

Heikki Hellman  
& Tuomo Sauri:

### The Rise of Hybrid Channels in Finland

Examining the shifts in the programme structure of major Nordic TV channels in 1988-1995, the article suggests that "hybrid" stations, such as Finland's MTV3, Sweden's TV4, Norway's TV2 and Denmark's TV2 – each one of them being launched as a "national" response to the challenge of liberalisation and internationalisation of television – show a distinctly individual profile. In their programme offerings, they appear to come closer to a classic public-service than a commercial model. The article also points to methodological problems due to lacking data of commercial channels in particular.

Anu Kantola:

### A document as a construction of the Finnishness

In 1967 Yleisradio produced a documentary on the 50th anniversary of Finland. The dramaturgy of the documentary is analysed as an example of the construction of the national Finnishness. War, economics and sports are seen as main fields for constructing national heroes. The relation to the Soviet Union is dealt by the rhetoric of realism by assuring that there is no alternative to the foreign policy of the country. Thus the main threat for the nation are divisions of opinion within the country itself. Groups that do not conform to the national unity are seen as harmful and "idealistic". Thus the document seems to work as a text of governance which tries to harmonize the nation to a single governable unit.

Susanna Paasonen:

### Weddings on television and television in weddings

As points of culmination for romantic fiction, autobiographical stories and imageries of the wedding industry, weddings are spaces for different media narratives, product markets and social institutions to collide. In this article I discuss televised royal weddings, marriage-centered tv-show *Kesähää* ("Summer weddings"), and soap opera wedding episodes, as well as their relations to the wedding industry and "real life" weddings. The centrality of television in wedding spectacles relates in interesting ways to larger issues of media saturated culture and convergence between public and private spheres.

Mimi White:

### Television, Therapy, Medicine

This article considers television's deployment of the new dynamics of therapy and attendant new subjectivities. Special attention is paid, firstly, to sex/advice shows (with *Good Sex!* With Dr. Ruth Westheimer, *Loveline* as examples) that engage the audience in a series of relational and professional transactions, and in so doing negotiate a new form of social subjectivity. Secondly, dramatic fiction, exemplified by *Picket Fences*, is discussed in terms of post-liberalism and communitarianism.

Kaarina Nikunen:

### Committed to Prime Time

The article discusses the impact of prime time -ideology on the production of entertainment and fiction and especially on the representations of gender in Finnish television. What limits and pressures does the idea of *lagre* prime time audience create for the production and how does it affect the representation of gender? The paper is based on a study made for The Finnish Broadcasting Company in 1996. The article suggests that prime time constructs dominant culture by marginalizing oppositional representations and assimilating differences and conflicts. At different times different representations become dominant. The representations of gender are no exception. In the Finnish family series the dominant character is the working, independent-seeking housewife. In talk show entertainment the representations are stereotypical and dichotomic. Men hold the speech and women are objects of gaze. Women seem to be entertainment as such whereas men entertain. The sensitivity to change is dependent on the concept of audience, on the type of programme and on the structure of production. The prime time seems to set most limits to the entertainment programmes. The producers don't have much influence on the format and they feel they are only filling a certain type of formula for audience they really don't relate to. The producers of Finnish family series on the other hand view audience as heterogenic and see that programme with multiple plots and different characters can reach very different type of viewers.