

English Summaries

Dag Nordmark:

THE RELATIVES OF THE SUOMINEN FAMILY IN SWEDEN AND ELSEWHERE IN THE WORLD

Ingenjör Björck med familj (Enginier Björck and family), a radio serial commenced in the Swedish radio in winter 1936, challenged the skeptics by becoming very popular and eventually consisting of nearly 130 episodes until 1943. The newspaper Svenska Dagbladet published it as a continuing story since 1937 and in the same year a selection of its episodes was published also in the book form.

The present paper suggests that popular entertainment supply was one strategy to invite new radio licence payers, thereby reinforcing the economy of the radio company. Producing high-class radio entertainment was, however, difficult because, contrary to many other fields of entertainment, radio could not make use of the already existing cultural forms. Because of its large and heterogeneous audience radio was forced to ensure that technical quality of the programmes was high and the content was decent. Suggestive contents and topical satires usually elicited objections.

The radio administration even complicated the problem of entertainment in their will to immerse entertainment production into the project of folk education, i.e. entertainment was to set constructiveness, education and basic seriousness as its objectives. In the Björcks the radio administration got exactly what they had ordered for: modern depiction of manners, which was both entertainment and closely connected to the problems of its time. It was essential that the Björck family could be interpreted as a model and a norm of modern family life.

The educational tone which had characterized the serial from the very beginning became more and more prominent since the outbreak of the Second World War; the Björcks were manifestly turned into the model family of the so called

standby years who loyally performed their duties with respect to coffee rationing as well as civil defense. Although the Björcks were basically a harmonious family unit, some contemporary tensions, however, surfaced in the programme, especially those between generations and sexes. Very seldom did the serial deal with political or social issues which was due to the strict neutrality of the Swedish radio.

Finally, the present paper discusses the cultural and historical roots of the serial: an obvious influence is the 18th century domestic novel and drama which also focused on private life, the everyday milieu of home. Naturally, the serial depends on the long comedy tradition, and it actually was modelled on the comedy style e.g. by centralizing a group of characters instead of an individual and by commenting simultaneous ways of life. The Björck family could also be set in the broader category of soap opera and consider its connections, e.g., with today's tv serials of the Dallas type. While not being melodramatic, the Björck family resembles many later soap operas, for instance, with regard to the slow progress of the narrative and to the everyday home-centred events of its contents.

Translation by Veijo Hietala

Ari Honka-Hallila:

WHEN RADIO BURGLERD A HOUSE...

On September 28, 1950 the Finnish Broadcasting Company had a programme in which radio reporter Usko Santavuori burglerd a radio shop in Helsinki. The administration of the FBC and the chief police commander of Helsinki were informed of the burglary in advance but the police officers arriving at the crime scene were not. These mishandled Santavuori and used bad language with the result that the conduct of the police aroused much controversy afterwards. The most heated debate was caused by a "lying" po-

lice officer who in the interview towards the end of the programme denied having hit Santavuori. Later it turned out that the interviewed policeman was actually not the violent arrester of Santavuori, i.e. the police did not lie after all.

Mostly, the violence of the police was discussed in the communist papers which wanted to question the police action also during the strikes at the Arabia factories in 1947 and in the town of Kemi in 1948. The interest of politicizing the matter was obviously further encouraged by the fact that local elections took place in Finland only a couple of days after the programme.

The general public, writing in the papers, mainly supported the police action in the scene — even to the extent that Brynolf Honkasalo, professor of criminal justice at the University of Helsinki, labelled the public concept of justice primitive. Public swearing in the radio, normally paying special attention to its use of language, also aroused extensive debate. The horror caused by bad language only showed how seamlessly the Finnish Broadcasting Company had managed to stick to its public role and avoid invading the realm of the private. The burglary reportage assumed a conscious risk in its attempt to proceed under the conditions of reality rather than those of the radio, with the result that the obviously idealistic image of the external world by the traditional radio was shattered.

