

Media coverage of Bergen International Festival in Norwegian daily press in historical perspective

How classical music has been presented to the general audience?



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Acknowledgment

When Professor Karl Atle Knapskog during one lecture mentioned Bergen International Festival as one of the possible topics for master thesis, I immediately thought that it could be very interesting topic for me. Indeed, it has been interesting, instructive and challenging to work on the topic such as the media coverage of Bergen International Festival. So, thanks to Professor Karl Atle Knapskog for this good idea.

While working on this subject, I got acquainted with the history of Norwegian society, Norwegian culture and traditions. I have learned a lot about the history of Norwegian print media as well as about one of the major institutions in the cultural life of Norway, Bergen International Festival. I am very happy and thankful that I got the opportunity to be guided through my work and research by my mentor, Professor Peter Larsen. Beside the fact that he has great knowledge in the field that I'm writing about, he is also a very good and kind man. Thanks a lot to Professor Peter Larsen for the right advices, understanding and his patience.

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1.0 Introduction

After I became a graduate journalist from Belgrade University in Serbia, where I was born and raised, I moved to Norway in 2011. Everything was different here from the world that I knew. So I started gradually, step by step, to get to know the country in which I live now. Striving to find out something about the cultural life in Norway, I went to the opera “Xerxes” the 24th of May 2012. That was my first contact with the Bergen International Festival (in the further text BIF). I was fascinated and determined to find out more. Sixty years old tradition behind the festival increased my curiosity. The day after, I have read a review from the opera in a local newspaper. It aroused my curiosity to explore the history of media relations towards one of the significant arenas of classical music in Norway, having in mind that the various cultural institutions are all dependent on the news media. Particularly important is the media's “power of definition of visibility and invisibility of what is happening in culture, and as taste judges through the reviews and criticism” (Lund, 2005). I decided that in my master thesis I want to work with media coverage of culture, or more specific, classical music. I wanted to find out the historical changes in how classical music is presented in daily newspapers in Norway, through the case studies of Bergen International Festival since its establishment to the present.

Another reason for choosing this subject is that I found out that there were not many researches in this specific field. Frank Nes in his master thesis “Hvad sier De om vi forsøkte med et Festspill?” from 1992 says that “To this day there hasn’t been made a single independent research at University of Bergen about this central institution in Norwegian cultural life!” (Nes, 1992). It seems that these conditions have not changed significantly even twenty years later.

One of the books that I read about culture coverage in Scandinavian daily press is “Kritikk og Kommers” (2005) by Cecilie Wright Lund following her previous report “Kritikkens rom – rom for kritikk? – Kulturstoffets rolle i dagspressen” (2000). Here she tries to say something about the typical features of metropolitan newspapers that have a relatively broad coverage of culture, and that are read by large culture interested audiences. Her conclusions are that the editorial tools used in newspapers, and the way the material is presented, has changed significantly in line with the time and the increased competition, but in the same time “the Norwegian newspapers have a quantitative prioritizing of popular culture and entertainment” (Lund, 2005). Although she writes in conclusion that she believes that the book shows that there are, at the same time, both alarming and encouraging trends in cultural journalism, she has nevertheless been criticized for its focus and its conclusions. Knapskog and Larsen have in fact challenged her pessimistic depictions of cultural journalism as a “forfallshistorie” (Knapskog and Larsen, 2008).

Peter Larsen, in his contribution to the book “Kulturjournalistikk”, has written that music universe today is complex and even if one only restricts himself to talk about the so-called classical music, this music appears in a variety of forms in many media, in many channels (Knapskog and Larsen, 2008:111). He says that when it comes to newspapers'

treatment of concerts and other performances of live music, one can conclude that the thorough and analytical criticism from the 19th century has disappeared (Knapskog and Larsen, 2008: 113) and that it is related to the change of the newspaper audience and more generally with changing position of classical music in the overall cultural life.

There is hardly anyone who would dispute that the newspapers' coverage of culture has changed over time. However, it raises a number of problems if one wants to try to clarify what has happened, when it happened and why it happened and what impact the changes have. Peter Larsen has illuminated some of those questions in one of the two studies, that is more detailed examination of the music coverage in the Norwegian press in the period 1960-2000, as a part of the Changing Media, Changing Europe, a research project run by the European Science Foundation in the years 2000 - 2004. This study indicates that there have been changes in newspaper coverage of the music field during the period 1960-2000, and especially in popular newspapers has been a shift towards popular cultural forms of expression. Peter Larsen concludes that "there have been changes in the attitude towards both the material and the reader, and it is clearly in quality newspaper, where the paternalistic tutoring style has disappeared in recent samples, and has been replaced by a more sober and objective way of presentation. That is something that can be perceived as progress rather than as decay" (P.Larsen, 2008:164).

Changes in the cultural journalistic field has also been the object of interest in work of Leif Ove Larsen, called "Forskyvninger. Kulturdekningen i norske dagsaviser 1964-2005". Through a content analysis of seven Norwegian daily newspapers, it highlights some key dimensions of cultural journalism since the middle of 1960s. The study documents that there have been changes in the cultural journalism scope, content and genre. There has been more cultural journalism in newspapers, but the increase has mainly happened in the field of popular culture, especially related to the music and television material. But this research also has shown that classical music has lost its position. Its percentage of the articles is three times less in 2005 than in 1964. The change was illustrated in the following way: "In 1964 every tenth culture article is about classical music, in 1984 this number is every fifteenth and in 2005 every thirtieth" (L.O. Larsen, 2008:302). L.O. Larsen concludes that "popular culture journalism has not displaced traditional high culture from the newspapers, but come in addition to it." (L.O. Larsen, 2008:324)

Many studies indicate that there have been changes in the coverage of culture in the newspapers: from the argumentative evaluation of cultural forms to the more consumer-orientated coverage of culture. Is that the case, if we take a concrete example of media coverage of BIF? This study aims to examine the historical changes in the coverage of classical music in Norwegian daily press, through the case study of Bergen International Festival. How newspapers have changed? How were they organized and how they treated cultural material? I will seek to indentify the changes in organization and layout, structuring and placement of cultural material and musical material. Beside these visual changes I will look on the content changes. How cultural criticism in newspapers has changed? What journalistic genres are used and how these genres have changed? I will try to indentify the changes in language and style, in presentation, changes in a relation between writer and reader

and changes in the way journalists write about culture. I will also try to explain why those changes happened.

In the following chapter I will present the methods used in my research. I will also explain selection of the sample taken for this research. In the case study of Bergen International Festival I have used both quantitative and qualitative research methods to find the answer on the research question and to try to generate a detailed examination of the case. Findings will be presented in chapters 4 and 5. In chapter 6, main changes in coverage of BIF in Norwegian daily press will be discussed. The summary follows in chapter 7.

2.0 Methods

One of the central issues in this study is how Bergen International Festival has been presented in the media/newspapers. Have any deeper changes in presentation of material related to classical music taken place and what essential changes has happened in this field during the period. In order to get the answers to these questions I have used both quantitative and qualitative research methods to try to generate an detailed examination of the case.

Quantitative content analysis was used in order to describe the tendency of development of media content connected with BIF and to describe how the festival was presented in the media, to show how newspapers treated topics related to BIF and classical music. The units of analysis are newspaper articles, those related to the BIF and classical music. There are three daily newspapers of different kind that are considered in research:

Bergens Tidene - as a represent of local newspapers

Aftenposten - as a represent of national, quality newspaper

Dagbladet – as a represent of national, popular newspaper

Bergens Tidene is chosen as a representative of the local newspaper and it is reasonable to expect that local newspapers are the ones who largely covered the festival in its history. Bergens Tidene is traditional, but provincial regional paper. Aftenposten is an old, conservative, traditional paper, while Dagbladet is a more radical one. Dagbladet is a representative of the national newspapers that have a significant historical role as a cultural newspaper. In the same time, it represents “the popular culture tabloid journalism” (Lund, 2005: 12).

The samples are taken from 1953, 1973, 1993 and 2012. Those years are chosen because I wanted to follow the BIF from the beginning, from its first days. Although the sixties and eighties are also interesting and without a doubt have brought great changes in technology and changes in the media sector, they are not included in this study because of its limited scope and the limited time I had at my disposal. Also, I used some of the existing researches with a sample from a similar calendar year, as a model for my research, having in mind the possibility of comparing my findings with the findings from these studies. I am referring here primarily to the chapter in History of the Norwegian press in which it is described the development of genres in Arbeiderbladet and Dagbladet from the fifties and onwards, and Cecilie Wright Lund’s comparative content analysis of the cultural stuff in the seventies and the nineties in Aftenposten and Dagbladet. Since my research is about particular issue, BIF, I could not use the constructed week, so the sample consists of the articles published during the festival time.

1953 : 1-16 Jun

1973 : 23. Mai -7. Jun

1993 : 2-16 Jun

2012 : 23.Mai-7.Jun

During these time periods it was published 558 articles about BIF, and 251 of them are about music, music events, and performers. These articles are considered as a relevant for this research. Characteristics that were measured in the text (variables) are:

- Placement / Where in the newspapers are placed the articles about BIF? Are they published in a dedicated cultural supplement, in a headlined section or mixed in with other type of coverage? Articles were classified into three categories: supplement, section and mix
- Illustration / Whether and how articles are illustrated? Is there a presence of any visuals? Here also articles were classified into three categories: photo, no photo and illustration (drawing)
- Article size / How long are articles published about BIF? There are two categories: long and short. Articles are not measured precisely by column centimeters because much of the material is on microfilms and I was not able to measure articles precisely. Articles consisting of a single column or two smaller columns were considered as short, and other larger than that were considered as long.
- Genre / Which textual genres prevails? Are there more previews or reviews published about music events on BIF? Here the articles are divided into two categories: preview and review. Under the preview were considered all articles which announced some concert or event, and under the review were considered all other articles that were published after the concert or some event. More detailed examination of genres is done in qualitative part of research.
- Focus / Is the main focus in the text on music or on performer? Articles are classified in two categories: music and performer.

