

## ☐ Summaries of the articles

Karina Horsti

### **The market and the mission: Multiculturalism and case Basaari in the public service broadcasting policies**

Public service television has the democratic responsibility to serve the whole population. However, in an increasingly competitive market it needs to attract audiences and justify its license fees. Public service broadcasting has traditionally been important in constructing national identity and protecting national culture. Immigration and identity politics have changed the notion of "national" in relation to culture, identity, market, and audience. This article focuses on "multicultural" media policy of the Finnish public service broadcaster, YLE. Following policies in some other North European broadcasters, the company has shifted its multiculturally oriented policy of specific programming to mainstreaming cultural diversity. YLE aims to increase minority visibility in all programming. However, the focus is on visibility and entertainment, not on structural intervention or diversity as professional competence. Moreover, there are no means to monitor how the aims are achieved. Cultural diversity is understood increasingly as a market asset, but ethnically diverse market is not yet considered relevant enough by YLE.

Heikki Hellman & Maarit Jaakkola

### **Cultural journalists in news apprentice: The change of cultural journalism in the newspaper Helsingin Sanomat 1978–2008**

The crisis of cultural journalism has recently been a topical issue in many countries around the world. In Finland, too, it has been claimed that arts pages, which previously concentrated on high culture and were dominated by aesthetically-oriented writers, have become more news-oriented, entertaining and superficial, and that art criticism in newspapers has suffered a breakdown in both its standards and coverage. In the article, we will explore the change of structures, values and ideals of cultural journalism as friction between two opposing paradigms, the aesthetic and the journalistic. We will also attempt to clarify how the changes are, on one hand, reflected in the contents of the cultural pages and, on the other, in the self-image of arts journalists. The research data consists of a content analysis of the cultural pages of the biggest national newspaper, *Helsingin Sanomat*, between 1978 and 2008. The material is complemented with theme interviews with the newspaper's cultural journalists conducted in 2004 and various documents and an editor's notes from the period 1994–2005, all dealing with the development of the cultural pages. The results show that the position of cultural journalism has broken down in many ways. A "journalistic turn" has occurred in the cultural department of the newspaper, with the consequence that the previously autonomous department has become an inseparable part of the news organization. The department's functions have adapted to meet the challenges of news journalism.

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Jenni Linturi

### **Representation of gender in obituary notices in Helsingin Sanomat**

The focus of this article is on gender representations in the obituary notices published in the newspaper *Helsingin Sanomat* in 2005. Four discursive categories are presented: journey, memory, testament and veterans. The main argument is that in obituary notices, the category of gender has not been reconstructed and modified in the same way as it has been modified in other cultural practices and discourses. For example: while the male metonymy in the remembrances is hands and men are represented by their achievements in public life, the female metonymy is the heart and women are represented by motherhood. This is interesting because in feminist theories the obituary notices have often been seen as newspaper's private place. Moreover, in those feminist theories private places have been regarded as emancipatorical sites, since private places in western societies have historically been the women's sphere. Thus, this article questions obituary notices' role as newspapers' private and emancipatorical place.