthetic problems concerning the audio-visual media, the particular aesthetic means of expression belonging to the television medium, the quality of the individual programme, the distinctive features and aesthetic codes of individual television genres, enunciation and forms of address in television, etc. Among the television genres and programme formats dealt with are: talk shows, documentaries, police series, sport, fiction, advertising, everyday talk on television, comedy series, TV journalism, and interactive programme formats.

Contains the following articles: Gunhild Agger and Jens F. Jensen: *Foreword: the aesthetics of television*, Jørgen Stigel: *Aesthetics of the moment in television: actualisations in time and space*, Gunhild Agger: *National cinema and TV fiction in a transnational age*, Poul Erik Nielsen: *Comedy series in Danish television: for better or worse*, Gunhild Agger: *Crime and gender in the provinces: an analysis of "Island Cop"*, Rasmus Dahl: *Distinctions in documentary television*, Preben Raunshjerg: *TV sport and aesthetics: the mediated event*, Hanne Bruun: *The aesthetics of the television talk show*, Stig Hjarvard: *Journalism as company*, Tove A. Rasmussen: *So – that's your life?: authentic forms of television talk*, Jørgen Stigel: *TV advertising virtually speaking: the invisible voice elaborating on the space between screen and viewer*, Jens F. Jensen: *"So, what do you" think, Linda?": media typologies for interactive television*.

Note: For further information, see: <http://www.forlag.auc.dk/>

Film: fortælling & forførelse 2: om filmdramaturgi og manuskript-skrivning. 2. rev.ed.

Trine Breum, København, Frydenlund, 2001, 278 p., ISBN 87-7887-093-3.

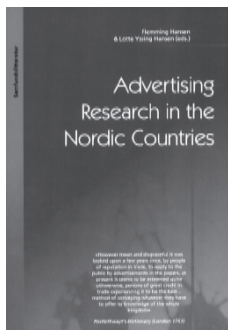


Hvordan skriver man en god historie – et godt filmmanuskript? Hvordan får man personerne til at virke levende og troværdige? Hvordan strukturerer man forløbet så det bliver både spændende og bevægende? Hvordan får man replikkerne til at fungere som en naturlig del af historien, personerne og dramatikken? Hvordan fanger, fastholder og forfører man sit publikum? Det er nogle af de spørgsmål, som bogen behandler i et forsøg på at beskrive det dramatiske, psykologiske og fortællemæssige håndværk, der ligger bag enhver god historie. Bogen henvender sig bl.a. til manuskriptforfattere, producenter og instruktører, men kan læses af enhver der interesserer sig for film- og TV-dramatik.

Note: Læs mere om bogen på forlagets web-adresse: <http://www.forlagene.dk/frydenlund/>

Advertising Research in the Nordic Countries

Flemming Hansen & Lotte Yssing Hansen (eds.), Frederiksberg, Samfundslitteratur, 2001, 405 p., ISBN 87-593-0890-7.



This book is published on the basis of the seminar “Advertising Research in the Nordic Countries” held in Copenhagen, June 7th-8th 2000. The seminar was organised and hosted by the Forum for Advertising Research, Department of Marketing, Copenhagen Business School. Researchers from Iceland, Norway, Sweden, Finland and Denmark were present at the two-day seminar. All the presentations gave an interesting insight into advertising research in the different countries, and furthermore the seminar gave a valuable network of Nordic researchers.

Contains the following articles: Rita Martenson, Christine Stein, Jeanette Eriksson, Ulrika Netzler and Anna Nilsson: *Visuals in advertising: building brand equity with personally relevant and unique advertising*, John Thorup: *Tendencies in youth advertising*, Kaarina Kilpiö: *The use of music in early Finnish cinema and TV advertising*, Lars Randrup and Kien Trung Lac: *Children and TV commercials*, Jukka Kortti: *The beginning of Finnish tv advertising*, Thomas Jermiin: *Advertising spending in Denmark*, Liisa Uusitalo: *Advertising and advertising research in Finland*, Elisabeth Trotzig: *The Swedish mediamarket*, Kjell Grønhaug: *Summary from: “The advertising market: competition and sub-markets”*, Brynjólfur Sigurdsson and Elías Héðinsson: *Advertising in Iceland*, Tino Bech-Larsen: *Model based development of advertising messages: a study of the development of two campaign proposals based on the MECCAS model and a conventional approach*, Anu Valtonen: *Metaphors and metonymies in the research categories of pleasure foods: implications for advertising*, Peter S. Mortensen: *Measuring ad exposures from national media surveys*, Marcus Schmidt and Niels Krause: *Investigating an unobtrusive data gathering technique: estimating readership of circulars by analyzing fingerprints*, Camilla Palmy Christiansen and Mogens Bjerre: *Circulars: a conceptual framework*, Gorm Kunø: *Dialogue on the web: the use of the core of dialogue model to evaluate dialogue functionality applied to e-commerce web sides*, Hans Prehn: *The value of a name*, Åke Finne: *Customer’s meaning creation of advertising messages*, Ole E. Andersen, Gitte Engel and Gitte Bach Lauritsen: *TV advertising: form and content dimensions*, Christian Alsted: *Research on qualitative characteristics of direct mails as a medium*, Jørgen Stigel: *The aesthetics of Danish tv-spot-commercials: a study of Danish TV-commercials in the 1990’ies*, Lars Thøger Christensen: *Intertextuality and self-reference in contemporary advertising*, Flemming Hansen and Charlotte Madsen: *Awareness and attitudinal sales effects of TV-campaigns*, Lotte Yssing Hansen: *A comparison of two advertising effect models*.

Note: For further information, see: <http://www.samfundslitteratur.dk/>

Tema: Radio

Per Jauert & Ib Poulsen (eds.), *Mediekultur* (2001)33, temanummer, 96 p., ISSN 0900-9671. (Sammenslutningen af Medieforskere i Danmark/SMID).

En samling artikler der behandler en række aspekter af radioen som medium. Uden for temasektionen bringes en artikel om computermediets repræsentationsformer med særligt henblik på at belyse de levende billeders repræsentation, når de optræder på en skærm.

Indeholder følgende artikler: Ib Poulsen: *Radiomontagen og dens radiofoniske rødder: om høre billedet, den litterære tekstmontage, featuren og den moderne radiomontage*, Bent Steeg Larsen: *Et soundtrack til hverdagen: radiobrug og hverdagsliv*, Kirstine Vinderskov: *Hvad siger*

lytterne egentlig?: om programtest af brugsradio, Carin Åberg: *Diskreta ljud: om DAB som radio*, David King Dunaway: *Digitalradioens æstetik*, Lennard Højbjerg: *Repræsentation og flerrepræsentation i computermediet og i de levende billeder*.

Note: Læs mere om tidsskriftet på forlagets web-adresse: <http://www.mediekultur.dk/>

Spindoktor

Klaus Kjøller, København, Aschehoug, 2001, 231 p., ISBN 87-11-11480-0.

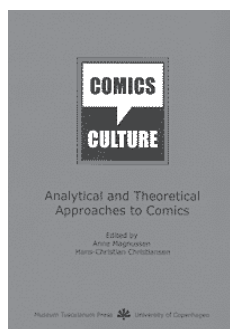


Aldrig tidligere i dansk politik har der været så meget professionel instruktion af politikere i medieoptræden som i øjeblikket. Aldrig tidligere har så mange kommunikationsfolk været hyret af partier og organisationer til at sørge for den bedst mulige dækning i medierne. Bogen giver et praktisk indblik i spindoktorarbejdet som det foregår i Danmark i disse år. Den fortæller en række autentiske historier som analyseres og kommenteres: Blev medierne håndteret vellykket? Opnåede spindoktoren hvad han ville, eller blev det et selvmål? Lod journalisterne sig manipulere eller gennemskuede de spillet? Måske gennemskuede de det, men var ude af stand til at yde et modspil på grund af deadline og knappe ressourcer? Og hvad med borgerne: Var det etisk forsvarligt, hvad der foregik? Kan der udledes nogle generelle indsigter af forløbet? Svækker eller styrker det vores politiske system at der foregår den slags?

Note: Læs mere om bogen på forlagets web-adresse: <http://www.aschehoug.dk/>

Comics & Culture: Analytical and Theoretical Approaches to Comics

Anne Magnussen & Hans-Christian Christiansen (eds.), København, Museum Tusculanum Press, 2000, 246 p., ISBN 87-7289-580-2.



The book offers an introduction to the field of comics research written by scholars from Europe and USA. The articles span a great variety of approaches including general discussions of the aesthetics and definition of comics, comparisons of comics with other media, analyses of specific comics and genres, and discussions of the cultural status of comics in society.