As a supplement to the quantitative content analyses it was used qualitative content analyses in order to explore more detailed what was published about the BIF and classical music. The aim of this analysis is to detect changes in the content, the use of different journalistic genres and their changes, to show how cultural criticism in newspapers has changed, to show changes in language and style, in presentation, in relation between writer and reader, and so on. Qualitative content analysis includes samples from newspapers *Aftenposten*, *Dagbladet* and *Bergens Tidene*, from 1953, 1973, 1993 and 2012. The sample consists of two days during the Festival time:

1. The day after the opening ceremony

- 1953: 2. Jun, Tuesday
- 1973: 24. May, Thursday
- 1993: 3. Jun, Thursday
- 2012: 24. May, Thursday

2. The day after the festival's main event

- 1953: 9. June, Tuesday
- 1973: 28. May, Monday
- 1993: 12. June, Saturday
- 2012: 25. May, Friday

These dates were chosen purposely, because only on those days there were published articles about the BIF in all three newspapers, so it was possible to make comparisons.

This research is based on case study of BIF and relates to a specific material that consists of limited number of samples taken with the 20 years intervals, so it is not convenient for making of some general conclusions. But it can show some of the changes in the field of cultural journalism on the concrete example of media coverage of the BIF. Most existing researches on the history of the press refer to the news, the way news was presented, but there are not many researches on the cultural material. In this research I hope to give a good example for the way cultural field is treated and is written about, how the cultural field has changed.

Newspapers in the sample

Aftenposten has since 1883 launched the evening edition (*Aftenposten Aften*) in addition to the morning edition and has been the most extensive in the country. They have also seen the advertisements as maybe their main stuff. The political profile is liberal-conservative. *Aftenposten* was the Conservative Party's (*Høyre*) main voice tube and continued with it under different editors, despite the fact that it remained strictly privately owned by Schibsted family. Since 1992, the family company where the owners previously governed freely and obtained free services, become a public company with professional management and external board members. The expansion into the media industry has continued - from TV to Film to online newspapers and profitable online ads. From 2005 the entire newspaper is produced in tabloid format. In 2009, the *Aftenposten* entered into a common ownership with four of the country's largest newspapers. Meanwhile, the main newspaper became thicker, more open and considerably less prejudiced. They are also able economically and when it comes to advertisements, to stand against the business press.

Dagbladet is Norway's second largest single copy sales newspaper and leading newspaper when it comes to debate and culture. *Dagbladet* was originally a hard-hitting left-organ with a strong tradition of independence from the party. *Dagbladet* was an anti-authoritarian newspaper with highly developed skepticism towards all forms of elitism, and the newspaper had political significance from the start. In the period between two world wars, *Dagbladet* focused on single copy market and re-cultivated its image as a modern popular newspaper. The newspaper cultivated a distinctive mixture of quality and sensation and became known for its "schizophrenia". *Dagbladet* is the newspaper known for its distinctive disrespectful and reckless tone. The historic *Dagblad* style is a mixture of stylistic freedom, audacity and freshness with journalistic independence and literary quality. *Dagbladet* went from being a typical Oslo newspaper to become national newspaper under single copy sales of the press Norwegian communications revolution in the 1960s and 70s. In the 1970s the newspaper said definitely goodbye to the Liberals (Venstre). In 1983, *Dagbladet* went over to tabloid format. *Dagbladet* has in recent media time struggled with their identity, and the newspaper has seen circulation decline and job cuts.

Bergens Tidene entered into a liberal tradition from its first number, with ambitions to make a contribution to an informed public debate. BT would be "a pure Left-paper", as formulated by Johan Wilhelm Eide, the founder of BT, while he also emphasized that the newspaper would stand for an "independent and liberal Standpoint". BT was the Liberals' main organ westward and soon West Norway's major newspaper. From around the First World War, BT was the Bergen's largest newspaper. In 1943 the circulation was estimated at approx. 43000, and in 1949 was BT up a circulation of 47 522. In 1987 and 1988, BT had circulation record with just above 100 000 but on the 140-year anniversary (2008) the newspaper was down in a circulation of 86,000.

3.0 Bergen International Festival – presentation

Bergen International Festival, in norwegian Festspillene i Bergen, is a music and theater festival, held in Bergen in late May and early June each year. The festival contains a plenty of events in music, theater, dance and visual arts at the national and international level. The first festival was held in 1953. Bergen International Festival is organized as a foundation. The Festival is supported by Norwegian government, Norwegian Cultural Council, Hordaland District, City of Bergen and a number of sponsors. The Foundation is under His Majesty King Harald V high protection.

Bergen International Festival was first held in 1953. The singer, Fanny Elsta got the idea, inspired by Edvard Grieg's Music Festival in Bergen in 1898. The first festival was opened in 1953 by King Haakon VII. Artists such as conductor Leopold Stokowski, opera singer Kirsten Flagstad and actor Per Aabel were on the program. On Bergenshus there was a major event with the best of Norwegian folk art. "Bergen has all chances to grow up to a festspillby of truly international format ", Aftenposten wrote.

In the 70's there were changes in both the program profiles and the festival's arena. Jazz concerts and children theater came into the program and it was experimented more both in music, theater and dance.

First half of the 90th century had seen many major initiatives related to ballet and opera in the Grieg Hall and Bergen International Festival began producing performances with other institutions. The festival in 1993 was the highlight under the worldwide commemoration of Edvard Grieg's 150th anniversary. The 90s were also influenced by director Bergljót Jónsdóttir's efforts to bring "world to Bergen" with the performing arts from around the world.

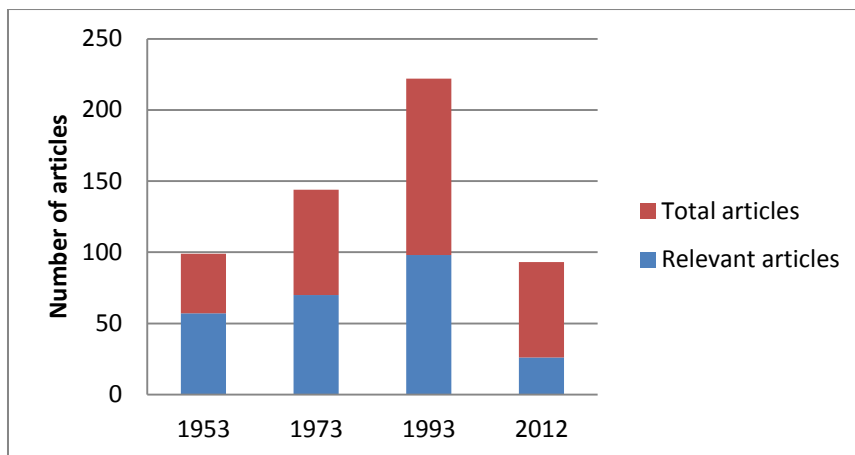
From Per Boye Hansen's accession in 2006 and for several years, Ole Hamre and his fellow players from "Fargespill" put their mark on the festival's outdoor program with OiOi Festival. The motto was "distinctive and popular" and the purpose was to create meeting places in urban space for art and people. In 2006 the Festival signature "Nordic impulses" and a stronger focus on Nordic artists. A number of new stage productions and concert series were initiated in collaboration with local, national and international institutions. Jon Fosse's drama was central, and directors like Calixto Bieito, Stefan Herheim and Tore Vagn Lid made several performances. The collaboration with El Sistema from Venezuela put its mark both at home and abroad.

In August 2012 Anders Beyer was appointed as festival director.

(www.fib.no)

4.0 Quantitative research findings

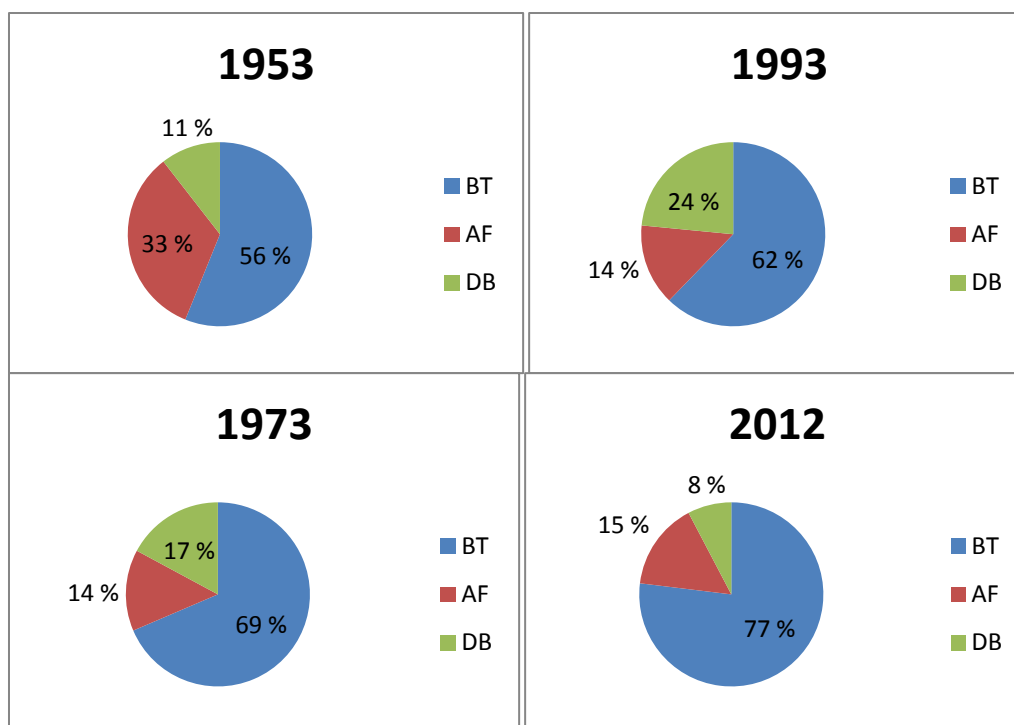
There is no doubt that newspapers have changed a lot from 1953 to these days. Some of those changes are caught in quantitative content analyses of media coverage of BIF. As the newspapers changed, so did the coverage of the festival changed over the years. The sample this research is based on consists of articles published in selected newspapers during the festival time in 1953, 1973, 1993 and 2012. In these time periods it was published 558 articles about BIF, and 251 of them are about music, music events, and performers. These articles are considered as a relevant for this research.



