

# Ny litteratur

*från Nordicoms databas NCOM*

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# Litteratur från Nordicoms databas NCOM

## Danmark

Dokumentalist: Maria Hvid Stenalt

### *E-publicering*

En forskningsrapport fra Digital Urban Living

**Martin Brynskov, Mette Stentoft, Peter From Jacobsen & Lars Kabel**, Aarhus, Forlaget Ajour, 2010, 66 p., [www.digitalurbanliving.dk/news/news/e-publicering.php](http://www.digitalurbanliving.dk/news/news/e-publicering.php).

Mens dagbladet på papir stadigvæk skaber langt hovedparten af omsætningen, handler det for de store mediehuse om at udvikle og publicere nye produkter til digitale platforme. Disse platforme og produkter skal i de første år af 2010'erne supplere papiraviserne og vil derefter i betydeligt omfang overtage papiravisernes centrale markedsposition og samfundsopgave. Dette er de fleste i journalistikken og mediebranchen i dag enige om, de store spørgsmål er blot: Hvilke produkter? Hvordan skal de produceres? Hvad er forretningsmodellen?

### *MedieDK*

**Stig Hjarvard (ed.)**, København, Lindhardt & Ringhof, 2011, 212 p., ISBN: 9788770664783.



MedieDK med tilhørende website er beregnet for medieundervisningen i faget dansk i alle gymnasiale uddannelser. Den dækker alle de krav, der i bekendtgørelser og læreplaner stilles til inddragelse af medier i gymnasieskolens danskundervisning - og mere til. I medieDK arbejdes med et bredt mediebegreb, der omfatter centrale massemedier som aviser, film og tv, interpersonelle medier som telefon, sms og e-mail samt sociale og interaktive medier som Facebook og online computerspil. Desuden behandles vekselvirkningen mellem medier, kultur og samfund samt mediernes øgede samspil med hinanden.

### *Et medie til hånden*

En forskningsrapport

**Lars Kabel, Martin Brynskov, Mette Stentoft, Jens Funder Berg & Troels Østergaard**, Aarhus, Forlaget Ajour, 2011, 36 p., ISBN 978-87-92241-00-9.



Håndholdte tablets, smartphones og andre nye apparater åbner helt nye muligheder, også for journalistikken. Vi står midt i en brusende udvikling, hvor medier bevæger sig fra at være stationære til at være mobile - fra det statiske til det dynamiske og sociale. Denne rapport tilbyder metoder, pointer og refleksioner midt i bruset. En fælles forskergruppe fra Update

ved Danmarks Medie- og Journalisthøjskole og forskningscentret Digital Urban Living ved Aarhus Universitet producerede i 2010 et nyt magasin, optimeret til iPad - det fortæller rapporten om.

### *Unge medie- og museumsbrug*

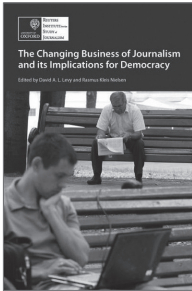
Sammenhænge og perspektiver

**Christian Kobbervagel, Kim Christian Schrøder & Kirsten Drotner**, Odense, Syddansk Universitet, 2011, 79 p., ISBN 978-87-92479-01-3.

Rapporten fokuserer på 13-23-årige danskeres mediebrug og på deres museumsbrug - og på sammenhængen mellem de to. Rapporten baseres på analyser af data indsamlet online af analysebureauet Epinion i november-december 2010 ud fra en national stikprøve. Undersøgelsen omfatter i alt 2.223 respondenter. Unge er som befolkningsgruppe både ombejlet og omdiskuteret. De er under alle forhold centrale for udviklingen af fremtidens samfund og kultur. Målgruppen for rapporten er alle, der professionelt arbejder med læring, formidling og kommunikation i forhold til unge.

## *The Changing Business of Journalism and its Implications for Democracy*

David Levy & Rasmus Kleis Nielsen, Oxford, Reuters Institute for the Study of Journalism, 2010, 152 p., ISBN 978-1-907384-01-1.



The Changing Business of Journalism and its Implications for Democracy establishes that this is no time for fatalism, but for a renewed commitment to journalism and its role in democracy – from journalists themselves and from media managers and policy-makers, all of whom can learn from professional, commercial, and policy developments beyond their own countries, developments such as those analysed here.

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## *Tilbageblik fra 2020*

Hvad skete der med medierne?

Anker Brink Lund & Stig Andersen (eds.), København, Gyldendal, 2011, 196 p., ISBN 978-87-02-10459-2.



I bogen nuancerer tolv markante meningsdannere og eksperter fremtidsdiskussionen i afsnit ud fra hver deres forestilling om fremtiden og tænker derfra tilbage på, hvordan deres tid er blevet, som den er. Spørgsmål om fremtidens mediebillende besvares som regel med enten utopier om de teknologiske landvindingers lysaligheder eller med dystopier om en gold fremtid, hvor ingen længere kan

læse, og den demokratiske samtale er forstummet.

## *Nye vidensmedier*

Kultur, læring, kommunikation

Hans Jørn Nielsen, Helene Høyrup & Hans Dam Christensen (eds.), Frederiksberg, Samfundslitteratur, 2011, 320 p., ISBN 978-87-593-1562-0.



Mediers anvendelse i tilegnelse af viden er i stigende grad genstand for interesse. Digitale og sociale medier skaber nye muligheder for læring og formidling, men signalerer også, at selve vidensbegrebet er blevet mere dynamisk. Undervisere og formidlere må erkende, at de ikke længere har monopol på den viden, der formidles. På

internettet er viden til stede i overflod, og elever, studerende og kulturforbrugere finder, deler og producerer selv viden i de dialogiske netværksmedier.

## *Kulturjournalistik*

Journalistik om kultur

Nete Nørgaard Kristensen & Unni From, Frederiksberg, Samfundslitteratur, 2011, 272 p., ISBN 978-87-593-1345-9.