Contains the following articles: Hans-Christian Christiansen and Anne Magnussen: *Introduction*, Thierry Groensteen: *Why are comics still in search of cultural legitimization?*, Roger Sabin: *The crisis in modern American and British comics, and the possibilities of the Internet as a solution*, Jesper Nielsen and Søren Wichmann: *America's first comics?: techniques, contents, and functions of sequential text-image pairing in the classic Maya period*, George Legrady: *Modular structure and image/text sequences: comics and interactive media*, Pascal Lefèvre: *The importance of being "published": a comparative study of different comics formats*, Hans-Christian Christiansen: *Comics and film: a narrative perspective*, Donald Ault: *"Cutting up" again part II: Lacan on Barks on Lacan*, Chris Murray: *"Pop"aganda: superhero comics and propaganda in World War Two*, M. Thomas Inge: *From Ahab to Peg-Leg Pete: a comic cetology*, Ole Frahm: *Weird signs: comics as means of parody*, Anne Magnussen: *The semiotics of C.S. Peirce as a theoretical framework for the understanding of comics*, Abraham Kawa: *What if the*

apocalypse never happens: evolutionary narratives in contemporary comics, James How: "2000AD" and Hollywood: the special relationship between a British comic and American film.

Note: For further information, see: <http://www.mtp.dk/>

Danske filmskuespillere: 525 portrætter

Morten Piil, København, Gyldendal, 2001, 559 p., ISBN 87-00-46576-3.

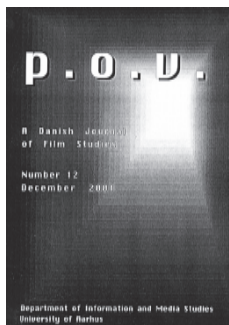


En præsentation af 525 danske filmskuespillere, fra Marguerite Viby og Ib Schønberg over Dirch Passer og Ghita Nørby til Sidse Babett Knudsen og Peter Gantzler. Indeholder information om skuespillernes liv, en kortlægning af filmkarrieren med alle væsentlige præstationer, en kort karakteristik af teaterkarrieren, samt en komplet filmfortegnelse.

Note: Læs mere om bogen på forlagets web-adresse: <http://www.gyldendal.dk/>

Special Issue: Comparing American and European Filmmaking and Practices in Other Media

Richard Raskin (ed.), *P.o.v.: a Danish journal of film studies* (2001)12, temanummer, 176 p., ISSN 1396-1160. (Århus Universitet, Institut for Informations- og Medievidenskab).



The articles in the present issue of p.o.v. are devoted to comparisons of American and European filmmaking and practices in other media. The reader will find in these pages a broad spectrum of opinions as to how European and American storytelling and media practices might best be compared, as well as whether or not such comparisons can be made at all.

Contains the following articles: Mette Madsen: *Art vs. McBurger dramaturgy: an interview with Jon Bang Carlsen*, Mette Madsen: *Wherever I lay my hat: an interview with Ole Michelsen*, Mette Madsen: *"No, but I 'like' American films – doesn't everybody?": an interview with Mark Le Fanu*, Francesco Caviglia: *Looking for male Italian*

adulthood, old style, Peder Grøngaard: *For ever Godard: two or three things I know about European and American cinema*, Edvin Vestergaard Kau: *What you see is what you get: reflections on European and American film practices*, Ray Keyes: *Always leave'em wanting more*, Richard Raskin: *European versus American storytelling: the case of "The Third Man"*, Niels Weisberg: *Guilty pleasures*, Hanne Bruun: *Entertainment talk on television*, Nancy Graham Holm: *Radio with pictures*, Henrik Bødker: *Transatlantic blues, music across the divide(s): cultural appropriation or the communication of essentials?*, Per Jauert: *Formats in radio broadcasting: the American-Danish connection*, Søren Kolstrup: *European and American press photography*.

Note: This, as well as all previous issues of p.o.v. can be found on the Internet at: <http://imv.au.dk/publikationer/pov/POV.html/>

100 års dansk film

Peter Schepelern (ed.) København, Rosinante, 2001, 445 p., ISBN 87-621-0157-9. Note: Bogen er en revideret, forøget og opdateret udgave af tidsskriftet Kosmorama (1997)220.



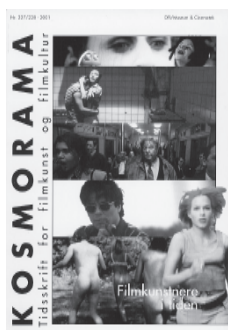
Bogen giver en kronologisk fremstilling, tiår for tiår, af dansk films historie, de kreative hovedpersoner såvel som den filmpolitiske og organisatoriske situation. Men hovedsagen er filmene – først og fremmest spillefilmene: 100 års danske film i medgang og modgang. Som markering heraf er der, sideløbende med hovedteksten, korte præsentationer af 136 udvalgte film, der har status som hovedværker. Det er ikke nødvendigvis de 136 bedste film, men også film, der markerede sig ved at være særlig populære, ved at anslå en trend eller genre eller på anden måde bringe noget nyt, der fik betydning.

Indeholder følgende artikler: Casper Tybjerg: *1896-1909: teltholdernes verdensteater*, Casper Tybjerg: *1910-19: spekulanter og himmelstormere*, Casper Tybjerg: *1920-29: et lille lands vagabonder*, Eva Jørholt: *1930-39: sol over Danmark*, Eva Jørholt: *1940-49: voksen, følsom og elegant*, Ebbe Villadsen: *1950-59: familiehyggens årti*, Dan Nissen: *1960-69: filmens moderne gennembrud*, Dan Nissen: *1970-79: alternativernes år*, Peter Schepelern: *1980-89: and the winner is...*, Peter Schepelern: *1990-2000: internationalisering og dogme*.

Note: Læs mere om bogen på forlagets web-adresse: <http://www.rosinante.dk/>

Tema: Filmkunstnere i tiden

Peter Schepelern; Eva Jørholt & Dan Nissen (eds.), *Kosmorama* (2001)227/228, temanummer, 330 p., ISSN 0023-4222. (Det danske Filminstitut, Museum & Cinematek).



En samling artikler der gennem 83 instruktørpræsentationer beskriver udviklingen i den filmkunst, som skal finde mediets nye veje og muligheder. De valgte både danske og udenlandske instruktører er redaktionen og skribenternes bud på de væsentligste af de filmskabere, som ikke blot tegner den internationale filmkunst netop nu, men også peger ind i fremtiden.

Annan ny litteratur

Jauert, Per; Prehn, Ole: *Evaluerings af tilskudsordningen for lokalradio og -tv: delrapport*. København, Kulturministeriet, 2001, 131 p., (Ministeriet for kulturelle anliggender).

Denne rapport er første del af "Lokalradio- og -tv-undersøgelsen 1999-2000". Undersøgelsen ligger på mange måder i forlængelse af de to tidligere undersøgelser, "Lokalradio og lokal-tv: nu og i fremtiden" fra 1995 og "Lokalradio- og lokal-tv-

undersøgelsen 1998", som udkom i 1998. Disse var som denne udført for Kulturministeriet, hvor den første udgjorde en del af grundlaget for lovændringerne i 1996, og den anden var et af flere indlæg forud for midtvejsforhandlingerne mellem partierne bag medieforliget 1997-2000 i 1998, hvor tilskudsordningen for lokalradio og -tv blev ændret. Denne første rapport omhandler dels historien forud for 1998-forliget, dels den nye ordning, dels

en redegørelse for de bevillings- og forvaltningsmæssige erfaringer efter den første uddeling efter de nye principper i andet halvår af 1999 og endelig en analyse af udvalgte stationers programmer, som opnåede hel eller delvis støtte.

LOCAL BROADCASTING • LAW • FINANCING
• BROADCASTING PROGRAMMES

Malmkjær, Poul: *Far til fire: historien om en film-succes*. (København), Haase, 2001, 222 p., ISBN 87-559-1158-7.

COMICS • FILMS • FILM PRODUCTION • HISTORY

Artiklar

Drotner, Kirsten: Global media through youthful eyes. In: Livingstone, Sonia; Bovill, Moira (eds.): *Children and their changing media environment: a European comparative study*, Mahwah, New Jersey, Lawrence Erlbaum Associates, 2001, 383 p., ISBN 0-8058-3498-2, (LEA's communication series), pp. 283-305.

MEDIA • CHILDREN • MEDIA USE
• GLOBALIZATION

Johnsson-Smaragdi, Ulla: Media use styles among the young. In: Livingstone, Sonia; Bovill, Moira (eds.): *Children and their changing media environment: a European comparative study*, Mahwah, New Jersey, Lawrence Erlbaum Associates, 2001, 383 p., ISBN 0-8058-3498-2, (LEA's communication series), pp. 113-139.

MEDIA • CHILDREN • MEDIA USE
• STATISTICAL DATA

Lolk, Mette; Horst, Maja: "Den nødvendige overreaktion": en fortælling om risiko og tillid i et medieperspektiv. In: Bordum, Anders; Wenneberg, Søren (eds.): *Det handler om tillid*, Frederiksberg, Samfundslitteratur, 2001, 244 p., ISBN 87-593-0889-3, pp. 139-148.