Translation by Veijo Hietala

Paavo Oinonen:

SUMMER CARNIVAL AT KANKKULA

The present article surveys the nature of humour and comical devices of the radio series Kankkulan kaivolla (At the Kankkula well), which was on the air between 1958 — 1970 in the Finnish Broadcasting Company. The paper concentrates on the reasons for the popularity of the programme. From the very be-

ginning Kankkulan kaivolla gained keen attention of the radio audience, becoming quickly their favourite. The old master of Tippavaara, the central figure in the series, raised also objections, especially among the temperance oriented section of the audience. The programme was broadcast during summer seasons and contained both sketches and music.

At a closer look the comical devices of the series seem rather diverse. When the programme, for instance, makes fun of the foolishness of the Kankkula people, dramatic irony is the main device: the listener is allowed the feeling of superiority towards the characters. Even more jokes, however, are derived from the wit of the characters and twists on the everyday logic. These twists, often aimed at playing tricks on solemn official culture provided the programme with a distinct carnivalistic tone.

The series parodies also the seriousness of the radio style. In the Finnish radio, modelled on the European educational radio tradition, vulgar performers speaking in folk dialects were rare. This programme, however, was flooded with them, and the prominent comical device of Kankkulan kaivolla was making fun of the juxtaposition of civilized parlance and folksy speech. In other words, conceited, swaggering people were the laughingstock.

When surveyed in the contemporary context of its production, the series reflects the great cultural change of the Finnish society at the turn of the 1950s and 1960s. New kinds of programmes were allowed in the radio, and social atmosphere was liberated e.g. as a result of favourable economic development. Emerging popular youth culture placed a challenge to the radio, and the advent of television began to familiarize the Finns with a new kind of publicity. In a sense, Kankkulan kaivolla was an omen of change in radio entertainment. The popularity of the programme was also an indication of the increasing tolerance of the so called official culture.

Translation by Veijo Hietala

Erja Ruohomaa:

TOWARDS NEW CONCEPTS OF RADIO PROGRAMMING

This article is concerned to examine the concept apparatus of radio programming and to explore the ways of developing it. Over the past decade, major changes have occurred in the Finnish radio market. The aim is to outline a model that will make easier to describe and classify modern radio broadcasts.

The main cause of the problem lies in the increase in radio programming. Also commercial radio brought along completely new types of programmes with increasing localisation in the 1980s in Finland. New production strategies and segmentation of channels has ever more changed the concept of single programme. The main result of this recent development is the fluidity of the concept system of radio programming.

Traditionally, the quality of radio programmes is defined from the broadcaster's point of view. The criteria are rooted in the professional culture of radio journalists. However, it is obvious that the audience has a different opinion of things. In the attempt to produce relevant quality criteria for the evaluation of radio, we need to examine the whole field of the radio simultaneously from the broadcaster's and audience's perspective. The scheme of modern radio fields presented in this article is intended as a basis for further debate and research on the quality of radio programming.

Translation by author

Pentti Kemppainen

THE OLD AND THE NEW ORDER OF THE FINNISH RADIO

Yleisradio, the Finnish Public Service Broadcaster, has reorganized its programming by stages during the last two decades, with the result that the channels have all the more clearly turned into alternatives to each other. The actual channel profiling commenced in the early 1980s. Channel 1 was reserved for "serious" music while channel 2 assumed

popular music. This specializing of the channels resulted in a new division in the audience interests when large masses of listeners switched to channel 2, along with popular music. Following the international trend of deregulation, the broadcasting monopoly broke down also in Finland in 1985 when commercial local radios went on the air. The two profiled channel system of Yleisradio was ready for commercial competition. At the same time the company invested in local and regional programming for which purpose the construction of the third radio network was started.

The success of the commercial radios demonstrated that the two channel service of Yleisradio was insufficient. Specifically the switch of the young listeners to commercial stations accelerated the development of the new three profiled channel system. In 1990 a great channel reform was carried through in the company, giving birth to culture channel, full-service channel and youth channel. With this programming supply Yleisradio has succeeded in retaining the 2/3 share of the total listening time of the radio.

During the last two years a new structural change has taken place in the Finnish radio field. There is a trend of increasing concentration, chaining and internationalization of ownership in commercial radio. The amount of local radio stations has stabilized, totalling more than fifty. In addition, there are two semi-national chains and a national commercial radio is in the making.

In near future a major technological turn is coming with the advent of digital radio (DAB) which will strongly affect the programming supply.

Translation by Veijo Hietala