Bogen tager udgangspunkt i et omfattende empirisk materiale om dansk kulturjournalistik, der giver indblik i, hvordan medierne og journalistikken har udviklet sig gennem de seneste 100 år, og hvordan kulturjournalistikken ser ud i dag - med dybdegående analyser af både indhold, modtagere og afsendere. Bogen rummer således

både mediehistoriske og sociologiske perspektiver samt en solid og eksemplarisk gennemgang af, hvordan man teoretisk og metodisk kan analysere kulturjournalistik.

## *Journalistikkens grundtrin II*

Roller, krav, metoder

Solveig Schmidt, Aarhus, Forlaget Ajour, 2011, 207 p., ISBN 978-87-92241-83-2, ISBN (electronic) 978-87-92241-84-9.



Bogen henvender sig først og fremmest til den, der har lyst til at stifte bekendtskab med de metoder og teorier journalister bruger, med de overvejelser den gode journalist må gøre sig - og med de vilkår, arbejde som journalist og den journalistiske arbejdsproces fra ideudvikling, over research, interview og analyse til formidling af historien. Titlen har fået romertallet

II efter sig, fordi den er en omarbejdning af Mogens Meilbys Journalistikkens Grundtrin, der udkom i 2001. Blandt det nye er, at bogen ikke længere tager udgangspunkt i aviserne, men i journalistikken som sådan. Det vil sige den faglige kerne, alle journalister arbejder ud fra, uanset om de producerer til trykte medier, radio, tv, online-medier eller et miks af det hele. Der er også nye afsnit om stereotyper og om forskellen på medier og journalistik, og så bruger denne udgave de faglige begreber, der er ved at blive opbygget i faget, og som indgår i undervisningen på journalistuddannelsen på Danmarks Medie- og Journalisthøjskole.

## ***Nyhedsjournalistik – bedre end sit rygte?***

**Et sociologisk og diskursanalytisk studium af forklarende journalistik i danske aviser gennem 40 år**

**Flemming Svith**, Aarhus, Politica, 488 p., ISBN 9788773351475, ph.d.-afhandling.

Hvordan har journalisters forklarende praksis udviklet sig de seneste fire årtier, hvad kan forklare udviklingen, og hvad kan det betyde? Det er de grundlæggende spørgsmål, som søges besvaret i denne afhandling. Med udgangspunkt i journalisters forklarende praksis og nyhedsjournalistikens forklaringer giver afhandlingen et bud på, om nyhedsjournalistikken i danske betaling-

saviser er bedre end sit rygte, der taler om tabloidisering, kommercialisering og forfladigelse. Forklaringer i nyhedsartikler er væsentlige af flere grunde. På den ene side kan de reducere oplevelsen af kompleksitet i samfundet eller i verden, og på den anden side er forklaringer ikke neutrale repræsentationer af virkeligheden, fordi de bidrager til at legitimere eller delegitimere eliteaktørers magt og positioner.

Det er afhandlingens hovedargument, at den aktuelle nyhedsjournalistik i betalingsaviserne anskuet ud fra sin forklarende karakter ser ud til at være bedre end sit renommé og bedre i dag end for 20 år eller 40 år siden og i den forstand bidrager mere til et diskursivt demokrati, end tilfældet har været tidligere.

## Finland

### Dokumentalist: Päivi Lukin

#### *Conditionally one of 'us'*

**A Study of Print Media, Minorities and Positioning Practices**

**Camilla Haavisto**, Helsinki, University of Helsinki, 2011, ISBN (electronic) 978-952-10-5218-7. Doctoral dissertation.



This study deals with how ethnic minorities and immigrants are portrayed in the Finnish print media. The study also asks how media users of various ethnocultural backgrounds make sense of these mediated stories. A more general objective is to elucidate negotiations of belonging and positioning practices in an increasingly complex society. The empirical

part of the study is based on content analysis and qualitative close reading of 1,782 articles in five newspapers (Hufvudstadsbladet, Vasabladet, Helsingin Sanomat, Iltalehti and Ilta-Sanomat) during various research periods between 1999 and 2007. Four case studies on print media content are followed up by a focus group study involving 33 newspaper readers of Bosnian, Somali, Russian, and 'native' Finnish backgrounds. The study draws from different academic and intellectual traditions; mainly media and communication studies, sociology and social psychology. The main theoretical framework employed is positioning theory, as developed by Rom Harré and others. Building on this perspective, situational self-positioning, positioning by others, and media positioning are seen as central practices in the negotiation of belonging. In support of contemporary developments in social sciences, some of these negotiations are seen as occurring in a network type of communicative space. In this space, the media form one of the most powerful institutions in constructing, distributing and legitimising values and ideas of who belongs to 'us', and who does not. The notion of positioning always involves an exclusionary potential. This thesis joins scholars who assert that in order to understand inclusionary and exclusionary mechanisms, the theoretical starting point must be a recognition of a decent and non-humiliating society. When key insights are distilled from the five empirical cases and related to the main theories, one of the major arguments put forward is that the media were first and foremost concerned with a minority actor's rightful or

unlawful belonging to the Finnish welfare system. However, in some cases persistent stereotypes concerning some immigrant groups' motivation to work, pay taxes and therefore contribute are so strong that a general idea of individualism is forgotten in favour of racialised and stagnated views. Discussants of immigrant background also claim that the positions provided for minority actors in the media are not easy to identify with; categories are too narrow, journalists are biased, the reporting is simplifying and carries labelling potential. Hence, although the will for the communicative space to be more diverse and inclusive exists — and has also in many cases been articulated in charters, acts and codes — the positioning of ethnic minorities and immigrants differs significantly from the ideal.

#### *Soul of the documentary*

**Expression and the Capture of the Real.**

**Ilona Hongisto**, Turku, Turun yliopisto, 2011, 205 p., ISBN (electronic) 978-951-29-4631-0, (Annales Universitatis Turkuensis B; 334).

The dissertation approaches the documentary from the viewpoint of the frame and argues that the documentary does not so much represent the real as operate in it. Soul of the Documentary transposes the concept of documentary from indexing what is already in place to framing the real as a process of becoming. Documentary operations in the real are conceptualized as an aesthetics of the frame that couples documentary procedures with capturing and expressing realities that are yet to come.