MEDIA • HEALTH INFORMATION • RISKS
• CREDIBILITY

Siggaard Jensen, Sisse: Et web af tillid? In: Bordum, Anders; Wenneberg, Søren (eds.): *Det handler om tillid*, Frederiksberg, Samfundslitteratur, 2001, 244 p., ISBN 87-593-0889-3, pp. 149-160.

INTERNET • WORLD WIDE WEB
• INTERTEXTUALITY • CREDIBILITY

Suoninen, Annikka: The role of media in peer group relations. In: Livingstone, Sonia; Bovill, Moira (eds.): *Children and their changing media environment: a European comparative study*, Mahwah, New Jersey, Lawrence Erlbaum Associates, 2001, 383 p., ISBN 0-8058-3498-2, (LEA's communication series), pp. 201-219.

MEDIA • CHILDREN • MEDIA USE
• SOCIAL INTERACTION

Vallentin, Steen: Tillidsaspekter i forholdet mellem virksomheder og offentlighed: et systemteoretisk perspektiv. In: Bordum, Anders; Wenneberg, Søren (eds.): *Det handler om tillid*, Frederiksberg, Samfundslitteratur, 2001, 244 p., ISBN 87-593-0889-3, pp. 112-126.

COMMUNICATION THEORY • ENTERPRISES
• PUBLIC SPHERE • CREDIBILITY

Finland

Dokumentalist: Eija Poteri

***Markkinakuri ja managerivalta poliittinen hallinta Suomen 1990-luvun talouskriisissä* [The discipline of market and the manager power. Political practices in the economic crisis of Finland in the 1990's]**

Anu Kantola, Helsinki, Lohi-kirjat, 2002, 353 p., ISBN 952-9646-98-4, (Viestinnän julkaisuja; 6), (Pallas-sarja), ISSN 1457-2184. (University of Helsinki, Department of Communication). Note: Doctoral dissertation.



The economic crisis of the 1990's was hard in Finland. It followed by new more market oriented thinking and turning towards Western Europe. This dissertation analyzes the discourses of Finnish political elite in this situation. Did the crisis create new political practices? What kind of political techniques were used? What is the position of market power and economic expertise in politics and in democracy?

The Politics of Public Issues

Ullamaija Kivikuru & Tarja Savolainen(eds.), Helsinki, Helsingin yliopisto, 2001, 211 p., ISBN 952-10-0238-7, (Helsingin yliopisto, Viestinnän laitos, Viestinnän julkaisuja; 2001, 5), ISSN 1457-2184. (University of Helsinki, Department of Communication).



What was the public profile of the economic crisis in Finland like, and how did people interpret and mediate it? How does the media mediate information about scientific achievements? How is gender constructed in television? All the processes and phenomena analysed in the articles have been central issues in Finland in the 1990s. Some texts are linked together as parts of projects; some are “interim reports” of individual doctoral students. Articles are: Kivikuru, Ullamaija: *Media coverage versus citizen response*. Kantola, Anu: *Power talk: institutionalising political authority in the Finnish economic crisis*. Aslama, Minna; Valtonen, Sanna: *Under bad weather: or how to approach “citizens’ talk” about the economic recession and the media*. Kivikuru, Ullamaija: *Paradise lost or regained?: citizen culture and media in pre, core and post recession Finland*. Salovaara-Moring, Inka: *Symbolic geography of media: identity formation and meaning marketing in Finnish regional press*. Parikka, Tuija: *Media, memories and the economic crisis: subjectification of the unemployed in the 90's Finland*. Väliaverronen, Esa: *From mediation to mediatization the new politics of communicating science and biotechnology*. Hellsten, Iina: *Opening the book of life politics of metaphors and the human genome*. Ojajarvi, Sanna: *A private issue of public interest discourses of gender and sexuality on television*.

More about the book and book orders: <http://www.valt.helsinki.fi/comm/julkaisut/julk5.htm>

Mediatutkimus. Näkökulmia ja kartoituksia [Media studies. Viewpoints and mappings]

Hannu Nieminen & Jukka Sihvonen(eds.) Turku, Turun yliopisto, Taiteiden tutkimuksen laitos, *Mediatutkimus*, 2001, 237 p., ISBN 951-29-1823-4, (Sarja A, 47), ISSN 0784-3933. (University of Turku, Media Studies).



This is an anthology written by scholars from the media studies unit in the University of Turku. Articles are: Sihvonen, Jukka: *Media everyday as a context of use and experience*. Teinilä, Jaana: *The elements of the meta physics of the voice world to what would radio need the world*. Nieminen, Hannu: *Finnish media landscape and ethical pluralism*. Paasonen, Susanna: *Something new, something old and something borrowed www-pages as visual presentation form*. Halonen, Irma Kaarina: *What kind of news would be a "good" news from the viewpoint of the gender*. Jukka-Pekka Puro: *New rhetoric and the media research*. Pajala, Mari: *Popular Eurovision histories and the study of television History*. Kuronen, Marja-Leena: *The enchantment of Anna Shirley*. Hietala, Veijo: *The revolution of sex? sex as a tool of politics in the film in 1960's and 1970's*. (Articles are originally in Finnish).

Annan ny litteratur

Lintilä, Leena: *Organisaation sisäisen tietoverkon hyödyntäminen tiedonhankintaan ja viestintään: yksilölähtöisten ja organisaatiolähtöisten tekijöiden vaikutusten tarkastelua*. [= Making good use of organization's intranet to information seeking and communication: studying the effects of the individual and organizational factors.] Tampere, Tampereen yliopisto, 2002, 224 p., ISBN 951-44-5246-1, (Acta Universitatis Tamperensis; 147), ISSN 1455-1616. (Tampere University, Department of Information Studies). Note: Doctoral dissertation. English summary. The dissertation is available on the Internet: <http://acta.uta.fi/teos.phtml?6127>.

This study deals with making use of organizations intranet to information seeking and to communication in the work of manager directors. The research was conducted as a case study in Outokumpu combination's four Finnish units.

ORGANIZATIONS
• ORGANIZATIONAL COMMUNICATION
• COMMUNICATION • INTERNET

Löhmus, Maarja: *Transformation of public text in totalitarian system: a socio-semiotic study of Soviet censorship practices in Estonian radio in the 1980s*. Turku, Turun yliopisto, 2002, 287 p., ISBN 951-29-2071-9, (Turun yliopiston julkaisuja, Annales universitatis Turkuensis, Ser B; 248), ISSN 0082-6987. (University of Turku, Media Studies). Note: Doctoral dissertation.

This study analyses the production of public journalistic text. The focus is on editorial-censorship transformations in texts made in journalistic institutions of Soviet Estonia at the beginning of 1980s. The study includes a theoretical-conceptual framework of the problem, analysis of historical context, and empirical material. A socio-semiotic method has been constructed by which to analyse the latter. The data consists of 79 edited-censored radio texts, as well as interviews with journalists and editors.
JOURNALISM • IDEOLOGIES • CENSORSHIP
• SOCIETY

Koivunen, Anu (ed.); Paasonen, Susanna (ed.): *Conference proceedings for affective encounters: rethinking embodiment in feminist media studies*. Turku: University of Turku, 2001. (E-book). ISBN 951-29-2237-1. (University of Turku, Media Studies, Series A; 49). Note: Available only on the Internet: <http://www.utu.fi/hum/mediatutkimus/affective/proceedings.pdf>.

Articles are written by Sara Ahmed, Ana Paula Baltazar, Jennifer Lyon Bell, Rosemary Betterton, Joanna Bouldin, Hannu Eerikäinen, Taru Elfving, Amy Herzog, Katarina Jungar & Elina Oinas, Sanna Karkulehto, Martta Kaukonen, Jane Kilby, Emmy Kurjenpuu, Minna Lahti, Mari-Elina Laukkanen, Ilmari Leppihalme, Justine Lloyd & Lesley John-

son, Tapio Mäkelä, Norie Neumark, Kaarina Nikunen, Sanna Ojajärvi, Susanna Paasonen, Megan D. Pincus, Liina Puustinen, Christine Ross, Leena-Maija Rossi, Janne Rovio, Moira Sullivan, Rebecca Sullivan, Heidi Tikka, Julie Turnock, Pasi Väliaho, Hans Wessels and Jennifer Willet.

FILMS • FEMINISM • PORNOGRAPHY
• GENDER ADVERTISING • TELEVISION
• SEXUALITY

Lehtonen, Jaakko: *Samspel och kommunikation*. [= Cooperation and communication.] Jyväskylä: Jyväskylä universitet, 2002, 148 p., ISBN 951-39-1178-0, (Jyväskylä universitet, Institutionen för kommunikationsvetenskaper, publikationer; 24), ISSN 0782-7172. (University of Jyväskylä, Department of Communication).