Graph 1: Number of articles published about BIF

The graph 1 shows how the number of articles about BIF has changed over the time. The greatest number of articles written about the Festival seems to be in 1993. After that, we can see that the interest in the subject declined. We can also notice that approximately half part of all articles written about Bergen International Festival is dedicated to music.

It seems that from 1953 there is a kind of growing interest and after 1993 it suddenly drops. What we must consider is that this is a festival, an event in the province. When it started it got a lot of coverage in the papers. It seems that that was a trend. Also *Aftenposten* and *Dagbladet* covered the festival. In the fifties it was a new cultural event and BIF had a lot of international stars coming to Norway. Why did it drop? It has something to do with the structure of the newspapers and the crisis in the newspapers, and it has something to do with other kinds of publications. One explanation could be that the whole cultural material, all articles about the culture, got their place in newspapers in separate sections and these sections were getting smaller and smaller. Many newspapers have at some point switched to tabloid format and tabloid format means that there is a kind of standardization of the way articles are written and which also may have something to do with the lower number of articles.



Graph 2: percentage of published articles by each newspaper for each year

This graph shows, expressed in percentages, which newspaper has published most articles that are relevant, for each year. We can see here that BT has always published most, compared to other newspapers which can have explanation in the fact that BT is a local newspaper and has been the media sponsor of the festival. Aftenposten has written most about the Festival in the first year; 33% of all relevant articles were published in this newspaper while in 2012 it was only 15%.

There is a difference between the papers, which has to do with the festival as a local phenomenon. BIF is an international festival, but in Norway it is located in Bergen, so it is also a provincial, local festival and it has consequences for the way Oslo papers covers the festival. The reason why BT's score is so high through all periods is that the festival is first of all a local phenomenon. If we try to distinguish between these trends, some of the trends have something to do with the festival, but another has to do with general trends in newspapers publishing and the way papers are organized. At the end of the period we are in the internet age and some of the coverage was certainly on the internet. The general newspapers coverage, the tabloidization, the shrinking interest for covering of high culture, the local festival in its self, all that could be the possible explanations for the drop in the coverage. But we must consider an important fact that in 2012, the internet publications were some kind of supplement to the papers. If we have to explain the drop in number of articles from 1993 to 2012 the most important explanation would be the general drop in newspaper circulation. All three newspapers had a digital maintaining of readers, because people were more and more going on internet to get the news. Every major newspaper has been facing a crisis. This has something to do with the way they structured the paper.

BT has published the highest number of articles. In 1993 it was a huge number of articles, 62%, and in the same time it shows (from Table 1) that they were very short. It says something about the way BT organized the coverage of BIF in 1993. They covered almost everything in relatively short reviews, while in Aftenposten they had a very few articles. It says something about editorial policy in the paper, in different periods.

There is one more interesting example of drop in the number of articles in Dagbladet from 24% in 1993 to 8% in 2012. Why is that? Dagbladet has in these 20 years been a paper in crisis, which had a growing emphasis on popular culture. If we for example take a look on reviews of classical music records in 1993, we will have a huge coverage of classical music, while in 2012 we would find only small sections each Friday. They put less and less emphasis on high culture and it has something to do with crisis.

All findings from quantitative research are summarized together in Table 1.

Table 1.

BT - Bergens Tidene, AF- Aftenposten, DB- Dagbladet

	ORGANISATION AND LAYOUT									MUSIC EVENTS AND NEWS TEXT		FOCUS	
	Placement			Visualisation			Length		Preview	Review	Music	Performer	
	Supplement	Section	Mix	Photo	No photo	Illustration	Short	Long					
1953	BT			X		X			X		X		X
	AF			X		X		X			X		X
	DB			X	X				X		X		X
1973	BT			X		X		X			X	X	
	AF			X		X		X			X	X	
	DB		X			X		X			X	X	X
1993	BT		X			X		X			X	X	
	AF		X			X			X		X	X	
	DB		X				X			X			X
2012	BT	X			X				X		X	X	
	AF	X			X	X		X	X	X			X
	DB		X		X				X		X	X	

Organization and layout

As we can see in Table 1, in the beginning, in 1953, music stuff was presented mixed with other topics. This type of organization of newspapers continues in 1973. Only Dagbladet introduced special section “debatt-kultur”. There is a difference in the organization of papers. In 1973 Dagbladet started with some kind of sections, while the other two papers had a total mix. In 1993, in all 3 newspapers, the articles about music were published in special sections with other cultural forms. In 2012, Dagbladet have headlined section devoted to culture, and Aftenposten and BT have a supplement. In this regard, the sample suggests a growing segmentation of cultural coverage.

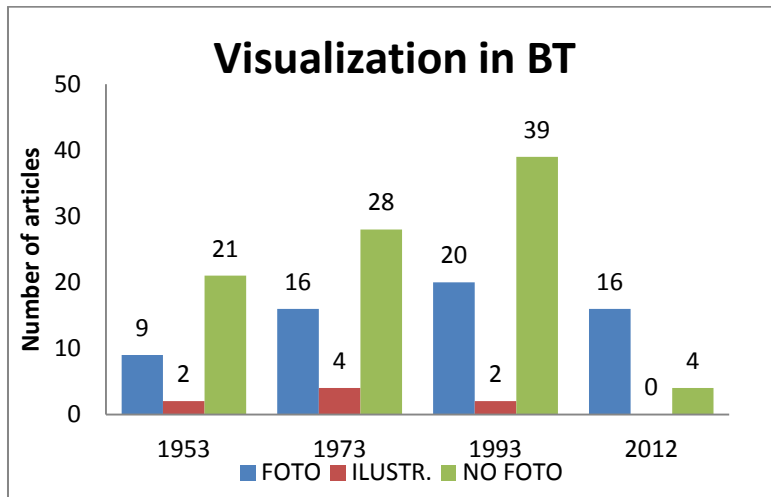
Some of the explanations for this growing segmentation have something to do with general development of newspapers in Norway. For instance, tabloidization, tabloid format that comes at the end of the period – this format has some consequences for the way material is presented in the paper. It has consequences for all types of material, news, international news, politic, economy. Everything is organized in a special way because of this segmentation. This was a general development. And there is a development that specially had something to do with culture. There is segmentation of culture in the headlines or in sections. But why is that? We can explain it with general development; this is the way papers are organized today. But there is also the question: How much coverage does culture get in these papers? Some researchers said that the popular culture has a reasonable, acquitted percentage of the coverage. That’s something that has to do with general tendency of how papers deal with high culture.

Visualization

In 1953 newspapers were the only medium for Norwegian population and the written word had a certain power. After the advent of television during the 1960s, photos played an increasing role in the print media. By increasing use of photos, newspapers were competing with the television for the attention of the audience. By the end of the 1970s, the new printing offset techniques brought better options for cheaper and easier printing of photos. Newspapers were changing from the broadsheet to the tabloid format which, had an impact on the design and layout of newspapers, and pictures were used as one of the main tools. 1980s were marked as years of visual expansion in the daily press. The images were present in the press and had an increasing role in the presentation of news and newspapers. In 1990s starts the digital revolution. After the year 2000, photos were produced much faster and spread rapidly by internet. But when it comes to the illustrating of cultural stuff it seems that the newspapers were thrifty in the use of photos.

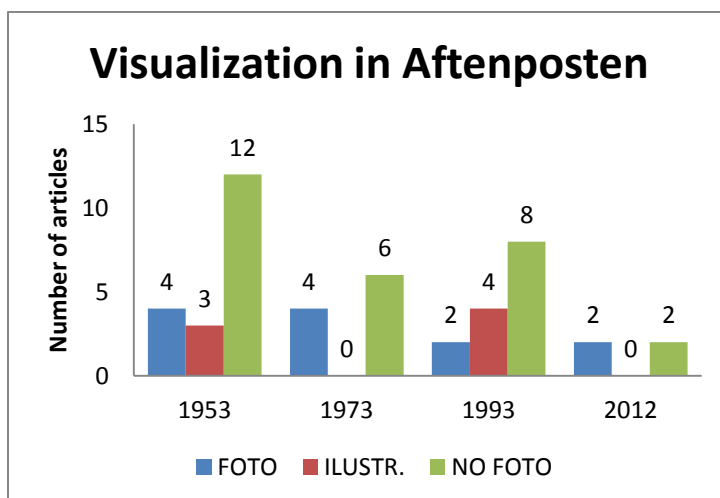
The sample shows that the use of visuals and photographs is present in all newspapers already in 1953. But in the fifties, the use of photos was very limited. Usually small portraits are used to illustrate an article and there is often no indication of who the photographer is. Most of the articles published about music are without photographs, especially when it comes to music reviews. Photographs are mostly used in previews. In some reviews of musical events there were used drawings. The use of drawings for illustration of reviews from the

concerts was quite common. Newsrooms had people making drawings during the concerts probably because they didn't want to disturb. But drawings were perhaps used intentionally in order to keep the reviews a kind of another character in the paper. Interesting thing is that the photographer is not mentioned, but the drawer is mentioned / signed. Drawings can also be found in the newer examples. The sample shows that drawings were used mostly as an illustration of articles about BIF in Dagbladet in 1993 (graph 5). In 2012 photographs of performers, instruments and musical events are an integral part of coverage. Almost all articles are illustrated and in this purpose it was used pictures of different sizes, some of them occupied two pages (in Dagbladet for example).