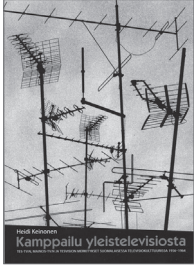
With a selection of documentary films, the dissertation defines imagination, fabulation and affection as functions with which the documentary engages with the real as process. Soul of the Documentary thus widens the conception of what the documentary is capable of doing and simultaneously establishes the documentary as an aesthetic practice.

The conceptualizations effectuated in the dissertation draw from the specific audiovisual choices in Kanerva Cederström's *Two Uncles* (Finland 1991) and Chris Marker's *The Last Bolshevik* (France 1993); Albert & David Maysles' *Grey Gardens* (USA 1975) and Pirjo Honkasalo's *Tanyusha and the 7 Devils* (Finland 1993) as well as from Jayce Salloum's *everything and nothing* (Canada 2001), Chantal Akerman's *From the East* (France/Belgium 1993) and Kanerva Cederström's *Trans-Siberia* (Finland 1999).

### ***Kamppailu yleisteleviosta***

**TES-TV:n, Mainos-TV:n ja Tesvision merkitykset suomalaisessa televisiokulttuurissa 1956-1964 [Commercial Television in the Finnish Television Culture, 1956-1964.]**

**Heidi Keinonen**, Tampere, Tampere University Press, 2011, 282 p., ISBN 978-951-44-8368-4, ISBN (electronic) 978-951-44-8369-1, (Acta electronica Universitatis Tampensis), (Media studies).

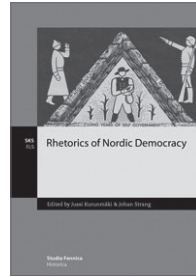


This study examines the meanings of commercial television in the early Finnish television culture. The analysis focuses on three television companies, TES-TV, MTV (in Finnish Mainos-TV) and Tesvisio. TES-TV was the first to start regular television broadcasting in 1956. The station was owned by the

Foundation for the Technology Promotion and funded by advertising and sponsored programming. In 1960, a company called Tesvisio was established to manage the programming of the channel. Broadcasting became more professional and commercial – Tesvisio even operated a network of three television stations. After ending up in a financial crisis, the company was bought by YLE, the Finnish public broadcasting company. MTV was established by advertising agencies and film companies in order to introduce television advertising in Finland. Regular broadcasts started in 1958. MTV did not have a channel of its own, but it leased broadcasting time from YLE's channel and was subject to YLE's programme policy. The research task is divided into three questions, which concern the meanings of commercial television in the television companies, in their programming and in the reception. The questions correspond the three dimensions of television culture: production, text and reception. Television is here studied as a cultural form produced by the discourses and uses of the medium. The dichotomy of public service television and commercial television is applied as a conceptual starting point. The empirical material consists of the interviews of the Finnish television pioneers, the programming of the companies (as published on tv guides), newspaper and magazine clippings (editorials, letters to the editor, columns), archived documents and contemporary writings.

### ***Rhetorics of Nordic democracy.***

**Jussi Kurunmäki & Johan Strang (eds.)**, Helsinki, Finnish Literary Society, 2010, 297 p., ISBN 978-952-222-228-2, (Studia Fennica. Historica; 17).



Democracy is today a concept that is overwhelmingly positively evaluated almost everywhere, but even the most universalistic oriented accounts generally discuss a number of paradigmatic cases such as Athenian democracy, French democracy, or American democracy. A lot has been written about socio-economic and cultural backgrounds of democratic regimes as well as their institutional settings. By contrast, not much is known about the political maneuvers and speech acts by which “democracy” has been tied to particular regions and cultures in concrete historical situations. This book discusses a series of efforts to rhetorically produce and reproduce a particular Nordic version of democracy. It will show that the rhetorical figure “Nordic democracy” was a product of the age of totalitarianism and the Cold War. It will explore the ways in which “Nordic democracy” was used, mainly by the social democrats, to provide the welfare politics with cultural and historical legitimacy and foundations, and thus acknowledge the ideological and geopolitical context in which the “Nordic welfare state” was conceptualised and canonised.

### ***Anticipating ideal youth in Putin's Russia***

**The Web-texts, Communicative Demands, and Symbolic Capital of the Youth Movements “Naši” and “Iduštsie Vmeste”**

**Jussi Lassila**, Jyväskylä, Jyväskylän yliopisto, 2011, 341 p. Doctoral dissertation.

The study analyses the political communication of two pro-Putin youth movements – Nashi, and its predecessor Idushchie Vmeste – using the movements' foundational/recruitment documents, texts from their websites and interviews with activists. On the basis of Pierre Bourdieu's theory of the fields of cultural production the study understands the movements as anticipating ‘ideal

youth' within the framework of official national identity politics and seeking to mobilise youth within this framework. These twofold communicative demands create the major tension in the movements' discursive production of ideal youth. This tension, illustrates, on the one hand, the development of the communicative strategies from Idushchie Vmeste to Nashi, and, on the other, Nashi's continuous attempt to manage this tension by particular symbolic practices. The most wellknown activities by the movements – the Exchange of Books by Idushchie Vmeste, and The Bronze Soldier by Nashi – demonstrate how the movements' position between state-didactics and youth's distinctive stimulation vented as a form of carnivalism. This results as infelicitous anticipation of ideal youth. The study explores the socially controlled, conventionalized, and adopted communicative practices that are linked to post-Soviet national identity formation with the social and political activity of Russian youth.

### *Kuin elävinä edessämme*

**Suomalaiset elämäkertaelokuvat populaarina historiakulttuurina 1937-1955 [As if Live Before Us: Finnish Biographical Films as Popular Historical Culture 1937-1955]**

**Anneli Lehtisalo**, Helsinki, Suomalaisen kirjallisuuden seura, 2011, 555 p., ISBN 978-952-222-269-5, (Suomalaisen Kirjallisuuden Seuran toimituksia; 1315), (Kansallisen audiovisuaalisen arkiston julkaisuja).