INTERCULTURAL COMMUNICATION
• DISSEMINATION OF INFORMATION
• PUBLIC RELATIONS

Muikku, Jari: *Musiikkia kaikki: suomalaisen populaarimusiikin äänitetuotanto 1945-1990*. [= Music for all tastes: the production of Finnish popular music recordings 1945-1990.] Helsinki, Gaudeamus, 2001, 359 p., ISBN 951-662-811-7.

MUSIC • MUSIC INDUSTRY • HISTORY

Perko, Touko: *Konnia ja sankareita 2: myrskyvaroitukselta sinivalkoiseen lankeemukseen*. [= Knaves and heroes 2: the doping case in Lahti.] Jyväskylä, Atena, 2001, 230 p., ISBN 951-796-262-2.

SPORT • ETHICS • JOURNALISM

Saarinen, Lauri (ed.); Joensuu, Juri (ed.); Koskimaa, Raine (ed.): *Kirja 2010: kirja-alan kehitystrendit*. [= The book 2010: the development trends of the book trade.] Jyväskylä, Jyväskylän yliopisto, Nykykulttuurin tutkimuskeskus, 2001, 259 p., ISBN 951-39-1047-4, (Nykykulttuurin tutkimuskeskuksen julkaisuja; 70), ISSN 1457-6899. (University of Jyväskylä, Research Centre for Contemporary Culture). Note: English summary.

BOOKS • LITERATURE • MEDIA ECONOMY
• MEDIA INDUSTRY

Uotinen, Johanna (ed.); Tuuva, Sari (ed.); Vehviläinen, Merja (ed.); Knuuttila, Seppo (ed.): *Verkkojen kokijat: paikallista tietoyhteiskuntaa tekemässä*. [= People experiencing the networks: making a local information society.] Helsinki, Suomen Kansantietouden Tutkijain Seura, 2001, 213 p., ISBN 951-97493-3-0, (Kultaneito; 4).

This book is an anthology, which includes articles dealing with the making of the local information society. The examples and the case studies are from Northern Carelia in Finland. The articles are written by Marja Vehviläinen, Tarja Cronberg, Sari Tuuva,

Ilpo Kalliokoski, Markku Henneken, Elina Pajula, Johanna Uotinen, Tuula Ikonen, Vuokko Juurisalo and Seppo Knuuttila.

INFORMATION SOCIETY
• COMMUNICATION NETWORKS
• WORLD WIDE WEB • COMMUNITIES

Ylönen, Marja: *Pilahistoria: Suomi poliittisissa pilapiirroksissa 1800-luvulta 2000-luvulle*. [= The joke history: Finland in the political joke drawings from the 19th century to 21th century.] Helsinki, Suomalaisen Kirjallisuuden Seura, 2001, 428 p., ISBN 951-746-299-9.

HISTORY • POLITICS • DRAWING • PICTURES

Artiklar

Carlson, Tom: *Lyckliga dagar åt alla?: finländsk partireklam i televisionen under 1990-talet*. [= Finnish political advertising on TV in 1990's.] *Politiikka* 43(2001)4, ISSN 0032-3365, pp. 303-317.

ADVERTISING • POLITICAL PARTIES
• ELECTION CAMPAIGNS • TELEVISION

Hellsten, Iina; Väliaverronen, Esa: *Metaforat ja geenipuheen lupaus*. [= Metaphors and the promises of the gene technology.] *Tiede ja edistys* 26(2001)2, ISSN 0356-3677, pp. 118-131.

RHETORIC • MEDIA RESEARCH • NEWSPAPERS
• TECHNOLOGY

Isotalus, Pekka: *Presidential campaigning in Finland and americanization*. *World communication* 30(2001)2, ISSN 0882-4088, pp. 5-23.

POLITICAL COMMUNICATION
• ELECTION CAMPAIGNS • POLITICIANS

Kantola, Anu: *Leaving public places: antipolitical and antipublic forces of the transnational economy*. *Javnost* 8(2001)1, ISSN 1318-3222, pp. 59-74.

PUBLIC SPHERE • ECONOMIC TRENDS • POLITICS
• POLITICAL COMMUNICATION

Kunelius, Risto: *Conversation: a metaphor and a method for better journalism*. *Journalism studies* 2(2001)1, ISSN 1461-670X, pp. 31-54.

JOURNALISM • DEMOCRACY

Kunelius, Risto; Sparks, Colin: *Problems with European public sphere: an introduction*. *Javnost* 8(2001)1, ISSN 1318-3222, pp. 5-20.

PUBLIC SPHERE • MEDIA RESEARCH • CITIZENS

Nordenstreng, Kaarle: *Media ethics in Europe: in search of core values*. In: Porter, Vincent (eds.): *Ethics and mass communication in Europe*, London, University of Westminster, 2001, pp. 27-35.

(Summer workshop of the European doctoral network in communication, 10, London, 2001).

ETHICS • VALUES • JOURNALISM
• FREEDOM OF SPEECH

Salminen, Esko: Ur österns skugga mot Europas centrum: finlandsbilden i rysk och europeisk press. [= From the shadows of East to the centre of Europe: the image of Finland in Russian and European press.] *Historisk tidskrift för Finland* 86(2001)1, ISSN 0046-7596, pp. 31-73.

NEWSPAPERS • PRESS • IMAGE • FOREIGN POLICY

Sassi, Sinikka: Public opinion as local opinion. In: Splichal, Slavko (eds.): *Public opinion & democracy: vox populi-vox dei?*, New Jersey, Hampton Press, 2001, 424 p., ISBN 1-57273-341-1, (Hampton Press communication series, Political communication), pp. 103-124.

PUBLIC OPINION • COMMUNITIES
• POLITICAL THEORY • PUBLICITY

Suhonen, Pertti: Opinion polls and journalism: the case of Finland. In: Splichal Slavko (eds.): *Public opinion & democracy: vox populi-vox dei?*, New Jersey, Hampton Press, 2001, 424 p., ISBN 1-57273-341-1, (Hampton Press communication series, Political communication), pp. 311-335.

OPINION POLLS • JOURNALISM • AGENDA SETTING

Norge

Dokumentalist: Borghild Gramstad

Mørkets øyne. Filmkritikk, vurdering og analyse

Anne Gjelsvik, Oslo, Universitetsforlaget, 2002, 188 p., ISBN 82-15-00094-0.



Boka til Anne Gjelsvik har fått mykje omtale i norske medier. Det er ikkje så merkeleg, for det er første gong nokon har skrive så grundig og godt om filmkritikk på norsk. Gjelsvik plasserer først filmkritikken i ein pressehistorisk og kunstkritisk samanheng. Så går ho gjennom norsk filmkritikkhistorie med nokre stopp for å sjå nærare på meldingseksempel frå ulike tidsepokar. Deretter kjem ei drøfting av filmmeldinga si form og innhald, også her med eksempel frå norsk filmkritikk. Ein god filmkritikar må ha greie på mykje, og eit kapittel i boka drøfter kort filmatiske verkemiddel, og kor viktig fagkunnskap er. Emner som elles blir tatt opp, er tolking, kvalitet og vurdering i filmkritikk, og til slutt ser forfatternen nærare på kommersialisering, norsk film og vald på lerretet. Gjennom heile boka er det døme frå og analysar av norske filmmeldingar frå ulike medier. Responsen boka har fått frå filmkritikarar tyder på at dette er ei nyttig bok for kritikerstanden, og ho er også interessant for andre film- og medieinteresserte.

For meir informasjon, sjå <http://www.universitetsforlaget.no/fagomrader/samf/article.jhtml?articleID=14607>

Nyheter først og fremst. Norske tv-nyheter: Myter og realiteter

Michael Bruun Andersen, Helge Rønning & Ragnar Waldahl, Oslo, Universitetsforlaget, 2002, 326 p., ISBN 82-15-00147-5



Dette er så langt siste publikasjon frå forskingsprosjektet Bruun Andersen, Rønning og Waldahl har hatt om fjernsynsnyheiter. Det har kome tre rapportar tidlegare, denne boka bygger på desse rapportane. Forfattarane har samanlikna fjernsynsnyheiter på NRK og TV2 sidan TV2 blei etablert i 1992, og fram til 2000. Utgangspunktet var å sjå på om TV2 har blitt ein alternativ nyheitskanal til NRK. For å finne ut dette, ser forfattarane på kva tendensar dei finn i denne perioden. Dei ser på omfang, form og profil på nyheitsdekkinga på fjernsyn, og bruker både kvalitative og kvantitative metodar. Mellom emna boka tar opp, er talet på nyheitssendingar og plassering i sendeskjemaet, oppbygginga av einskilde sendingar, prioritering av ulike stoffområde og oppfølging av saker, tendensar, vinkling og perspektiv i nyheitsbehandlninga

For meir informasjon, sjå <http://www.universitetsforlaget.no/fagomrader/samf/mediefag/article.jhtml?articleID=15266>

Nettmedier. Journalistikk og medier på Internett

Terje Rasmussen, Bergen, Fagbokforlaget, 2002, 212 p., ISBN 82-7674-788-4.