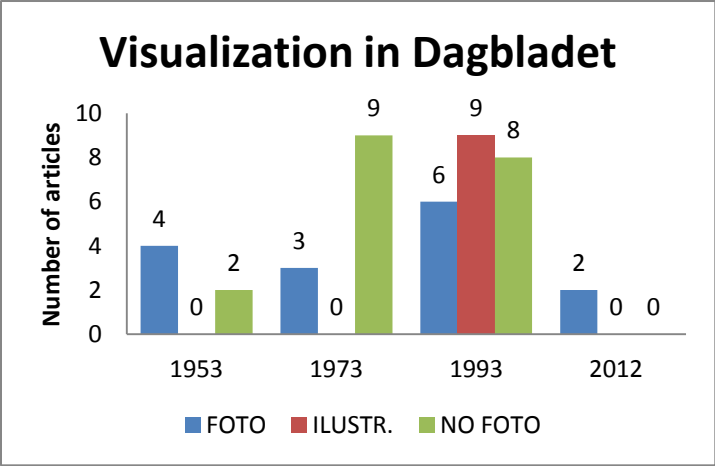
Graph 3: Visualization in Bergens Tidene

BT, that has written most about the BIF, didn't use a lot of visuals when it comes to the coverage of music, not even in 1993, when it was published most about the festival. Most of the articles about music were published without photographs. In 1993, BT put emphasis on photography. They even hired one famous American photographer to follow the festival, but the most of photographs were dedicated to other arts than music. The situation changes in 2012. Visualization has become an integral part of the coverage of music.



Graph 4: Visualization in Aftenposten

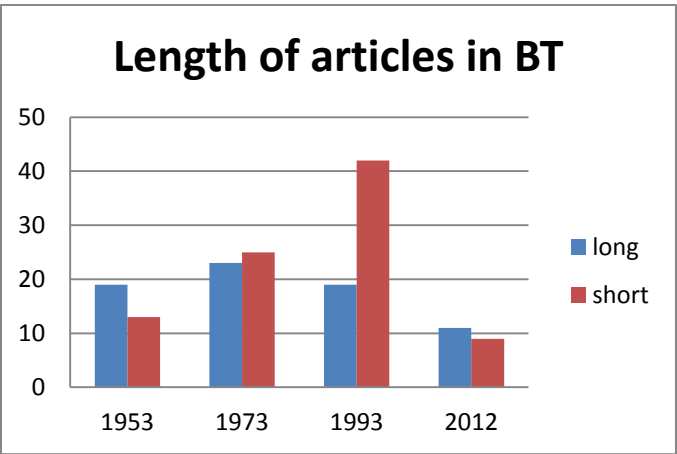
In Aftenposten the most of articles about music were published without photographs. In 1953 and in 1993 they used drawings to visualize music coverage. It is interesting that Aftenposten hired a renowned artist from Bergen, Audun Hetland, to do drawings in 1953. It is interesting that BT didn't use him, probably because of the height of royalties.



Graph 5: Visualization in Dagbladet

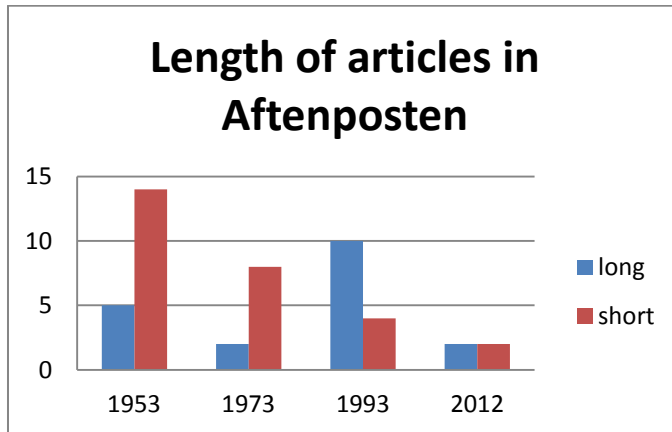
In Dagbladet, they used photographs in music coverage from the beginning in 1953. And it is interesting that in 1993, in most of the articles, they had used illustrations to visualize music coverage while in 2012 only photographs have been used for that purpose. It seems that Dagbladet was the paper which used visuals most, which is in accordance with its tabloid esthetics.

Length of articles



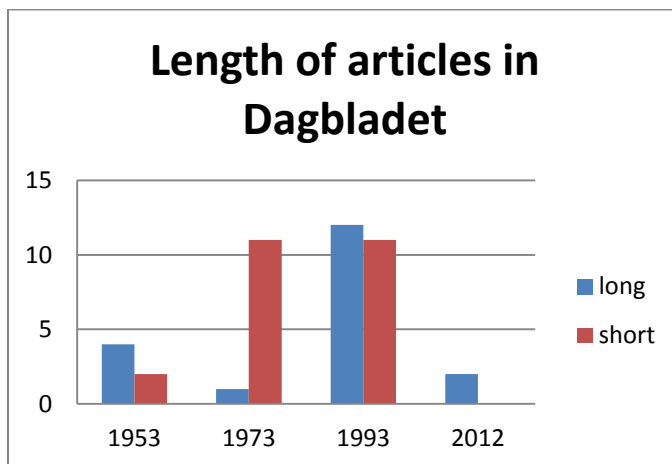
Graph 6: Length of articles in Bergens Tidene

BT published the largest number of articles compared to the Oslo papers. In 1993 there was a huge number of articles, 62% (graph 2), and in the same time the graph 6 shows that the articles were quite short. It seems that short articles were prevailing in BT in 1973 and 1993. It says something about the way BT organized the coverage of BIF in 1993. They covered almost everything in relatively short reviews. At the same time in Aftenposten they had very few articles. It says something about editorial policy in the paper, in different periods.



Graph 7: Length of articles in Aftenposten

In 1953, when 33% of total number of articles in the sample for that year was published in Aftenposten (graph 2), most of those articles were short. But in 1993, in contrast to the BT, Aftenposten published smaller number of articles, only 14%, but long articles prevailed that year. This development is therefore contrary to the popular belief that there are more and more small and superficial articles in most areas of cultural coverage.



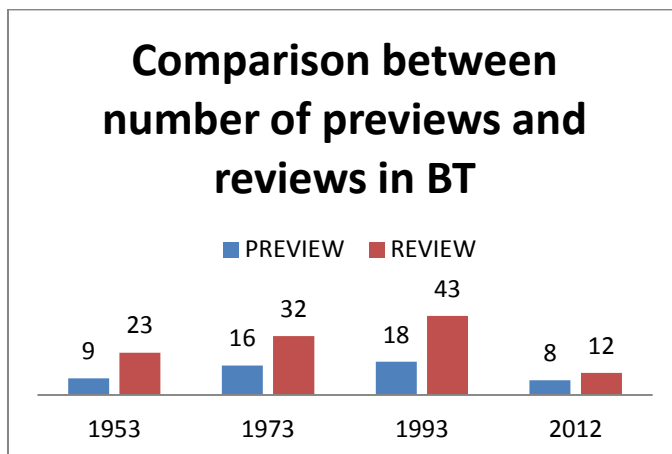
Graph 8: Length of articles in Dagbladet

It seems that, except in 1973, in Dagbladet they preferred to publish long articles when it comes to the coverage of classical music and BIF. Other researches show that percentage of large articles have increased in Dagbladet after the transition to tabloid format as much as in the broadsheet newspaper Aftenposten. On the other hand, it seems that number of short articles in 1973 and 1993 is pretty even and the use of short articles was quite extensive. This is often used as hallmark of "tabloidisation".

Music events and news text

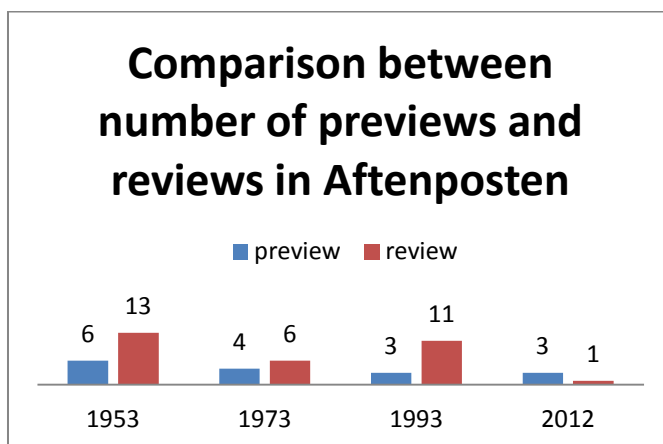
In this quantitative part of research the articles are divided into two categories: preview and review. Under the preview there are considered all articles which announced some concert or upcoming event, and under the review there are considered more or less elaborated assessments and reflections on the concerts or some other music event. More detailed examination of genres is done in qualitative part of research.

In all newspapers that are included in this research we can find announcements of upcoming music events. The previews appear in different forms and genres, for example in 1973 in form of announcement of TV broadcasts of concert or in 1993 within the interview with performer. But the number of reviews is still higher than the number of previews in all newspapers in all four years from the sample, except Aftenposten in 2012. It is interesting that in 1953, and even in 2012, we can find some articles that contain some characteristics from bought previews and reviews. But there are only few of them.