In this doctoral dissertation, film is examined as a producer, sustainer and reviser of the society's relation to the past through Finnish biographical films produced between 1937 and 1955. The study inquires what kind of historical culture the films produced in this particular period articulated. This question is based on the notion

that a community's relation to its past, i.e. meanings and experiences stemming from the past, takes its shape in historical culture. The study shows how film as historical culture – as a forum for reworking public articulations of the past – induced discussion already at earlier times. In the mid 20th century, during the expansion of the entertainment industry, film was seen both as an interesting possibility and a threat. This recurring debate shows that the relation to the past is in constant flux and an object of never-ending negotiation. It also shows how audiovisual media still retain their central role in defining the relation to the past. Thirteen Finnish biographical films produced between the years 1937 and 1955 function as the base material for the study. The meanings and experiences provided by the films and their interpretative framings are examined by "cross-reading" contexts, intermedially or intertextually film-related texts, contemporary public reception, and the films.

### *Japanese-Baltic Sea Region film co-production*

**Japanese views**

**Eija Niskanen, Yoshio Kakeo, Silvana Petkovic, Karen Severns**, Helsinki, Research Institute of the Finnish Economy, 2010, 108 p., (Elinkeinoelämän tutkimuslaitos. Keskusteluaiheita; 1228).



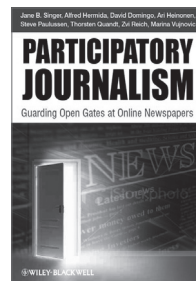
Japan is the second-largest movie market in the world, after the United States. For this and other reasons, there is interest from other countries in co-operating with Japanese filmmakers. This report covers the contemporary Japanese film production and distribution scene, detailing the special features and structure of the industry, as well as providing case studies of international film co-production. Special focus lies on the views of Japanese film professionals toward the possibility of film co-productions. The research reveals that the main obstacles to co-production between Japan and the Baltic Sea Region countries (BSR) are the structural differences that exist in film production, as well as Japan's limited knowledge about the BSR and the opportunities the region offers to foreign filmmakers. It suggests that the establishment of long-term support programs for co-production, such as tax incentives for film shooting, and the provision of Japanese-language resources promoting the region would be a positive first step toward drawing greater Japanese interest and enhancing the possibilities for co-production with Japan.

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### *Participatory Journalism*

**Guarding Open Gates at Online Newspapers**

**Jane B. Singer, Alfred Hermida, David Domingo, Ari Heinonen, Steve Paulussen, Thorsten Quandt, Zvi Reich, Marina Vujnovic**, Malden, MA, Wiley-Blackwell, 2011, 240 p., ISBN 978-1-4443-3226-1.



The book offers insights into how journalists in Western democracies are thinking about, and dealing with, the inclusion of content produced and published by the public. Recent years have seen a dramatic change in the relationship between online media and the 'audience', and user-generated content is a common feature of news websites. Control over

the contents of the media space, once held by traditional news outlets, today is shared by bloggers and other social media participants. Such an environment requires a significant conceptual and practical shift for journalists,

who face a rapid and radical decline in their power to oversee the flow of information. The ability to productively incorporate user contributions within traditional media spaces is becoming a vital skill. This book is based on a collaborative research project by a team of journalism scholars from Europe, North America and Is-

rael. It provides insights into how journalists at websites affiliated with leading national newspapers in ten Western democracies are thinking about, and dealing with, the inclusion of content produced and published by the people once viewed simply as “the audience.”

## Annan ny litteratur

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nish newsrooms in 2009-2010]. Tampere, Tampereen yliopisto, Viestinnän, median ja teatterin yksikkö, journalismin tutkimusyksikkö, 2011, 121 p., ISBN 978-951-44-8418-6.

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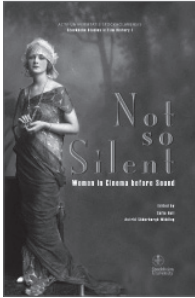
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## Sverige Dokumentalist: Roger Palmqvist

### Not so Silent

#### Women in Cinema before Sound

Sofia Bull & Astrid Söderbergh Widding (eds.), Stockholm, Acta Universitatis Stockholmiensis, 2010, 370 p., ISBN 978-91-86071-40-0.



”The work of the Women and the Silent Screen Conferences is to collectively create a new realm of cinema history, neither ‘the’ history, nor ‘a’ history, but a strange double world.” These words are from Jane Gaines in her keynote address for the fifth Women and the Silent Screen Conference, held at the Stockholm University in 2008. This proceedings volume gives a

representative picture of the breadth of the conference.

The rich and varied contributions address theoretical issues around this double world of “cinematification” and feminist historiography, advancing questions on the authorship of pioneering female filmmakers and the role of female stars in early cinema. Other topics explored include transnationalism, the performance of femininity, fandom and fashioning, and branding within the studio system. The diversity of subjects in this volume reveals both the complexity and the problems of the field of research that the Women and the Silent Screen Conferences represent. Not only do these papers deal with well-known, concrete issues within feminist scholarship, but they also consider a more fundamental question: that of the medium as such in its early years, and its conceptualisation within a feminist scholarly framework.

### Online Territories

#### Globalization, Mediated Practice and Social Space

Miyase Christensen, André Jansson & Christian Christensen (eds.), New York, Bern, Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien, Peter Lang, 2011, 320 p., ISBN 978-1-4331-0798-6, (Digital Formations; 61).



Online Territories brings key research and writings in the interdisciplinary study of new media and society together to answer questions arising from the ways in which online technologies are currently being envisioned, used, and experienced. The book offers an up-to-date contextualization of online practices and explores, from a variety of perspectives, the emergence

of new experiences and routines in relation to – and new conceptions of – social space. This volume addresses the

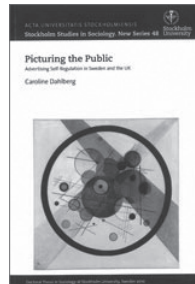
need for further, research-based contextualization of pre-existing theories related with globalization, mobility, citizenship and civic participation, socio-spatial dynamics, network society, and others. Online territories are traced in relation to three distinct and interrelated pathways – the everyday; the civic and the public; and the transnational/translocal – by taking mediation, communicative practice, and social space as departure points.