Kva skjer med journalistikken i møtet mellom Internett og nyheitene? Dette tar Terje Rasmussen opp i boka si. Han hevdar at den teknologien som blir brukt i journalistikken, er med på å endra journalistikkens karakter. Som bakteppe for drøftinga, går han først gjennom historia til Internett. Så held han fram med å visa bakgrunnen for nettmediene, kva vyer og visjonar som rådde grunnen i startfasen, og kva mangfald som finst i dag. Resten av boka tar særleg for seg journalistikkens kår i nettmediene. Kva journalistfaglege og medietiske dilemma dukkar opp i nettjournalistikken? Kva skjer med allmennkringkastingstanken når dei offentlege kringkastingselskapa satsar på nettet? Forfattaren ser også på overlevingsstrategiar for nettmediene, og reflekterer over framtida på dette feltet.

For meir informasjon, sjå <http://www.fagbokforlaget.no/>

Annan ny litteratur

Frønes, Ivar: *Digitale skiller: utfordringer og strategier*. Bergen, Fagbokforlaget, 2002, 150 p., ISBN 82-7674-860-0.

TECHNOLOGY • SOCIAL CHANGE • INTERNET
• GLOBALIZATION

Hoff, Anne (ed.): *Mitt liv som film*. Oslo, Tiden norsk forlag, 2002, 287 p., ISBN 82-10-04705-1. Inneholder disse artiklene: *Mitt liv som film* (Anne Hoff), *Å være ung er for strengt* (Torgrim Eggen), *Beven* (Finn Skårderud), *Sentimentale epiløp* (Ingunn Økland), *Nådeløse menn og andre trette helter* (Sindre Kartvedt), *Flaggermusmannen* (Jo Nesbø), *Søvngjengere* (John Erik Riley), *OK, life's a fact* (Tore Renberg), *Landet bortenfor* (Tor Åge Bringsværd), *Verden som vilje og forestilling* (Eivind Tjønneland), *Happy end?* (Ingrid Rommetveit).

FILMS • HOLLYWOOD • CULTURE • FILM GENRES

I ytringsfrihetens tjeneste: mål og virkemidler i mediepolitikken. Oslo, Kulturdepartementet, 2001, 114 p., (St.meld.; 57 (2000-2001)). (Kulturdepartementet). Note: Tilråding fra Kulturdepartementet av 28. september 2001, godkjent i statsråd samme dag.

GOVERNMENT POLICY • MEDIA POLICY
• FREEDOM OF SPEECH • LAW

Johansen, Anders: *Talerens troverdighet: tekniske og kulturelle betingelser for politisk retorikk*. Oslo, Universitetsforlaget, 2002, 283 p., ISBN 82-15-00141-6.

RHETORIC • POLITICS • CREDIBILITY • TELEVISION

Ling, Rich; Thrane, Kristin: *"I don't watch TV to like learn anything": the leisure use of TV and the*

Internet. Kjeller, Telenor, 2001, 13 p., ISBN 82-423-0403-3, (R&D report; 2001, 27), ISSN 1500-2616. (Telenor forskning og utvikling).

INTERNET • TELEVISION • AUDIENCES
• LEISURE TIME ACTIVITIES

Nyre, Lars (ed.); Skorstad, Atle (ed.): *Magiske systemer: klassiske lesninger av medier og kultur*. Oslo, Spartacus, 2001, 270 p., ISBN 82-430-0179-4.

Innheld desse artiklane: Forord (Lars Nyre og Atle Skorstad), *En kulturell tilnærming til kommunikasjon* (James Carey), *Menings implosjon i media* (Jean Baudrillard), *Postmoderne virtualitetar* (Mark Poster), *Postmodernisme og estetisering av hverdagslivet* (Mike Featherstone), *Ting å gjera med kjøpesenter* (Meaghan Morris), *Brutte liv, brutte strategier* (Zygmundt Bauman), *Reklame: det magiske systemet* (Raymond Williams), *Narrative strukturer hos Fleming* (Umberto Eco), *Kvinner leser kjærlighetsromaner: Interaksjonen mellom tekst og kontekst* (Janice A. Radway), *Etterord: Nye friheter under nye tvangsformer. Teorier om dagens kommunikasjonssamfunn* (Barbara Gentikow).

MASS MEDIA • CULTURE • IDENTITY • MODERNITY

Ødegaard jr., Magnus (ed.): *Infomediarett*. Oslo, Cappelen akademisk forlag, 2002, 636 p., ISBN 82-02-19891-7. Note: Disse forfatterene har bidratt til boka: Kyrre Eggen, Per Fleisje, Ida Gjessing, John S. Guldbrandsen, Magnus Hellesylt, Kristine M. Madsen, Tone Ripel, Knut Smith-Erichsen, Stian Ørbeck Sørheim, Andreas Claussen Wahl, Magnus Ødegaard jr., Ann Helen Aarø.

LAW • INTERNATIONAL AGREEMENTS • INTERNET
• GLOBALIZATION

Sverige

Dokumentalist: Roger Palmqvist

Brand Relationship Management: den varumärkesbyggande processen

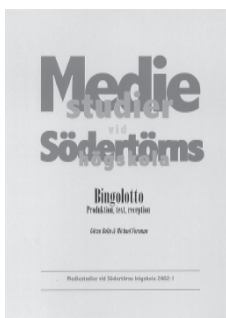
Tony Apéira, Stockholms universitet, Företagsekonomiska institutionen, 2001, 431 p., ISBN 91-7265-241-1, (School of Business Research Report; 2001:4), ISSN 1400-3279. Note: Dr. diss. English summary 11 p.

I denna studie avhandlas varumärket ur ett relationsperspektiv. Dels studeras hur förändringar i konkurrens och samverkan på en marknad både påverkar användningen av varumärken och dialogen mellan varumärkesinnehavaren och konsumenten, dels diskuteras hur dialogen mellan varumärkesinnehavaren och konsumenten kan utvecklas för att stärka relationen dem emellan. Processen benämns *Brand Relationship Management* (den varumärkesbyggande processen) och kärnan i denna utgörs av två s.k. leverantörsstrategier: konsumentstrategien, där företagen bygger upp sina varumärken, och partnerskapsstrategien, där syftet är att inleda partnerskap med återförsäljarleden för att säkra distributionen.

Studiens empiriska bas utgörs av fem fallstudier, i vilket varumärket beskrivs ur tre olika perspektiv: ett leverantörs-, ett detaljist- och ett kategoriperspektiv. Utifrån dessa perspektiv belyses varumärkets roll i dagligvarusektorn. Ansatsen har fyra teoretiska utgångspunkter: varumärkestheori, relationsmarknadsföringsteori, projektiva tekniker och Category Management.

Bingolotto. Produktion, text, reception

Göran Bolin & Michael Forsman, Södertörns högskola, Medie- och kommunikationsvetenskap/MKV, 2002, 296 p., (Mediestudier vid Södertörns högskola:2002:1), ISSN 1650-6162.



Projektet "Bingolotto – ett spel om svenskhet" studerar programmets plats i samhälle och kultur, genom ett kvalitativt närmande till programtexten och dess publik, producenter och andra intressenter. Tidskontexten utgörs av en dynamisk period inom de svenska etermediernas historia, och programmet relateras till den process av avreglering och marknadsanpassning som de svenska etermedierna genomgått.

I rapporten redovisas materialbearbetning och analys av material som samlats in från 1999 till december 2001. Rapportens upplägg utgår från själva programmet. Således presenteras, förutom en redovisning av projektets insamlade material, fenomenet Bingolotto publik- och försäljningsstatistik samt andra basfakta, lotteriets och programmets bakgrund, uppkomst och historiska utveckling, de ekonomiska och andra intressenter som är och varit inblandade i produktionen av Bingolotto, hur dessa intressenter kan relateras till varandra, och vilka betydelser som skapas kring detta. Vidare diskuteras själva programtexten, programmets publik, och slutligen några övergripande teoretiska teman.

Ansatsen är bred och präglas av mångvetenskaplighet med ekonomiska, mediepolitiska, textanalytiska, medieetnografiska och receptionsteoretiska infallsvinklar.

Internet, medier och kommunikation

Peter Dahlgren (ed.), Lund, Studentlitteratur, 2002, 381 p., ISBN 91-44-04105-5.

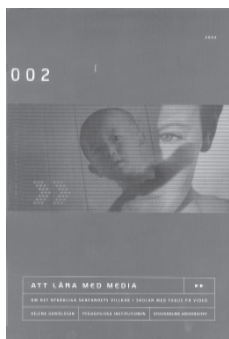


Huvudbetoningen i denna antologi ligger på Internets mediala egenskaper och kommunikativa villkor sett mot samhälleliga och kulturella sammanhang.