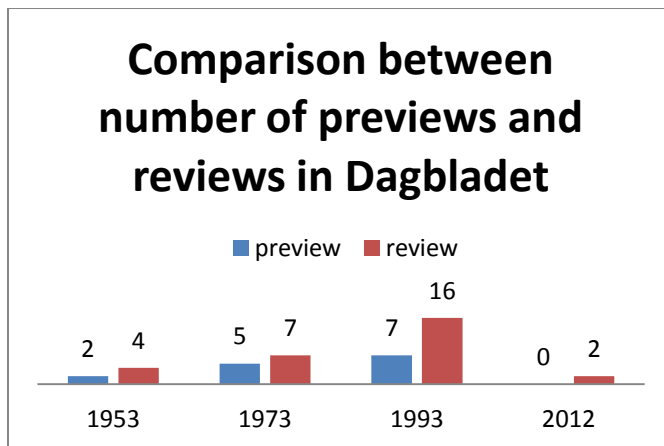
Graph 9: Number of previews and reviews in Bergens Tidene

In BT, famous for its strong tradition of fine criticism, number of reviews prevails throughout all periods. It is characteristic that only reviews of big, major music events are illustrated with photo.



Graph 10: Number of previews and reviews in Aftenposten

Aftenposten provided mostly short reviews. In 2012 priority is given to previews.

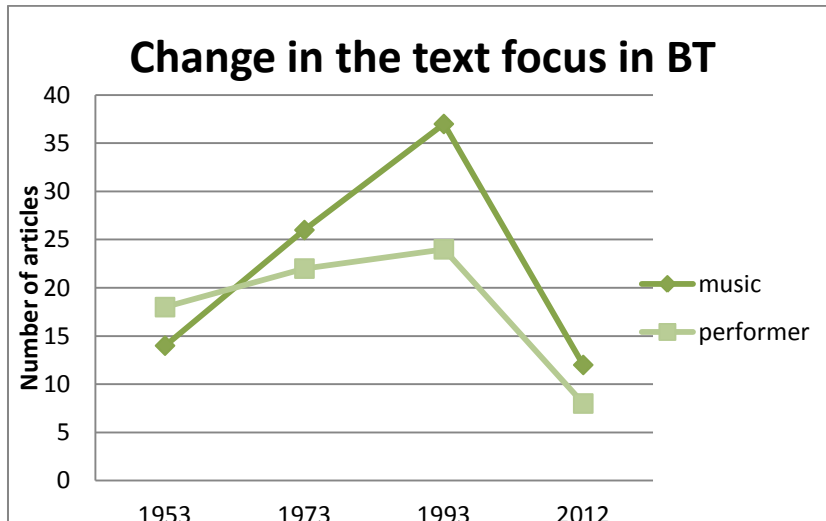


Graph 11: Number of previews and reviews in Dagbladet

Reviews and evaluations of concerts appear to be given priority in Dagbladet.

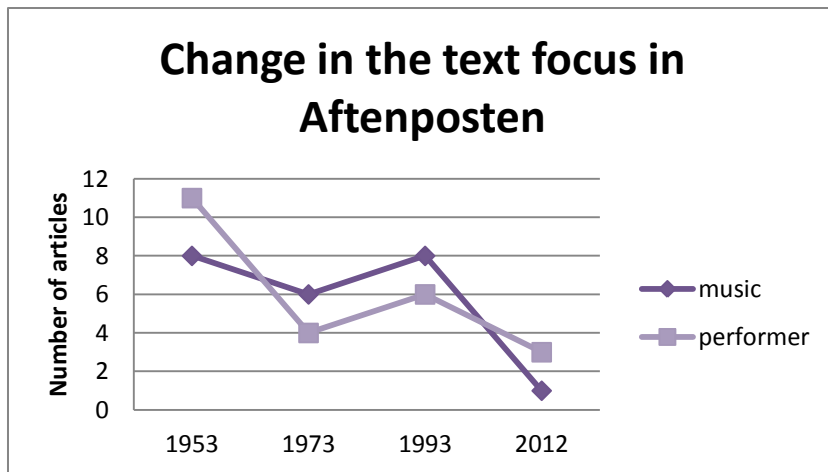
Text focus

It seems that the focus in text in the reviews is often on music, and in the previews it is on performer.



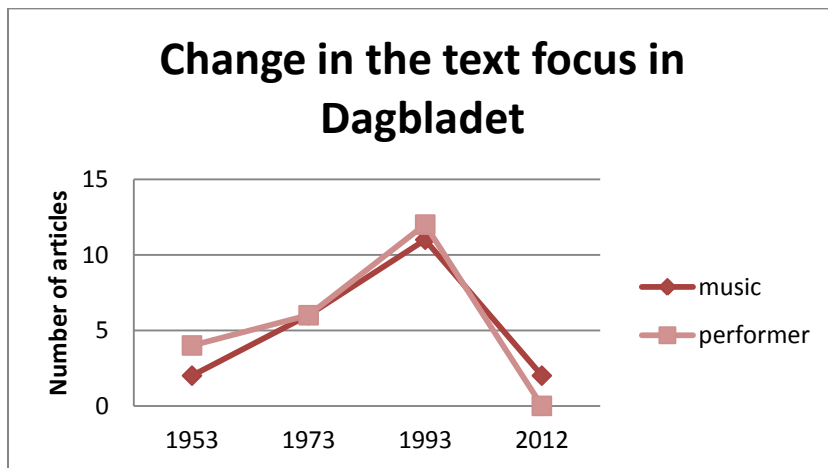
Graph 12: Text focus in Bergens Tidene

We can see that in BT only in 1953 it was written more about performers, compared to other years.



Graph 12: Text focus in Aftenposten

In Aftenposten, music had priority in 1973 and 1993, but it was neither the case in 1953 nor today.



Graph 13: Text focus in Dagbladet

In Dagbladet, in the beginning there was more interest in performers. In 1973 it was equal. But today, the main focus in texts is on music. However, the curves in the table are quite parallel showing that the focus is almost evenly distributed. Very often, the difference is only in one or two articles, which together with the fact that the sample consists of a small number of articles, give us no basis to draw more general conclusions.

5.0 Qualitative research findings

In addition to the quantitative analysis it was undertaken a series of qualitative text analysis with purpose to detect any changes in attitude. The aim of this analysis is to detect changes in the content, the use of different journalistic genres and their changes, to show changes in language and style, in presentation, in relation between writer and reader. Placement and layout of articles is an important marker in this context because it is an expression for a change in the newspaper's attitude both to the material and to the reader. Choice of journalistic genre can also tell something about, for example, attitude to the events significance. Selecting the genre has impact on how a case emerges. The subjectivity is present to a greater or lesser degree. The distance between the writer and the sources / case is relevant in this context. The way the text is organized, as well as the language and the style, contains some features that indicate who its assumed reader is. Many of the features that mark the implied writer also point out who the implied reader is.

In this content analysis, I have started with the texts (articles) and their claims. It does not give us knowledge about how those texts are accepted among individuals and what effect they have on society. They give us only knowledge about those texts. I have also tried here to use hermeneutic as a started point, having in mind that the meaning in texts is not always immediately accessible and unambiguous, as far as my knowledge and cultural background allow me. Sometimes, I used more objectifying way of reading and tried to analyze text's internal structure, isolated from both sender and the social context.

When analyzing the genres I stick to four aspects that have been formulated by Peter Larsen (1999):

1. The semantic, that has something to do with the content
2. The expressive, relating to its material form (text and picture) and its style
3. The syntactic, concerning how the content elements are organized
4. The pragmatic, the way of addressing, how texts appeal to its public

Here, the analysis moves from the text itself to the social context.



BIF found place on the front pages of all three newspapers on Tuesday, 02.06.1953, the day after the opening of the first BIF. The opening day of BIF in 1953 was the day of coronation of Queen Elizabeth. It is a coincidence but it has some consequences on the way papers dealing with it. It is interesting to see how the front pages looked like on that day (in Aftenposten and Dagbladet).

Aftenposten

In sample from Aftenposten in 1953 there are five articles about BIF, three of which have headline and start on the front page. Two of these articles are illustrated, with one photo and two drawings, while the other three are without them. Of those five articles, two are long reportages. One of them is from the opening ceremony of the Festival and another is from the concert of Fanny Elsta in Troidhauhgen. There are two reviews. One of them is a brief review from the opening concert in Konsertpaleet and the other one is a long and thorough review of the main event of the festival – concert of Bergen Philharmonic Orchestra under the direction of Leopold Stokowski. In addition, there is also a short report on the Kings visit to the former home of Edvard and Nina Grieg.

The morning edition in 1953 had approximately 20 pages, while the afternoon edition had around 10 pages.

BIF found place on front page of Aftenposten on the day after the opening of the festival. The articles on the front page in 1953 seem to be randomly placed and the columns wind their way around each other so that the reader must constantly look for continuation somewhere in the next column. Continue reading from the front page is usually on page 9, and the articles published in the afternoon edition on page 2. There is no clear sectioning of articles. The stuff about BIF is published together with stuff from politics, economy, report from the New York Stock Exchange, advertisements for cigarettes, weather forecast and death notices. Texts are organized into columns and it's not always easy to find where they continue. Use of photos was very limited and usually there is no indication who the photographer is. Use of drawings for illustration of reviews from the concerts was more common. Newspapers had people making drawings during the concerts probably because they didn't want to disturb, but also to keep a kind of different character of the reviews in newspapers in relation to other stuff.



Aftenposten, morning edition, 09.07.1953

The drawing illustrates Leopold Stokowski conducting on the concert with Bergen Philharmonic Orchestra. It is interesting that an Oslo paper hired artist from Bergen, Audun Hetland, to make drawings. The artist is signed.