Contents: *Introduction: Globalization, mediated practice and social space: Assessing the means and metaphysics of online territories* (Miyase Christensen, André Jansson & Christian Christensen), *The everyday war: Iraq, YouTube and the Banal Spectacle* (Christian Christensen), *The domestication of online pornography: How cyberporn found a home in the American home* (Jonathan Lillie), *Fans online: Affective media consumption and production in the age of convergence* (Cornel Sandvoss), *The place of Internet gambling: Presence, vice, and domestic space* (Holly Kruse), *Spamculture: The informational politics of functional trash* (Kristoffer Gansing), *Mediapolis, human (in)security and citizenship: Communication and glocal development challenges in the digital era* (Thomas Tuftte), *The rise and fall of online feminism* (Liesbet van Zoonen), *Social movement web use in theory and practice: A content analysis* (Laura Stein), *Identity and surveillance play in hybrid space* (David Phillips), *Hacking, jamming, boycotting, and out-foxing the commercial music market makers* (Patrick Burkart), *Diaspora, mediated communication and space: A transnational framework to study identity* (Myria Georgiou) *Online social media, communicative practice and complicit surveillance in transnational contexts* (Miyase Christensen), *Cosmopolitan capsules: Mediated networking and social control in expatriate spaces* (André Jansson), *Reconfiguring diasporic-ethnic Identities: The web as technology of representation and resistance* (Olga G. Bailey), and *Afterword* (David Morley).

### Picturing the Public

#### Advertising Self-Regulation in Sweden and the UK

Caroline Dahlberg, Stockholm, Acta Universitatis Stockholmiensis, 2010, 258 p., ISBN 978-91-86071-58-5, (Stockholm studies in sociology, N.S.; 48). Doctoral dissertation.



Across the globe, people are everyday audiences of advertising images, which have become integrated in our life worlds. Advertising images are entangled with interesting moral conflicts. This study analyses the decision-processes of advertising self-regulators, who are in the midst of such moral conflicts,

with the purpose of showing how and why they decide if advertising images are acceptable or not.

Two organizations based in different countries are included in the study; The Advertising Standards Authority (ASA) in the United Kingdom and The Trade Ethical Council against Sexism in Advertising (ERK) in Sweden. The empirical material consists of interviews with 38 people, images and text documents, from the two mentioned self-regulatory bodies, and some (participant) observation. The study focuses on cases of potentially offensive advertisements. The material is primarily analysed using the theory of worlds of worth, developed by Luc Boltanski and Laurent Thévenot.

### ***Den globala rättviserörelsen i svenska medier***

**Hegemoniska formationer i relationen mellan journalistik och kapitalism**

**Mattias Ekman**, Stockholms universitet, Institutionen för journalistik, medier och kommunikation, 2011, 297 p., ISBN 978-91-7447-252-3, (Doktorsavhandlingar från JMK; 40).

The mobilisations against global summits towards the end of the last millennium, and the creation of the World Social Forum (WSF) in 2001, made an emerging global network of social movements visible. This thesis analyses media representations of the global justice movement, with the intention of exploring the relation between journalism and hegemonic formations in the capitalist system. The analysis includes representations of social mobilisations against global summits between 1999 and 2007, and the WSF between 2001 and 2007, in all Swedish daily newspapers. The analysis draws on theories of journalism as a social institution, and Gramsci's concept of hegemonic formations.

Using critical discourse analysis (CDA), the dissertation reveals that the representation of protests subordinates political aspects to violence, and that discursive violence presupposes physical violence. The protests are generally defined from of a hegemonic position of the political, but sometimes protest emerges in relation to legitimate political departure points. Simultaneously it is also downplayed as anti-political. The representation of WSF is more heterogeneous. It is portrayed as: an alternative, an anti-movement, and a carnival. Some aspects of violence are also highlighted through the presence of absent violence. The representations both reproduce a hegemonic order, and in some cases highlight hegemonic struggle.

### ***Use and Views of Media in Sweden & Russia***

**A Contemporary Study in St. Petersburg & Stockholm**

**Cecilia von Feilitzen & Peter Petrov (eds.)**, Huddinge, Södertörns högskola, 2011, 325 p., ISBN 978-91-86069-26-1, (Södertörn Academic Studies; 44), (Mediestudier vid Södertörns högskola; 2011:1).



Russia's political system has since the 1990s undergone a radical change, followed by economic and social crises in which the media system, too, has radically changed. This is in contrast to Sweden, where adaptation of media and society to global changes has taken place continuously in a context of relative economic and political stability.

This anthology presents a group of articles based on quantitative and qualitative research performed within the project "*The Role of Media for Identity and Democracy*". The project involves interviews with media experts in St. Petersburg and Stockholm, analyses of the media structure and media contents, as well as comparative analyses of two age groups – 17-year-olds and middle-aged people- in the two cities.

The project aims at illustrating the interplay of society and media, on the one hand, and, on the other, people's media use and preferences, their leisure, consumption and cultural identity, their work activities, social background and poverty-welfare, and their perceptions of societal institutions and democracy.

Contents: Part I: Comparative analyses. 1. *Some comments on media typology, media preferences and cultural identity in Stockholm and St. Petersburg* (Cecilia von Feilitzen & Peter Petrov), 2. *New media and social divides. A comparative analysis of Stockholm and St. Petersburg* (Cecilia von Feilitzen & Peter Petrov), 3. *People's perceptions of democracy and welfare in different media environments* (Peter Petrov & Cecilia von Feilitzen), 4. *The discourse of publicity at different stages of the consumer society* (Anna Osipova & Peter Petrov). Part II: Country-specific outlooks. 5. *The dynamics of the influence of Russian mass media on society and the individual. In-depth interviews with media experts* (Sergey G. Korkonosenko & Dmitry A. Ruschin), 6. *The role of media for democracy. Coverage of social problems in the St. Petersburg press* (Olessia Koltsova), and 7. *Connection or disconnection? Two generations in Sweden discuss online sociality* (Sofia Johansson).

## **Lokalradio och kommersiell radio 1975-2010**

### **En mediehistorisk studie av produktion och konkurrens**

**Michael Forsman**, Stockholms universitet, Institutionen för journalistik, medier och kommunikation, 2011, 416 p., ISBN 978-91-7447-272-1, (Doktorsavhandlingar från JMK; 39). Available on the Internet.