Artiklarna är disponerade i fyra delar enligt följande: del 1, Internet: en ny mediaålder: *Internetålder* (Peter Dahlgren), *Nya medier – och de gamla: konvergens* (Ulrika Sjöberg) och *Användare och användning* (Helena Meldré); del 2, Kommunikation och nätverk: *Samtal och samtalsstilar på Internet* (Malin Sveningsson), *Kön, kod och kropp i textbaserade virtuella världar* (Jenny Sundén), *Nätet – en plats för nya former av gemenskap?* (Mia Lövhelm) och *Intranät – Internet bakom brandväggar* (Mats Heide); del 3, Politiken, medborgaren och konsumenten: *Politiskt deltagande i den digitala tidsåldern* (Tobias Olsson), *Kommunen, Internet och medborgarna* (Håkan Sandström), *Det globala torget – Internet som marknadsplats* (Joachim Martinsson) och *Nätet och medborgare i ett globaliseringsperspektiv* (Michael Carlsson); del 4, Lag och ordning: *Internet och juridiken* (Anders R. Olsson) och *Reglerings- och policyfrågor kring Internet* (Pernilla Severson).

Att lära med media. Om det språkliga skapandets villkor i skolan med fokus på video

Helena Danielsson, Stockholms universitet, Pedagogiska institutionen, 2002, 231 p. + 7 app. 15 p., ISBN 91-7265-408-2, ISSN 1104-1625. Note: Dr. diss. English summary 13 p.

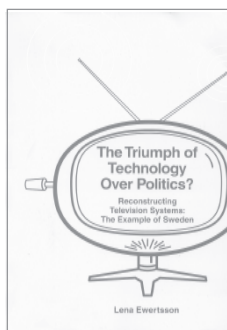


Avhandlingen studerar fenomen kring barns och ungas språkliga gestaltning med video och andra media i skolan. Elevernas perspektiv är det centrala i undersökningen, men studien intresserar sig också för lärares och mediepedagogers perspektiv, och deras beredskap för att möta eleverna via mediepedagogik.

Avhandlingen omfattar tre empiriska delstudier. Delstudie 1 handlar om barns och ungas videoskopande i fyra mångkulturella klasser. Delstudie 2 avser rapportering från skolverksprojektet Bild och media samt författarens fokusering på två mångkulturella skolor och elevernas perspektiv. Delstudie 3 gäller dokumentation från seminarier kring strategier för att utveckla film- och mediepedagogik. Ansatsen har en kvalitativ och huvudsakligen etnografisk inriktning, med influenser från masskommunikationsforskning och bildspråkliga studier.

The Triumph of Technology over Politics? Reconstructing Television Systems: The example of Sweden

Lena Ewertsson, Linköpings universitet, Tema Teknik och social förändring, 2001, 402 p., ISBN 91-7373-089-0, (Linköping Studies in Arts and Science; 232), ISSN 0282-9800. Note: Dr. diss.

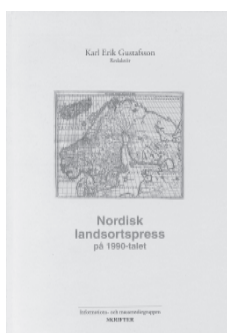


Based upon perspectives and concepts from a social and historical research on technical systems, this dissertation describes and analyses events and processes relating to the dramatic changes in television in Western Europe during the 1980s and early 1990s. In particular, it focuses on how Swedish television, conceived as a large socio-technical system, has shifted from a traditional public television broadcasting, it has now come to encompass several commercial channels distributed through an expanding combination of technical and market alternatives, including satellite television.

The study traces the multiple ways in which socio-historical processes and contingencies have shaped the television system in Sweden. The most detailed historical description and analyses focus on the entrepreneurial activities of the Swedish firm, Industriförvaltnings AB Kinnevik, documenting the introduction of the satellite channel TV3 in Sweden and the related expansion of the system. The entrepreneurial actions of Kinnevik in establishing the new satellite channel TV3 are analysed against the background of 1) the characteristics of the traditional Swedish radio and TV Broadcasting system, 2) the development of cable television in Sweden, and 3) the broad history of satellite television. Emphasis is placed on how and why it was possible for a new actor to successfully challenge, gain access to, and help transform a well-established system that had remained relatively stable for a long time. This raises attendant questions of timing. How do we account for and explain the relative stability of this system for such a long period? Why did radical change occur at a particular time and not before or after? Whereas the empirical material concerning the activities of Kinnevik in relation to its entrance on the television market covers the period between 1984 and 1991, the study in general addresses developments throughout the twentieth century and, occasionally, even further back in history. The focus is thus on the system as a whole, rather than on only one of its components.

Nordisk landsortspress på 1990-talet

Karl Erik Gustafsson (ed.), Handelshögskolan vid Göteborgs universitet, Informations- och massmediegruppen, 2001, 169 p., (Skifter; 10), ISSN 1100-6161.

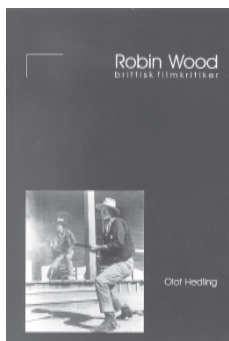


Sammanfattar och jämför forskningen i Norden om landsortspressens utveckling under 1990-talet.

Rapporten innehåller följande artiklar: *Nordisk landsortspress i ett europeiskt perspektiv* (Karl Erik Gustafsson), *Lokalpressen i Norge och Sverige – en sammenlikning* (Sigurd Høst og Ronny Severinsson), *Orklas avisutvecklingsstrategier* (Johann Roppen), *Dagbladens muligheter i mediekonkurrensen* (Jørgen Poulsen), *Den danske distriktspresse – lokal-samfundenes ugeaviser* (Jette Drachmann Søllinge), *Islands landsortspress: Från handskrifter till hemsidor på hundra år* (Lars-Åke Engblom), *Finlandssvenskarnas regionala medievänor* (Tom Moring), *Rysk dagspress ur Kaliningrads perspektiv* (Leif Petrovitj Sörman), och *Provinspressens villkor i det nya Ryssland* (Björn Löfström).

Robin Wood – brittisk filmkritiker

Olof Hedling, Lund, Filmhäftet, 2001, 265 p., ISBN 91-974142-1-2. (Lunds universitet, Litteraturvetenskapliga institutionen). Note: Dr. diss. English summary 4 p. Transl. by Erik Hedling.



I denna studie undersöks den brittiske filmkritikern Robin Woods gärning som filmkritiker under fem decennier, hans syn på filmen och hans förhoppningar om dess roll.

Avhandlingen är kronologiskt disponerad. Inledande kapitel belyser Woods intellektuella inspirationskällor och behandlar Woods skrifter från huvudsakligen 1960-talet. I de följande kapitlen ställs den förändrade humanistiska diskursen efter 1968 samt filmvetenskapens tilltagande autonomi i förhållande till dess tidiga karaktär av litteraturvetenskaplig gren i fokus. Mot denna fond tecknas Woods positionsskifte och hans polemiska utflykter.

De övergripande perspektiven i denna skrift kan beskrivas som film-, kritik- och idéhistoriska.

Mediekultur och samhälle. En introduktion till kulturteoretiska perspektiv inom medie- och kommunikationsvetenskapen

André Jansson, Lund, Studentlitteratur, 2002, 224 p., ISBN 91-44-01550-X.



Boken utreder begreppet mediekultur och ger en presentation av de teoretiska riktningar inom vilka mediekultur har studerats. Författaren ger en samlad bild av hur samhälleliga och kulturella förändringar samverkar med framväxten av teoribildningar inom humaniora och samhällsvetenskap, däribland semiotik, genreteori, kritisk teori och cultural studies. Såväl ideologiska som metodologiska utgångspunkter diskuteras, huvudsakligen i relation till konkreta studier.

Dispositionen följer en lös kronologi, perspektiven presenteras merendels i den ordning de blev tongivande inom sina respektive ursprungskontexter. Först ges en teoretisk översikt av vad det innebär att studera mediekultur; några grundperspektiv som berör hur mening skapas ur tecken presenteras; tankegångar om massmediernas relation till samhällets dominerande ideologier diskuteras liksom kulturkritik. Därefter förflyttas perspektivet från produktion och text till publik – med tolkningspluralism, vardagsliv och identitet, resonemang kring genus och etnicitet, massmedieforskningens länkning till feminism och postkolonialism, samt en diskussion om livsstil och kulturell smak och distinktion. Vidare utreds vad som kan tänkas skilja det postmoderna samhället från det moderna, samt vad postmodern teoribildning innebär. Avslutningsvis ägnar sig författaren, mot bakgrund av det postmoderna perspektivet, åt medieforskningens framtid.