Reportage from the opening of the BIF, “Bergen håper at Festspillene gir ekko av internasjonalt format”, Aftenposten, morning edition, 02.06.1953., front page and pg. 9

Both reportages from sample are long and quite detailed. The reportage from the opening of the BIF, “Bergen håper at Festspillene gir ekko av internasjonalt format”, although not illustrated with photo, is full of descriptions of the audience, the important guests listed by name and the titles, actors and atmosphere. Program from the opening is described in detail, with all the speeches and performed compositions, so that someone who did not attend the ceremony could create a clear picture of how the opening of the festival in Bergen was. In Aftenposten, but also in Dagbladet, there are some articles that are mix of several genres. In this reportage from the opening ceremony, in Aftenposten, first we have a description of almost everybody in the audience, and then a very detailed description of the speeches. If we don't pay attention while reading, we could easily think that these were the journalist's own words and then suddenly we discover that they were spoken by the major of the town. On the one hand we have a descriptive text of what was happening, and then almost a quotation of what was said. This is an example of total mix of textual levels.

As it can be seen from a headline of this reportage, the international aspect was important. BIF was presented as an international event. The international character of BIF was underlined and it was described differently in Oslo and Bergen. When Aftenposten writes about BIF, they write about it as a national, Norwegian and international event. In Bergen's paper they emphasize that this is a Bergen event that puts Bergen on the world map while in

Oslo, they are proud that BIF puts Norway on the world map. That shows some double expectations from BIF. Example for irony in Aftenposten can be found in reportage from the opening. On the one hand the text is enthusiastic and everything is fine, there is a very detailed description of everyone who was there and on the other hand there is a mocking of the Bergen people: “de gode borgere av staden” (old fashion expression for good citizens). The irony can be seen also in this sentence: “Og det vakre pale hvor folket var benket i god tid, kunne mønstre alt hva Bergen eier og har av prominens.” – It is like a journalist from the capital writing about a small town.

A mixture of genres and textual levels can also be found in the other reportage from the sample, “Mikrofoner og turister inntar Trolldhaugen”.



Reportage from the concert of Fanny Elsta in Trolldhauhen, Aftenposten, afternoon edition, 09.06.1953, front page and pg. 2

This reportage is illustrated with a photo on the front page - a photo of the singer and one of the founders of the BIF, Miss Fanny Elsta, and with one drawing on page 2 where the text continues. The text is divided into several parts separated by a line, instead of some subheadings for example. In the title and throughout the text it is emphasized that the festival is of international character and is well visited by tourists. It is pointed out that the concerts from Trolldhaugen could be listened in America via radio transmission and that all the concert tickets were sold out, showing the writer’s great interest for the number of people in audience. One can also notice a certain amount of national pride in the text, especially when describing Grieg’s Op 72 as a natural continuation of the tradition after Myllarguten, a legendary fiddler from Telemark. The writer himself proudly describes the beauty of Norwegian folk costumes as well.

This reportage is interesting also because here we have an example for a mixture of classical music and folk music and Grieg also wrote music based on folk tones. In this concert they had a man playing the hardanger fiddle, Arne Bjørndal, who was well known in Bergen because he had a huge collection of the melodies from Hardanger, “Bjørndal samling”. He was a folklorist. Here we have this mixture of “high” classical music and folkloristic part of it.

In a narrative part of the text, the writer describes Grieg’s house, and the sound of the old Grieg’s piano. But suddenly there is a hint of criticism when the writer sharply criticizes playing on old instruments. Going to extremes, he says that Grieg himself would not like to hear his works performed on older instruments when there are new ones that produce better sound in his opinion. Thus he supported and justified the choice of the representatives of Columbia Broadcasting not to broadcast live concerts from Troidhaugen, but to record them first in the studio in Bergen. That criticism indicates in some way, the trends and public opinion on the use of instruments of that time. It can be seen as an example of the critiques run over by the time. Today we have an opposite trend. In 2002 Leif Ove Andsnes recorded a CD with Grieg’s Lyrical pieces on the old Grieg’s piano in Troidhaugen, in order to get an authentic sound.

Troidhaugen is described as a tourist destination, with practical information on how to reach it from the city center. The writer gives the reader some interesting data as a bait to attract the attention of readers, for example, notes that Grieg paid only 500 crowns for the land where the house was built. At the end of the text the writer gives a brief review of the festival program, and announced some of the events.

When it comes to reviews, the first one is more like a short music overview of the positive things that the festival brought with it already the first day. It is written like a supplement to the long reportage from the opening of the festival. The text is enthusiastic and supporting: “norges beste konsertsal”, “en suksess, om man ikke skal kalle det sensasjon”, “orkesteret overtruffet alle forventninger”.

Another review is a long critique of concert of Bergen Philharmonic Orchestra under the direction of Leopold Stokowski. This review is published on the front page of morning edition, 09.06.1953 and continues on the page 7. The review is illustrated with drawing of Stokowski. Here we can see something that seems to be a characteristic for reviews of that time. In the first part of the article, the writer enthusiastically described the atmosphere of the concert – “Leopold Stokowski og Harmonien vant en formidable seier”, “den orkanaktige applaus som brøt løs fra 1300 feststemte mennesker i den overfylte sal”. The second section is devoted to the music review. The writer referred to all compositions that were performed, with a short description and comment for each one. He provides expert observations about the performance of Stokowski’s arrangements of Bach’s organ works and adds that they sounded more Stokowski than Bach. The writer paid also more attention to the romantic works by Brahms and Tchaikovsky, while the performance of expressionist works by Fartein Valen was commented in a single sentence. That might reflect the writer’s attitude toward the contemporary music of that time. Finally he concludes a little bit ironically, wondering if anyone is big enough to change the notes in Tchaikovsky’s work, as Stokowski did.

The writer of these reviews is a professional and knows very well the matter he writes about, and also assumes that the reader have some knowledge as well. The writer is addressing to the general audience who knows the classical music and follows the work of artists. We can conclude that the artists had a high status in society and the classical music had a significant place in the public sphere.

In all the texts from the sample in Aftenposten that year, an optimistic, supportive and enthusiastic tone is prevailing. It is apparent that it was a new cultural event which had a broad support in society, support from the King, and also a significant support in the media.

Halvdan Hydle wrote reportages for Aftenposten, while Hans Jørgen Hurum was responsible for critics. Writers were signed right under the headlines, with big letters. Hans Jørgen Hurum (1906 – 2001) was a Norwegian music critic and writer. He was a music critic for the newspaper Norges Handels- og Sjøfartstidende from 1932 to 1939, and for Aftenposten from 1946 to 1982. Hans Jørgen Hurum also wrote books about music. His work was of great importance in the Norwegian music scene. He was educated as a lawyer. After the war he came to Aftenposten and contributed to the cultural pages. One year after the war came his important book "The music during the occupation". Next to a number of programs about music in radio, he published several books: "In Mozart's World" in 1955 and "In Grieg's World" in 1959. As a writer, he was active until 1994 with the book "I doubt". He was also a leading figure in the critics' own organization. From today's perspective, he represents some kind of old fashioned critic, the "old school".

Dagbladet

In sample from Dagbladet in 1953 there are 3 articles about BIF. One of those articles has some characteristics of tabloid news that we know today. Another one is some kind of reportage from the opening of the BIF, and the third one is a review. Only the review is not illustrated. As in the Aftenposten, there are no sections in Dagbladet and the articles about the festival are published together with other stuff. In other words, everything is mixed together.

The main story on the front page of Dagbladet on 02.06.1953, the day after the opening of BIF, is the coronation of Queen Elizabeth.



Dagbladet, front page on 02.06.1953.

Beside the story about the coronation, that occupies most of the front page and seems to be the most important news that day, the news about Leopold Stokowski coming to Oslo also found place in the right corner of the page. The text is illustrated with a photo of silhouette of a man sitting in the back seat of the car. Here we can see that the immediate meaning of the image is quite limited or could be even ambiguous and opened. Neither title, “En primadonna kommer til Oslo”, reveals the identity of the person in the photo. The person is only indicated as a “primadonna”. Only by reading of the caption, we can conclude that it is about Stokowski coming to Oslo. The text is written in an ironic tone because Stokowski refused to give statements to the press and to be photographed. In addition to the text, it is published the private telegram that was sent from Copenhagen to editorial office, describing the journey of Stokowski and his behavior on the road. The text is written in a simple, everyday language. It looks more like a gossip column from the tabloids of today. There is not one word about the music and the work of the artist, but only about his behavior and his private life. It is an interesting story about Stokowski on front page of Dagbladet because it is a typical Dagbladet text from this period. It is about unimportant thing. It was written in a kind of literal style. It is very subjective reportage where the journalist is presenting him shelf. We can almost say that it is a meta-text, it’s a text about writing a text, and it’s a text about how the journalist performs his work. It is a very personal text by the journalist, who writes very ironically about the famous person. There is not irony only in the text, it is also in the headline “En primadonna kommer til Oslo” and in the caption “Stokowsky, en skygge av seg selv” (an ambiguous expression about a person who is very ill). This is not a kind of text that could be found in Aftenposten, but is typical for Dagbladet. From the thirties Dagbladet had emphasized this kind of journalism where the journalist is in the center of the text. They often wrote how difficult it was to get an interview for example. Aftenposten would occasionally had articles that describes journalist as a hero of the story, but it is special for Dagbladet to have that easy going, fanny way of describing.

When it comes to the reportage from the opening of the BIF, “Ole Bull og brudfølge på Bergenhuss i dag”, it is a very long and detailed text that takes 3 columns. It is published on the page 2 and it’s illustrated with a big photo of the people parade from Bergenhuss, and one drawing of the violinist Riccardo Odnopossof who performed at the opening ceremony of the Festival. It is a kind of tradition in Dagbladet to use drawings for illustration of concerts.



The reportage from the opening of the BIF, Dagbladet, 02.06.1953.