The main question in this dissertation is: How can the emergence of local and commercial radio and the ensuing changes within each be understood in relation to intermedial and intramedial competition? This overarching question is broken down into four research questions. What driving forces contributed to the implementation of local and commercial radio respectively? (How can the competitive context of these two radio forms be described and periodized? In what ways have the practices of producing radio output, radio audiences and brands changed during the period covered by this study? What similarities and differences have emerged between local radio and commercial radio over time?

This study can be seen as an institutional media history, focusing on two distinctive periods in the history of Swedish radio and television, Decentralization (1977-1987) and Commercialization (1987 onwards). The empirical material consists of documents, press clippings and some forty semi-structured in-depth interviews. Theoretically the dissertation combines political economy with a cultural perspective on media production and institutional intentionality.

The empirical content is a two-part study on local radio and on commercial radio, presented through narrative principles of chronology and periodization.

## **Platsannonser i tiden**

### **Den orubricerade platsannonsern 1955-2005**

**Karin Helgesson**, Göteborgs universitet, Institutionen för svenska språket, 2011, 331 p., ISBN 978-91-87850-43-1, (Göteborgsstudier i nordisk språkvetenskap, 1652-3105 ; 15). Doctoral dissertation. Available on the Internet.

The aim of this thesis is to analyse potential changes in the genre of recruitment advertisement during the period 1955 to 2005, and investigate if changes in society can explain these changes in the genre. A study carried out on 2746 recruitment advertisements from the Swedish daily newspaper Dagens Nyheter shows that some conventions regarding content, layout and style develop during the period. An important change is that information about the employer becomes an almost compulsory part of the advertisement by the end of the period. It also gets a salient place. The language/style is more conservative in some regards in the recruitment advertisements than in other genres.

In the advertisement, an ideal applicant is constructed through the personal qualities asked for, the kind of benefits promised and information about preferred age and sex. During the whole period, one of the personal qualities most sought after is the ability to co-operate. This could be seen as a sign of the stability in Swed-

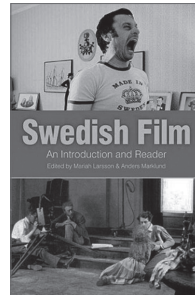
ish working life. In the year of 2000, however, personal drive becomes the most desirable qualification instead of ability to co-operate. As the ideal candidate is constructed in the advertisement, so is the employer constructed as an attractive employer. The most common way of describing the employer during the whole period is as large, leading and expansive. At the end of the period there is a small but increasing amount of advertisements, which construct a new kind of employer identity, more focused on advantages for the employee.

During a period of fifty years, conventions for content, visual design and style develop in the recruitment advertisement. Some of these conventions are no longer in use when Internet becomes a competitor to the printed daily newspaper, but some are still used in advertisements on Internet. What is changing most is the view of the ideal candidate and the good employer. The way these are presented also affects the genre.

## **Swedish Film**

### **An Introduction and Reader**

**Mariah Larsson & Anders Marklund (eds.)**, Lund: Nordic Academic Press, 2010, 367 p., ISBN 978-91-85509-36-2.



The book gives a wide and yet concise presentation of the history of Swedish film through a number of articles by Swedish and international film scholars. The book draws upon a rich tradition of research on Swedish cinema, and it offers a varied and inspiring introduction to the history from the very first film screenings to contemporary works.

Included are sections on the Swedish cinema institutions; silent films; genre cinema; auteurs and art cinema, and a reflection on the film industry before and after the new millennium.

Combining in-depth studies with contextualizing introductions, the book provides a rich spectrum of perspectives on Swedish film previously unavailable in English. The book will be essential reading for students, scholars and anyone who has an interest in Swedish cinema!

Contents: I. Institutions: *Changing institutions for film screenings Introduction* (Mariah Larsson), *Going to the cinema* (Kjell Furberg), and *Censorship in Sweden* (Jan Holmberg). II. Silent Cinema: Introducing cinema to Sweden: *Introduction* (Anders Marklund), *Film exhibition in Örebro 1897-1902* (Åsa Jernudd), and *Georg af Klercker, the silent era and film research* (Astrid Söderbergh Widting). The golden age and late silent cinema: *Introduction* (Anders Marklund), *Victor Sjöström and the golden age* (Bo Florin), *Selma Lagerlöf and literary adaptations* (Leif Furuhammar), and *Travellers as a threat in Swedish film in the 1920s* (Tommy Gustafsson). III. Genre cinema: Popular cinema in the 1930s: *Introduction* (Anders Marklund), *The melodramas of Gustaf Molander* (Bengt Forslund),

*The 1930s' Folkklustspel and film farce* (Per Olov Qvist), and *Celebrating Swedishness. Swedish-Americans and cinema* (Ann-Kristin Wallengren). Hollywood's influence after the war?: *Introduction* (Mariah Larsson), *Youth problem films in the post-war years* (Bengt Bengtsson), and *Little Miss Lonely. Style and sexuality in Flicka och hyacinter* (Mia Krokst de). Documentary filmmaking in Sweden: *Introduction* (Mats J nsson), and *A fly on the wall. On Dom kallar oss mods and the Mods trilogy* (Bj rn S renssen). Genre filmmaking in a difficult film climate: *Introduction* (Anders Marklund), *Pippi and her pals* (Chris Holmlund), *The criminal society in Mannen p  taket* (Daniel Brod n), and *Contested pleasures* (Mariah Larsson). IV. Auteurs and art cinema: Art cinema, auteurs and the art cinema 'institution': *Introduction* (Mariah Larsson), *Ingmar Bergman and modernity. Some contextual remarks* (Erik Hedling), and *Peter Weiss: Underground and resistance* (Lars Gustaf Andersson). The new generation of the 1960s: *Introduction* (Anders Marklund), *The reception of Vilgot Sj man's Curious films* (Anders Wilhelm  berg), *Poetry in sound and image. Jan Troell's early TV films* (Madelieni Lilja and Johan Nilsson), and *Modernity, masculinity and the Swedish welfare state. Mai Zetterling's Flickorna* (Mariah Larsson). Changing conditions for auteurs after 1970: *Introduction* (Mariah Larsson), *The complex image* (Roy Andersson), and *Distinctive films in mainstream Cinema. Suzanne Osten's Br derna Mozart* (Anders Marklund). V. Before and after the new millennium: A renewal of Swedish film?: *Introduction* (Mariah Larsson), *Distinctive films in mainstream cinema. Yrrol & Tic Tac* (Anders Marklund), and *'Immigrant film' in Sweden at the millenium* (Rochelle Wright). Swedish films and filmmakers abroad: *Introduction* (Anders Marklund), and *Lasse Hallstr m: Family secrets* (Tom s Fern ndez Valen ). Production and producers: *Introduction* (Anders Marklund), *Local and global. Lukas Moodysson and Memphis* (Anna Westerst hl Stenport), and *The regional turn. Developments in Scandinavian film production* (Olof Hedling).