Debattens dynamik. Hur budskap och betydelser förvandlas i mediedebatter

Åsa Kroon, Linköpings universitet, Tema Kommunikation, 2001, 319 p., ISBN 91-7373-018-1, (Linköping Studies in Arts and Science; 227), ISSN 1282-9800. Note: Dr. diss. English summary 10 p.



I studien näranalyseras tre svenska mediedebatter från 1990-talet tillsammans med en specialstudie av Dagens Nyheters DN Debatt. Frågeställningarna rör hur korta och intensiva mediedebatter uppkommer och utvecklas när många deltagare diskuterar en och samma fråga, och vad som händer med ett budskap när det anpassas till ingresser, bildtexter och rubriker. Vidare diskuteras tre bilder eller berättelser som ständigt trycks återskapas i mediernas debatter: bilden av den Onda Politiken, den Goda Journalistiken och det fallerande Sverige.

Avhandlingens teoretiska perspektiv är diskurs eller dialogteoretiskt och utgår från samtalet som metafor för den medierade debatten. Det empiriska underlaget utgörs av sammanlagt 579 textenheter hämtade från svenska dagstidningar, radio och television fördelat på fyra fallstudier.

Bankkrisen, medierna och politiken. Offentliga tolkningar och reaktioner på 90-talets bankkris

Bengt Larsson, Göteborgs universitet, Sociologiska institutionen, 2001, 280 p., ISBN 91-972940-9-8, (Göteborg Studies in Sociology; 3), ISSN 1650-4313. Note: Dr. diss. English summary 6 p.



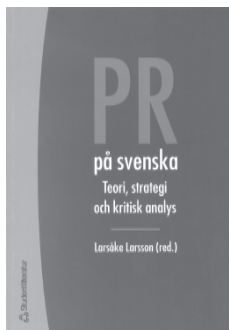
Avhandlingen är en studie av 1990-talets svenska bankkris. På ett generellt plan behandlar den också frågor om relationen mellan ekonomi och samhälle, med utgångspunkt i sociologisk teoribildning.

Studiens första del redogör både för hur bankkrisen tolkades i offentlig debatt och för de konflikter som uppkom kring krisdefinitioner, orsaksförklaringar, ansvarsföreställningar och åtgärdsförslag. Den andra delen behandlar de reaktioner på bankkrisen som uppstod bland kunder och allmänhet, i det politiska systemet och i myndighetsutövning och rättsväsende. Studien är i huvudsak baserad på kvalitativ dokumentanalys.

I avhandlingens första del analyseras problematiseringar och tolknings-skiljaktigheter i offentligheten utifrån 342 ledarartiklar i Aftonbladet, Arbetet, Dagens Nyheter, Göteborgs-Posten, Svenska Dagbladet och Skånska Dagbladet samt debattartiklar ur ett bredare spektrum av dagstidningar. Studiens andra del har använt sig av ett mer skiftande material: tidningsartiklar, tv- och radioprogram, rapporter från myndigheter och organisationer, hemsidor på Internet samt enkätdata angående allmänhetens förtroende för bankerna från SOM-institutet, riksdagstryck etc.

PR på svenska. Teori, strategi och kritisk analys

Larsåke Larsson (ed.), Lund, Studentlitteratur, 2002, 285 p., ISBN 91-44-02283-2.



Antologin ger en översikt av det svenska kunskaps- och forskningsläget och den inhemska akademiska diskussionen om “public relations”.

Innehållet är disponerat, enligt intentionen att presentera dagens tänkande om publika relationer från teori till praktik, i tre delar: Den första delen Premisser och perspektiv behandlar teori- och begreppsbildning, den andra Professionen och den tredje, Praktiken, diskuterar och exemplifierar ett antal tillämpande aktiviteter och insatser, främst några uppmärksammade offentliga kampanjer.

Följande kapitel ingår: del 1: *Framväxten av public relations i det senmoderna samhället* (Jesper Falkheimer), *Public relations à la Grunig – en exposé och analys* (Mats Eriksson), *Organisationers (re)presentation* (Magnus Fredrikson), *En publik relation – vad innebär det?* (Larsåke Larsson), *Publiken – en formbar målgrupp eller kritisk dialogpartner?* (Helena Sandberg), och *Strategier i public relations – dilemman och möjligheter* (Jonas Jonsson); del 2: *Professionalisering inom PR-branschen* (Ann Tjernström Ottestig), *Etik i publika relationer* (Andreas Jarud), *Informatörer som kommunikationsexperter?* (Mats Heide och Charlotte Simonsson), och *Dialog som utvecklingsverktyg i det interna arbetet* (Anna Tufvesson); del 3: *Interkulturell kommunikation* (Inger Larsson), *Behövs kampanjer inom PR-verksamheten?* (Inger Linderholm), och *Bombmatta eller nätverk?* (Lars Palm).

På nära håll är ingen normal. Handikappdiskurser i Sveriges Television 1956 – 2000

Karin Ljuslinder, Umeå universitet, Medie- och kommunikationsvetenskap/MKV, 2002, 191 p., ISBN 91-7305-187-X. (Umeå universitet,). Note: Dr. diss. English summary 6 p.

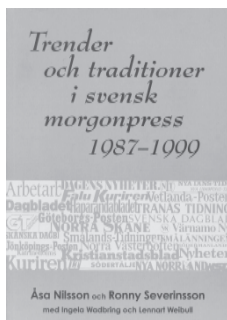


Avhandlingen undersöker handikappdiskurser i svensk public service-television under åren 1956-2000 – hur TV-programmen representerar fenomen, händelser och personer som benämns funktionshinder, handikapp, funktionshindrade personer och liknande, samt att undersöka medierepresentationernas relationer till handikappolitiska dokumentens målformuleringar och förslag till genomförande. Följande fråga ställs: Vilka representationsstrategier kan tänkas befästa respektive utmana rådande kulturella värderingar och föreställningar?

Ansatsen är såväl deskriptiv som analytisk. Socialkonstruktivismen (jmf. cultural studies-traditionen) utgör studiens teoretiska perspektiv, och undersökningen av språket är central. Analysmaterialet består huvudsakligen av programbeskrivningar och arkiverade videokopior av SVT:s program och inslag 1956-2000 hämtade från Statens ljud- och bildarkiv. Totalt över 2000 program och inslag under drygt 40 000 sändningstimmar. Vidare ingår officiella allmänpolitiska, handikappolitiska och mediepolitiska dokument. Insamlat material analyseras i tre delstudier utifrån en diskursanalytisk metod.

Trender och traditioner i svensk morgonpress 1987-1999

Åsa Nilsson, Ronny Severinsson, Ingela Wadbring & Lennart Weibull, Göteborgs universitet, Institutionen för journalistik och masskommunikation/JMG, Dagspresskollegiet, 2001, 222 p., ISBN 91-88212-45-9, ISSN 1101-4652.



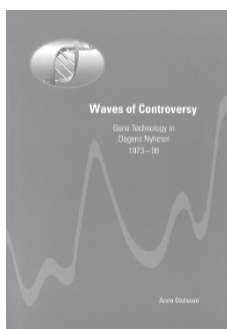
Rapporten redovisar en studie av den svenska morgontidningens utveckling sedan mitten av 1980-talet utifrån dess innehåll och form. De frågor författarna ställer är bl.a. följande: Vad innehåller de svenska morgontidningarna och hur är detta innehåll strukturerat? I vilken utsträckning används olika redigerings tekniker? Vad hittar vi på förstasidan? Hur kommunicerar tidningarna via innehållet med sina läsare? Och inte minst: på vilket sätt har allt detta förändrats sedan ett drygt decennium tillbaka?

Studien omfattar tre mätveckor fördelade på tre år – 1987, 1994 och 1999 – och inkluderar allt material i tidningarna. Ett övergripande ledord för studien är *lokal förankring*, vilket innebär att lokalmaterialet är ett annat innehåll med en särställning i analysen. Analysens huvuddelar struktureras i övrigt under begrepp som redaktionell profil, nyhetsvärdering, läsardialog och formtrender.

Studien är rent kvantitativ. Urvalet om totalt 42 tidningar rymmer såväl storstads- som landsortstidningar, liksom variationer ifråga om ideologisk tradition, spridningsområde, ägare, konkurrensförhållande och marknadssituation rent allmänt. Varje tidning ingår med en veckas utgåvor från mars respektive år med sammanlagt 712 tidningsutgåvor.

Waves of Controversy. Gene Technology in Dagens Nyheter 1973-96

Anna Olofsson, Umeå universitet, Sociologiska institutionen, 2002, 173 p. + 4 app. 23 p., ISBN 91-7305-236-1, (Doctoral Thesis at the Department of Sociology; 29), ISSN 1104-2508. Note: Dr. diss.