As in the Aftenposten, also in Dagbladet we have example for mix of several genres in one article, as in this reportage. It is a kind of descriptive reportage consisting of several parts, separated by subheadings. It is an interesting text because it is actually a mix of several genres: reportage, interview and announcement. The first part of the text is reportage from the opening ceremony with a description of weather, the king's speech and opening concert. The text is written in an enthusiastic tone, full of praise and support for the festival: “dristig og flott opplegg”, “konserten ble en opplevelse”. It said that it was hard to imagine “at Bethovens fiolin konsert noensinne skulle kunne spilles skjønnere”. In the next part of the text there is an interview with Grieg’s cousin, in which she talks about her memories of Grieg and the impressions of the festival and at the end of the text the writer announced the play that would take place that evening.

From this reportage we can also see that, as a part of the early BIF in the fifties, they had in program a kind of folklore. A whole part of the BIF was devoted to folk music. People played Hardanger fiddle in traditional outfit. Folklore elements were a part of BIF. This part faded away during the next few decades. When we come to the seventies, this folkloristic part of the BIF is not present anymore. In 2012 there are popular culture events, jazz, ballet, dance that are not part of the classical tradition. This has in a way replaced the folklore events from the fifties. Since the fifties until today there have been constant discussions about BIF’s high culture orientation and its loss of some kind of folkloristic foundation from the fifties. Last years the BIF is full of all kinds of popular culture phenomena. This is the way of answering this critic that folkloristic elements has dropped out.

The review from the Stokowski's concert in Bergen is published on the page 5, without any illustration, together with other 7 texts of different content. The atmosphere in the text seems to be taken from the previously published gossip-news about Stokowski's arrival in Oslo. The introductory part of the text, which is quite large, is devoted to Stokowski and rumors about him as a real Hollywood star. He was obviously a fascinating person whom the writer tries to demystify. In the second part, the author turns to the concert program in which, as he says, there were no signs of "Hollywood". The writer gives a brief critique of musical works performed in concert, not going into depth. He knows the subject he writes about, but does not take a teaching attitude. It is assumed that the reader is quite well-informed.

Sverre Bergh, who wrote reviews for Dagbladet, was Norwegian composer, pianist and conductor. He was music organizer (1946-52) on NRK and conductor at Den Nationale Scene in Bergen (1956-76). From 1976 he was director of the Bergen International Festival. Bergh wrote music for many films and radio plays. From 1951 to 1956 he was attached to Dagbladet as music critic. So here, we have a different kind of music critic than in Aftenposten. In Dagbladet that was a kind of a modern composer who wrote critiques.

Bergens Tidene

In the samples from Bergens Tidene in 1953 there are seven articles about BIF. Two of those texts are reportages, one is a brief review and four are music reviews. Two of those articles are illustrated with photos and one with drawing. Three articles have found place on the front page, while other articles are published on pages 3 and 5. There are no special sections in the newspapers, but all articles about the festival are published together on the same page (3 and 5).



Front page, Bergens Tidene, 02.06.1953, the day after the opening of BIF.

As opposed to the Oslo papers, in Bergens Tidene it is given a higher priority to the opening of the BIF than to the coronation of Queen Elizabeth. They published two headlines about BIF on the front page. BT pays more attention to local events, and thus the texts about the Festival are published on the front pages. A lot of articles are devoted to the Festival and events around the festival, which tells us about the importance of the festival for the local community. BT published most about the Festival compared to two other national newspapers. Every day during the festival, BT was publishing the short news in English for foreign visitors, on page 2. BT is interesting because they had a different kind of covering BIF, than Oslo papers. By publishing the short news in English, they were trying to reach international guests and to tell them what was happening on the festival. Today, this kind of information in English for foreign guests can be found in information centers and program brochures, but not in newspapers.

In the sample from 1953, in BT there is an article about American journalist covering the BIF. It's a part of the way BT covered BIF and it's a quite another way than the Oslo papers. The Oslo papers think of the festival like a national event, while for BT BIF is a pride for Bergen. It is also interesting that in BT they published parts from reviews from other newspapers; to show what others think was good on BIF. That is the way BT was handling the competition with the Oslo papers. They published an article about journalist's lunch in which they had listed all journalists and redactions that came to Bergen to follow the BIF.

The reportage from the opening ceremony of the festival, "Da kongen åpnet Festspillene", begins on the front page and it is dominant on that page. The headline is at the top of the page and there is also a huge photo of the King and important guests in the first two rows on the opening ceremony, all mentioned by name and title. On the front page and in the whole newspaper, the priority is given to the festival and local events, compared to the other news. The reportage continues on the page 3 and occupies most part of it. There is also a photo of people waiting for the King to declare the festival opened. The text is an extensive report with detailed descriptions of the audience, guests and their suits and traditional costumes, with summaries of speeches and performed works, with descriptions of the conductor. Every moment of the ceremony was noted, the atmosphere is faithfully presented, so that the text can satisfy curiosity of readers who did not attend the event. The text is written in a clear, simple style with a warm, cheerful and optimistic tone.

When it comes to music reviews, 2 of 4 are collected positive reviews from a variety of national newspapers: Morgenbladet, Aftenposten and Arbeidbladet. One of those reviews begins on the front page, probably because it seems to be important that opinions and praises from colleagues about the success of the festival are to be seen. That is one more way to highlight the importance of the Festival, showing how all the major newsrooms had their journalist in Bergen to report from the festival. The texts are full of praise and support with an optimistic tone, almost as they were taken from a PR material.

The only review that is illustrated with drawing of the famous conductor is the review of the third orchestra concert with Leopold Stokowski and it begins on the front page. It is a long text that continues on the page 3 with two more articles about the BIF. There is also one

commercial of Leopold Stokowski's book, with his picture. The text is a long, serious and detailed music critique. The writer is an expert with a sense of finesse. The text is written for readers who are also versed in classical music. The writer identifies with the reader and assumes that the reader is well-informed: "Vi kjenner ham...", "Vi har hørt og sett ham...". The writer points out the significance and popularity of event, "Billetene til begge hans konserter var revet bort lang tid i forveien". In some parts of the text he alludes to the behavior of the audience, taking a teaching attitude. The writer considers that the general audience was not familiar enough with Bach's organ music, and comment on how the orchestra arrangement was an appropriate choice to bring Bach's chorales closer to a wider audience. "På den måten var framføringen vel egnet til å bringe Bahs koraler nærmere og gjøre dem mer forståelige for et bredere publikum". But the writer refrains to comment on who was behind the arrangement of Bach chorales and who chose the pieces of the Norwegian composers that found the place on the program. The writer gives a detailed description of performances of each musical piece, with all its characteristics and possible stylistic variations. More attention is given to contemporary Norwegian composers and new Norwegian music and thereby concludes the article.

It is interesting that in Bergens Tidene in 1953, neither writers, photographers nor artist that made drawings were signed.

Summary for 1953

The sample from 1953 consists of 15 articles: 5 reportages, 3 brief reviews and 7 reviews. It is interesting that there are no announcements; we can find them only as a part of some reportage or brief review. Another interesting thing is that in some examples we can find a few different genres mixed in one text.

Six articles are illustrated with photo or drawing. There is no clear sectioning in newspapers. Articles about the festival are published together with other stuff from politics, economy, sport, advertisements, weather forecast and death notices. The texts are organized into columns and it's not always easy to find where they continue.

On the day after the opening of the festival all three newspapers published reportages from the opening ceremony. On that day, the articles about the festival found places on the front pages of all three newspapers. That tells us something about the general importance of the festival for society. Reportages are usually long and detailed, written in a descriptive style, with everyday, simple language. In most cases an optimistic, supportive and enthusiastic tone is prevailing: "dristig og flott oppleg", "konserten ble en opplevelse". The implicit writer in these reportages is an enthusiastic supporter of music and cultural scene in general. The writer knows the subject very well and often assumes that the reader has some knowledge. The reader is a curious person interested in music, but a little bit more interested for the events and personalities. Both in reportages and in reviews, the writer shows interest in the number of visitors of the Festival: "sal fylt til siste plass", "den orkanaktige applaus som brøt løs fra 1300 feststemte mennesker I den overfylte sal".

The reviews are usually professional and competent, long and thorough, but they are shorter than reportages. Texts are mainly positive and supportive: “åpningskonsert var en begivenhet en vil mines”, “Leopold Stokowski og Harmonien vant en formidable seier”, “en suksess, om man ikke skal kalle det sensasjon”, “orkesteret overtruffet alle forventninger”. The implicit writer is a professional who demonstrates a deep knowledge of his subject, and also assumes that the reader is a well informed person who knows the classical music and follows the work of artists. In some reviews from BT and Aftenposten the writer speaks to the reader in a teaching manner, and that is not the case in the sample from Dagbladet. The texts from Dagbladet are generally a little bit more focused on the events and personalities than they are on the music.

Brief reviews are usually short texts written in a simple language, without further criticism and comments, clear listing of facts, in some cases with a short announcement of the program. The writer is just a reporter from the field, and it is not expected any previous knowledge from the reader.

1973



Front pages on Thursday, 24.05.1973, the day after the opening of BIF. Only in Dagbladet there is not a word about BIF on the front page

Aftenposten

In sample from Aftenposten in 1973 there are four articles about BIF, two of which are reviews of concerts. One review begins on the front page, which is a review from the opening concert. Other review is illustrated with photo, which is critique of the comic-opera “Albert Herring” performed by the Stockholm Opera. There is also a short report from the opening ceremony, and an announcement of TV program related to the BIF.

Number of pages increased significantly. The morning edition of the newspaper has more than 40 pages, and the afternoon edition around 15. Although at the first sight newspapers look clearer and somewhat more structured than those from 1953, there is no clear sectioning of articles. The only clearly separate section is the sports section, on page 25. There are also pages that are marked on the top, such as pages devoted to the industry, where also reports from some of the European Stock Exchanges can be found. Greater part of the newspapers, nearly half, is devoted to advertisements. Articles about the BIF are positioned differently in the paper (from the front page to the last page) and are generally surrounded by related articles in the field of culture, society and entertainment. "Easy stuff" and entertainment are especially present in the afternoon edition.