## ***The Coming of Sound Film in Sweden 1928–1932***

### **New and Old Technologies**

**Christopher Natz n**, Stockholm, Acta Universitatis Stockholmiensis, 2010, 284 p., ISBN 978-91-86071-45-5, (Stockholm cinema studies; 10). Doctoral dissertation. Available on the Internet.



This dissertation examines the coming of sound film in Sweden during the years 1928–1932, and the reception of mechanically recorded sounds both in the trade press and among audiences. The novelty of sound film opened up for a negotiation of the perception of sound and image, as it made visible the film medium's tech-

nological construction, before this visibility was once more absorbed by the cinematic discourse. The conversion to sound film is considered from three perspectives – technology, reception and practice – as well as through the concept of intermediality, focussing how the audiovisual expression changed during this period. Including chapters: 1) “Image, Sound, Audience I: ‘Constructed’ sounds – the visibility of technology” deals with these issues prior to the conversion to sound, and the following intermediate years, until sound film had reached a certain equilibrium, 2) “Production – The Companies” deals with the production and the major Swedish sound companies. Particular attention is given to how formative music in their films transforms itself into a consistent use of non-diegetic music two years before this happened in Hollywood, 3) “Reception – The Cinemas” addresses the topic of the reception of the first sound films in Sweden during 1929. The argument is that the audience's re-awakened awareness of the technology described in Chapter 1 was an active part in this process, and that their reactions led back into the advertising campaigns, making them participants in the cinematic event, 4) “Practice – The Musicians” continues this debate from a musician's point of view. This chapter turns the focus upside down and looks at the arrival of sound film from a grass-roots perspective. While chapter 4 diverts somewhat in dwelling on issues that do not strictly deal with the conversion to sound, it serves to contextualise a technological invention that changed not only film production and reception, but also had very concrete social repercussions for those that created the sounds of music, and 5) “Image, Sound, Audience II: ‘Authentic’ sounds – the disappearance of technology” dovetails with Chapter 1, addressing similar phenomena at a time when these had become fully integrated and the technology once more became invisible.

### ***F rger, former, ljus***

#### **Svensk reklam och reklampsykologi, 1900–1930**

**Louise Nilsson**, Uppsala universitet: Acta Universitatis Upsaliensis, 2010, 229 p., ISBN 978-91-554-7800-1, (Uppsala studies in history of ideas; 41). Doctoral dissertation.

This dissertation examines the rise of an advertisement business in Sweden and the breakthrough of advertising psychology as a field of knowledge. The aim of the investigation is to show first, how the advertising landscape changed in Sweden and, second, how technologies were used in designing the different forms of advertisement that became integrated into media and public environments, during the period 1900–1930.

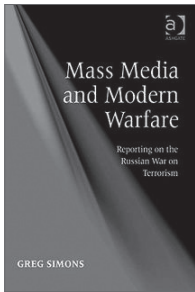
The study raises questions such as: Who were the entrepreneurs behind the outbreak of psychological advertising in Sweden during the early 20th century? How did advertisement become integrated into media and urban landscapes as part of everyday life in Swedish society? How did handbooks in advertising psychology describe the effects of external visual stimuli, such as light, colors

and shapes on the viewers' consciousness and the role of such stimuli in transforming viewers to consumers?

The dissertation is written within the interdisciplinary field of visual culture studies. Here the theoretical point of departure combines perspectives from media, film and art studies. Drawing on Cray's works, the intention of my study is to highlight how such changes resulted in strategies and tools that were used in commercial business and not necessarily in the sciences. The ability to capture human attention and influence her through visual stimuli was also of great interest to trade and industry. Within commercial business the human sense of sight was perceived as an object that could be stimulated for creating consumers. I examine the development of techniques and strategies in commercial business for influencing individuals by external stimuli.

### **Mass Media and Modern Warfare Reporting on The Russian War on Terrorism**

**Greg Simons**, Burlington, Ashgate Publishing Group, 2010, 216 p., ISBN 978-0-7546-7472-6, ISBN (electronic) 978-0-7546-9957-6.



Mass media are essential to democratic society; in contrast, the War on Terror has been interpreted as an assault on democracy and freedom by Islamic fundamentalists. The building and maintenance of public support is essential in modern warfare due to the increasing politicization of warfare, where losses and gains are measured in political rather than military terms. And if progress cannot be demonstrated during a war, then by default one is assumed to be losing.

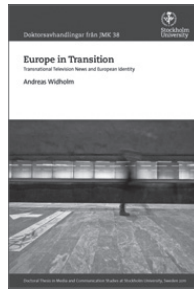
The author tackles the complicated yet essential role of mass media in society. Taking the Global War on Terror as a prime example, the author adopts a multidisciplinary

approach to analyze the various facets of war and the role of the media within it. Assessing in particular the Russian fight against terrorism, this book provides a broader perspective and understanding of contemporary struggles.

### **Europe in Transition**

#### **Transnational Television News and European Identity**

**Andreas Widholm**, Stockholm University, Department of Journalism, Media and Communication (JMK), 2011, 250 p., ISBN 978-91-7447-239-4, (Doktorsavhandlingar från JMK; 38).



Over the last two decades, Europe has experienced profound political transformations, resulting in new challenges for the relationship between national and transnational identities. In parallel with these changes, national media systems across the world have been put under pressure from globalization, reflected in the vast increase in the number of transnational news channels

operating on the global market. This dissertation explores the news content of two transnational broadcasters, BBC World News and Euronews, and analyzes discursive interconnections between political transformations and collective identity in news reporting.