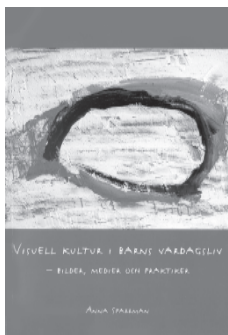
This thesis investigate the public debate on gene technology, between 1973 and 1996, in one of the agenda-setting media in Sweden, Dagens Nyheter.

Gene technology is one of the latest technologies which characterise our present Western society. The main concern of the study is the dynamic of this mediated debate on gene technology, which represents variation in the intensity and content of the debate over time. Potential controversies in this debate have also been a major focus.

The study is mainly based on a quantitative content analysis of all articles published by Dagens Nyheter with gene technology as the main theme, but also on a qualitative text analysis of a smaller amount of articles covering controversies within the same population of articles.

Visuell kultur i barns vardagsliv – bilder, medier och praktiker

Anna Sparrman, Linköpings universitet, Tema Barn, 2001, 252 p., ISBN 91-7373-298-2, (Linköping Studies in Arts and Science; 250), ISSN 0282-9800. Note: Dr. diss. English summary 5 p.



Studien utgår från 64 barn i åldrarna sex till åtta år. Under totalt fem månader, hösten 1998 och i början av 1999, vistades författaren med barnen på fritidshemmet Lövköjan och dokumenterade deras bildanvändning med en videokamera. Dessutom intervjuades 8 av barnen i deras respektive hemmiljöer.

Upplägget på studien är tvärvetenskapligt både ur teoretisk och metodisk synvinkel. Perspektivet är tematiskt snarare än disciplinärt – och behandlar barns visuella vardagsliv på fritidshemmet och barns privata väggdekorationer. Centrala frågeställningar är: Vilka är barns visuella praktiker? Vad berättar barns praktiker om visuell kultur? och Vad visar de om barns aktörskap och vardagsliv?

Studien baseras på medieetnografiskt fältarbete kombinerat med analysmetoder från diskursanalytisk forskning. Huvudmaterialet består av 90 timmar videofilm, 500 diabilder och 79 teckningar producerade av barnen. Dessutom består det empiriska materialet av 8 timmar intervju-material.

Annan ny litteratur

Bolin, Göran: *Masskommunikation: historia och kulturell värdebildning*. Södertörns högskola, Medie- och kommunikationsvetenskap/MKV, 2001, 48 p., (Mediestudier vid Södertörns högskola; 2001:1), ISSN 1650-6162.

MASS COMMUNICATION • CULTURE • VALUES
• HISTORY

Dahlén, Michael: *Marketing on the web: Empirical studies of advertising and promotion effectiveness*. Handelshögskolan i Stockholm, Ekonomiska Forskningsinstitutet/EFI, 2001, 113 p., ISBN 91-7258-565-X, (Ekonomiska Forskningsinstitutets rapportserie). Note: Dr. diss.

This thesis consists of five articles. Their common denominator is advertising and promotion on the Internet. The articles cover Web advertising and promotion effectiveness with respect to a number of important factors, such as involvement, product type, brand familiarity, ad wearout, and Internet user experience. The behaviours of visitors to a retail site are also studied, with important implications for Web site and promotion design.

INTERNET • WORLD WIDE WEB • ADVERTISING
• MARKETING

Haglund, Lars & Englund, Liselotte: *Från jämförpriser till börskriser: en kvantitativ kartläggning av ekonomi- och konsumentjournalistiken i svenska*

medier år 2000. Stiftelsen Institutet för Mediestudier, 2001, 95 p., (Rapport; 2:2001), ISSN 1404-6598.

MEDIA • ECONOMY • JOURNALISM
• ECONOMIC INFORMATION

Hellström, Anders & Åkerström, Marja: *Spegel eller vrånbild: en granskning av medierna under Sveriges EU-ordförandeskap med fokus på EU-utvidgning och Attac*. Stockholm, Stiftelsen Institutet för Mediestudier, 2001, 172 p., (Rapport; 5:6:2001), ISSN 1404-6598.

MEDIA • POLITICS • INTERNATIONAL COOPERATION
• POLITICAL MOVEMENTS

Kåreland, Lena: *En sång för att leva bättre: om Lennart Hellsings författarskap*. Stockholm, Rabén & Sjögren Bokförlag, 2002, 343 p., ISBN 91-29-65474-2, (Svenska barnboksinstitutets skriftserie; 75), ISSN 0347-5387. Note: English summary 12 p. Transl. by Martin Naylor.

BOOKS • LITERATURE • CHILDREN • BIOGRAPHIES

Lundgren, Brita (ed.); Martinsson, Lena (ed.): *Bestämma, benämna, betvivla: kulturvetskapliga perspektiv på kön, sexualitet och politik*. Lund, Studentlitteratur, 2001, 234 p., ISBN 91-44-01570-4.

Antologin är ett inlägg i en pågående diskussion om kön, makt och sexualitet. Författarna, som representerar ämnena etnologi respektive medie- och

kommunikationsvetenskap, närmar sig här temat politik, där politik betraktas som processer av artikulation genom och inom rörliga och föränderliga maktordningar.

Tre frågor utgör utgångspunkten för arbetet med antologin: Hur kan man visa på hur människor enskilt eller tillsammans agerar politiskt och har politiska mål? Hur skapas politiska kön i exempelvis debatt, opinionsbildning, familjeberättelser och partiprogram? Och hur kan man diskutera den kritiska könsforskarens politiska roll?

Frågorna är också basen för antologins tre avdelningar. Följande bidrag ingår i del 1, Politiska viljor: *Marmorhallen. Köns- och sexualpolitiska rum* (Lena Martinsson), *Veganer, anarka-feminister och "Grabbar mot Barbie"*. *Feminism och könsöverskridningar i Umeås vänsterpolitiska ungdomsrörelse* (Marianne Liliequist), *Försåtlig skjortstrykning och subversiva skratt. Om kön, politik och ett polskt familjeliv* (Katarzyna Wolanik Boström), i del 2, Könspolitiska representationer: *Biskopen och den heterosexuella normen. Ett könspolitiskt samtal* (Susanne Lindström), *En könad kärnfråga* (Annika Sjölander), *Hälsopolitiska samtal i dur och moll* (AnnCristin Winroth), och i del 3, Reflexivitet, kritik och politik: *Strategier på sträckbänken* (Suzanne Mason), *Etik och praktik i transportnäringens manliga återvändsgränder* (Eddy Nehls) och *Deskriptiva, normativa, performativa. Reflektioner kring beskrivningar* (Anna Sofia Lundgren).

CULTURE • GENDER • SEXUALITY • POLITICS

Medieutveckling 2001. Haninge, Radio- och TV-verket, 2001, 173 p., ISBN 91-973833-3-3, ISSN 1404-2819.

MEDIA • COMMUNICATION DEVELOPMENT
• TECHNOLOGICAL CHANGE • DIGITALIZATION

Nord, Lars: *Statsråden och dreven: Rainer-affären 1983 och Freivalds-affären 2000*. Stockholm, Stiftelsen Institutet för Mediestudier, 2001, 76 p., (Rapport; 1:2001), ISSN 1404-6598.

MEDIA • JOURNALISM • POLITICIANS • PUBLICITY

Nordlund, Jan-Erik: *Samtal om såpa: vad tycker tittarna om såpa och dokusåpa?* Karlstads universitet, Institutionen för kultur och kommunikation, Medie- och kommunikationsvetenskap/MKV, 2001, 37 p., ISBN 91-89422-44-9, (Karlstad University Studies; 2001:10), ISSN 1403-8099.

TELEVISION PROGRAMMES • SOAP OPERAS
• DOCUDRAMAS • AUDIENCE REACTIONS

Nordström, Gert Z: *Terrorkriget i kvällspressen: en studie av hur Aftonbladet och Expressen presenterade Attentaten mot USA den 11 september 2001, Vedergållningen mot Afganistan den 7 oktober och Jakten på Usama bin Ladin*. Stockholm, SPF, 2002, 68 p., (Rapport; 184), ISSN 1401-2383. (Styrelsen för psykologiskt försvar/SPF). Note: English summary 5 p.

NEWSPAPERS • PICTURES
• VISUAL COMMUNICATION • PROPAGANDA

Palm, Lars; Nilsson, Anna: *Föreställningen började innan publiken hade anlänt*. Stockholm, SPF, 2001, 99 p., (Meddelande; 159), ISSN 1401-2357. (Styrelsen för psykologiskt försvar/SPF).

INFORMATION CAMPAIGNS • EDUCATION
• ECONOMY • GOVERNMENT

Pettersson, Rune: *Trovärdiga bilder*. Stockholm, SPF, 2001, 94 p., (Rapport; 180), ISSN 1401-2383. (Styrelsen för psykologiskt försvar/SPF).

PICTURES • CREDIBILITY
• VISUAL COMMUNICATION • VISUAL MEDIA