The thesis is divided into two main parts. The initial part is devoted to news forms, and analyzes program scheduling, generic structures and thematic and geographical prioritizations, using both quantitative and qualitative methods. The subsequent part consists of two case studies of political transformations in Europe: The 2004 enlargement of the EU and the 'Orange Revolution' in Ukraine. Hereby critical discourse analysis (CDA) is used.

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## Nya skrifter från Nordicom

### *New Questions, New Insights, New Approaches*

**Contributions to the Research Forum at the World Summit on Media for Children and Youth 2010. Yearbook 2011**

**Cecilia von Feilitzen, Ulla Carlsson & Catharina Bucht (eds.)**, Göteborg, Nordicom, Göteborgs universitet, 2011, 275 p., ISBN 978-91-86523-21-3, (Yearbooks), ISSN 1651-6028.



Rapid and dramatically changing digital and converging media and communication processes have given rise to new questions about the relations between children, youth and media. These processes have prompted many in research and in the debate to reformulate and re-approach basic questions at new levels and from new perspectives. By elucidating,

broadening and contextualizing knowledge about young people and media from a global point of view, we also discover the very different media situations in various parts of the world.

In cooperation with the hosts of the World Summit on Media for Children and Youth in 2010, Karlstad, Sweden, The International Clearinghouse on Children, Youth and Media at Nordicom organized a Research Forum with different sessions in the summit programme. The aim of each session was to provide a space for an exchange of knowledge and a dialogue between the different groups of delegates at the summit and for researchers to reach out to interested parties in and outside the research community. A constructive dialogue between representatives of different professions and positions is vital for further progress in realizing children's rights.

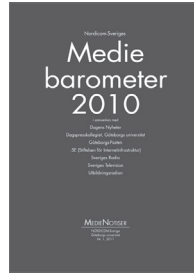
Under the overriding theme of the introductory Plenary Session "New Questions, New Insights, New Approaches", The Clearinghouse Research Forum had four more sessions with panels on different themes:

- Children, Media, Consumption and Health
- Media Ethics and Social Responsibility
- Communication for Social Change
- Media Literacy and Education

The current Yearbook is based on the twenty-five presentations given by a range of the most outstanding scholars from Africa, Asia, Europe, Latin America and North America. For this book, they reworked their contributions to provide slightly extended articles.

### *Nordicom-Sveriges Mediebarometer 2010*

**Ulla Carlsson (ed.)**, Göteborg, Nordicom, Göteborgs universitet, 2011, 136 p., ISBN 978-91-86523-22-0, (MedieNotiser; 1, 2011), ISSN 1101-4539.



Mediebarometern är en årlig räckviddsundersökning som avser att belysa hur stor andel av den svenska befolkningen som en genomsnittlig dag under respektive år tagit del av ett antal enskilda medier: radio, TV, text-TV, video/dvd, bio, cd-skiva, mp3, morgontidning, kvällstidning, vecko-/månadstidning, tidskrift, bok, reklam. Medieanvändningen studeras oavsett distributionsteknik – radio och tv via Internet och mobiltelefon liksom nättidningar och ljudböcker är inkluderade i Mediebarometern.

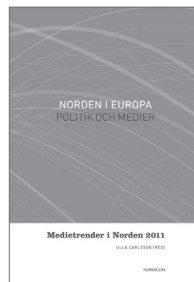
Syftet är att beskriva tendenser och förändringar i människors nyttjande av massmedier. Undersökningen bygger på telefonintervjuer till ett slumpmässigt urval av befolkningen mellan 9-79 år. Mediebarometern genomfördes första gången 1979 och har sedan dess genomförts varje år. Tanken med Mediebarometern var redan från starten att långsiktigt följa mediepubliken.

Den ansats som valts för Mediebarometern är mediernas faktiska räckvidd. Undersökningen avser således inte människors medievanor, utan vad man faktiskt gjort en viss tidsperiod. Tekniskt brukar detta nämnas 'recency', i motsats till 'frequency', som avser regelbundenheten eller vanan. Mediebarometern utgår från gårdagen som tidsenhet för mediekonsumtionen. Frågorna avser om man igår t ex läste någon morgontidning, om man tittade på TV eller lyssnade på mp3 och hur lång tid man ägnade åt mediet.

### *Medietrender i Norden 2011*

*Norden i Europa. Politik och trender*

**Ulla Carlsson (ed.)**, Göteborg, Nordicom, Göteborgs universitet, 2011, 59 p., ISBN 978-91-86523-19-0.



EUs mediepolitik är ämnet för 2011 års utgåva av Medietrender i Norden. I en första artikel ges en översikt över de frågor som nu är på EUs dagordning. Allt fler av politikens viktiga frågor rör den digitala världen och Internets roll i samhället. Ytterst handlar det om vems villkor som skall gälla, vems som ska äga och vems behov

som ska tillfredsställas, d v s grundläggande demokrati-frågor. I en andra artikel redovisas regleringar och andra åtgärder på EU-nivå som har konsekvenser för medlemsländerna. Den tredje artikeln innehåller några centrala reflektioner rörande public service-mediernas roll i dagens Europa. När det ekonomiska perspektivet är förhärskande, som det oftast är inom EU, är det svårt att finna utrymme för frågor som går utöver marknaden.

Skriften innehåller även ett statistikavsnitt vars syfte är att ge en bild av det europeiska medielandskapet utifrån en rad olika aspekter. Sist i skriften återfinns en lista

över aktuella offentliga utredningar och rapporter som har offentliggjorts i de nordiska länderna under det senaste året.

Innehåll: *Mediepolitiken i EU. Fri- och rättigheter alltmer i fokus* (Anna Celsing), *EU-regleringens påverkan på nationell mediepolitik* (Henrik Selin), *Public service-medierna i EU. Våga debattera helheten – inte enbart marknaden!* (Marit Ingves), *Aktuell statistik om medier i Europa* (Ulrika Facht & Sara Leckner), och *Medier och kommunikasjon: Aktuelle utredningar, rapporter og forslag i de nordiska land 2010-2011* (Terje Flisen).