On the day after the opening of the festival, there is a review on the front page from the opening concert, where The London Symphony Orchestra Choir conducted by Karsten Andersen (Principal Conductor of the Bergen Philharmonic Orchestra 1964-1985) performed Verdi's Requiem. All the articles published on the front page, continue on page 24. There are 9 headlines on the cover, and the one about sex-scandal in London is dominant on the page. Review from the BIF is on the bottom of the page. At the end of the text on the front page, there is information about where in the paper we can find other articles about BIF (review of a theater play was also published the same day). This review from the front page is not illustrated with photo.

When it comes to reviews, one noticeable difference compared to the sample from the same newspaper in 1953, is that there are no more detailed descriptions of the atmosphere and the audience. In 1973, the focus is more on description, evaluation and critical discussion of musical works and their performance. Reviews are still long and detailed, but their focus is on other things such as musical presentation, direction and set design, and concrete comments with examples. The writer of reviews is not afraid to be critical. He begins the article, ”Britisk Festspill-kor en orgie av vellyd”, noting that “årets festspill ligger noe svakt an” and then quite sharply criticized Benjamin Britten’s (then-contemporary English composer) arrangements of “Kongesangen” and Griegs “Klokkeklang” – “som er og blir et pianostykke, en harmonisk, teknisk studie, en kuriositet som ikke holder som orkesterstykket i det lange løp.” When the writer comments on singing of The London Symphony Orchestra Choir “som sang så vidunderlig vakkert” he describes and comments on their voices, quality and enthusiasm on stage, using some musical terms, for example “Hvor godt sto ikke sopranen og mezzoen sammen der de synger unison i Agnus Dei med en oktavs avstand” or “et dynamisk register hvor men i et nu skal svinge fra knapt hørbare pianissimo til en overveldende makt i

fortissimo”. Conductor, arranger and soloists were also commended, but they were appointed without special presentations and background information. It is understood that the reader has some knowledge and is well versed and familiar with the matter. The writer is a professional with great experience in the music criticism, especially when it comes to classical music. Tone in the review is not so much enthusiastic and delighted as it used to be in reviews from 1953. In 1973, the writer is not afraid to give some sharper and more direct critiques and comments, specifying concrete examples.

We can no longer find long reportages from the opening ceremony and other events that we found in 1953. In 1973 we have only a short report from the opening ceremony on the last page (p.46), which indicates that enthusiasm and excitement that were following the opening of the Festival in 1953 can no longer be found two decades later. In 1953 there were published detailed, extensive reportage from the opening ceremony of the Festival on the front page, but in 1973 enthusiasm is obviously decreased, probably due to global economic crisis in the same year. There were paraphrased some parts of the opening speeches: “Festspillformann Gustav ter Jung i sin tale for det fullsatte Konsertpaleet fastslo at Festspillene er kommet for å bli” despite the economic crisis. Opening ceremony were characterized as usual “som så ofte uvilkårlig kongedømmets dag”. The writer is here just a reporter from the field. He simply provides information without commenting, while there is not expected any previous knowledge from the reader.



Report from the opening of BIF, “Festspillene er på trygg grunn”, 24.05.1973, page 46

With advent of TV, announcements of TV program appeared in newspapers and announcement of TV program related to the BIF found place in Aftenposten. It is published on the page 15 in the afternoon edition. It's a short, concise text, announcement of the TV programs related to the festival: footage from two concerts (The Swingle Singers and Fillharmonisk selskap orkester performance of Luciano Berio Symphony for eight voices and orchestra and pianist matinee in Konsertpaleet with works by Sergei Rachmaninov) and a live broadcasting of the final concert (Grieg's A minor Concerto). It is not just a program schedule, for every concert it was given a short explanation and biography: who performs, which works will be performed. The text is informative.

The writer of reviews is the same person who did it for Aftenposten in 1953, Hans Jørgen Hurum. He wrote books about music and was critic in two newspapers. He started in the thirties and continued writing for many years. His style is professional, strict and old-fashioned.

Dagbladet

In sample from 1973 there are 3 articles about BIF that are relevant, and all three are reviews from the concerts. There are no more huge reportages and "tabloid" news, which we could find in 1953, at least when it comes to classical music and BIF. There are also two more reviews from BIF, but one is critique of ballet and another is about a theater play.

One edition of Dagbladet in 1973 has approximately 20 pages, which is almost twice less than Aftenposten. Although the photos are generally more represented in the paper, none of these relevant articles are illustrated with photo, but every article about the festival is marked with framed name "Festspillene i Bergen" and the logo of the festival. It is not uncommon that drawings are used for illustration. Bought photographers and artists that made drawings are signed.

The most apparent difference compared to the samples from the 1953's is that in 1973 Dagbladet had implemented sections. It is also interesting that the DEBATT-KULTUR section was one of the first sections, on page 4, where two of those relevant reviews are to be found. In addition there are also sections UTENRIKSNYTT (page 6), SPORT (pages 8-10), OSLO-KVELDEN (page 14-15), RADIO-TV-TEATER-FILM (page 20) and NYHETER on page 21.

Generally speaking, in the papers from 1973 there are more "soft stuff", entertainment, comic strips, travel reportages, readers' letters; but when it comes to music criticism they are much more serious than those from 1953. It can be noticed a certain structure of the text, in some of reviews:

- 1) Informative introduction (Who? What? Where? When?)
- 2) characteristics of the performed piece
- 3) comments on performance in general

- 4) extracting the most interesting parts, commenting the parts (set design, directing, music)
- 5) presentation of performers, commenting on performances, some personal impressions and observations
- 6) presentation of conductor



Dagbladet, 28.05.1973, page 4, review of Benjamin Britten's opera "Albert Herring" performed by the Stockholm Opera

One of the reviews is published on the page 21 in section NYHETER. That is an interesting critique of The Swingle Singers concert, one of the attractions of that-year festival, the ensemble known for their popular interpretation of classical music. It was their first performance in Norway. This review is quite critical comparing to the review from the same concert in BT. It is an article that has a structure in the way the arguments goes, back and forth, in kind of imitated dialog which tells something about the writer's relation to the material and to his audience. The writer is inviting the reader to follow his arguments and shows that he himself is a bit confused. He uses phrases such as "kanskje", "en vil si" that tells us something about the level of the language, metaphors that are used and the irony. One can notice here a kind of development from conservative language to more modern, free style.

The writer of all music reviews from sample is signed with bold letters right under the headline, and it is Magne Hegdal. He is Norwegian composer and pianist, modern and avant-

garde at that time. Studied composition with Conrad Baden and Finn Mortensen, and received his degree in composition from Oslo Music Conservatory in 1972. Hegdal has taught at the State Academy of Music, and has written and lectured extensively about classical and contemporary music. He wrote music reviews for Dagbladet by the end of the eighties.

Berges Tidene

In sample from BT from 1973 there are 9 articles about BIF that are relevant, more than in Aftenposten and Dagbladet together. There are many more articles about BIF in the papers, but they are devoted to the other arts, not to the music, or to some events around the festival. Only one of those relevant articles is published on the front page; it is reportage from the opening ceremony. The paper had approximately 30 pages, and last 10 pages are announcements. Three articles are illustrated with photo and two with drawing. It is common to use drawings to illustrate reviews of theater plays or concerts. There are no clear sections in the paper, but the articles with related topics are published together on the same page. Articles about BIF are usually placed on pages 4 and 5.



Front page on Thursday 24.05.1973

On the upper part of this front page there is a short report from the opening ceremony of BIF illustrated with one big and three smaller photos. The writer called the opening of the Festival a “Bergens andre 17.mai”, which shows the importance of the festival to the city and its popularity among the citizens and tourists.

In 1973 BT used few different journalistic genres in the coverage of BIF. One of those 9 relevant articles is a short reportage from the opening ceremony and another one is a report from the same event. One article is a short announcement of concert (preview), two are brief reviews and four of them are music reviews. Only the reviews from the sample are signed, showing the traditionally special status of music critics that used to be hired from outside and was not always formally a part of the desk. This was also mainly the case because of the originally subjective nature of music critiques where the writer was allowed to express his opinion and judgments.

When it comes to reviews, there is one interesting example for mixture of texts, like we had in the fifties. It is a critique of the opening concert, Verdi's Requiem performed by The London Symphony Orchestra Choir and The Bergen Philharmonic Orchestra conducted by Karsten Andersen. It is a long article published on the top of the page 5 and illustrated with drawing of an old conductor smiling.

Storslagen klangprakt i Verdis Requiem

Den kan vel ikke avvikles uten å nevne komponisten, som i dette tilfellet er Giuseppe Verdi. Han er den mest populære komponisten i verden, og hans Requiem er en av de mest populære verkene. Det er en fantastisk komposisjon, som er full av kraft og følelse. Den er en fantastisk komposisjon, som er full av kraft og følelse. Den er en fantastisk komposisjon, som er full av kraft og følelse.

London-koret hyller Karsten Andersen

Karsten Andersen har ledet London-koret i en fantastisk fremførelse av Verdis Requiem. Han har vist seg å være en fantastisk dirigent, som har ledet koret med en fantastisk presisjon og følelse. Han har vist seg å være en fantastisk dirigent, som har ledet koret med en fantastisk presisjon og følelse.

Variert og vellykket åpning av Ungdommens Festspill

Ungdommens Festspill har åpnet med en fantastisk og variert program. Det har vært en fantastisk og variert program, som har vært en fantastisk og variert program. Det har vært en fantastisk og variert program, som har vært en fantastisk og variert program.

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PER

TDK

Hvis du ikke har prøvet TDK-lydbånd, synes vi du bør gjøre det. Det har noe med bedre lydgjengivelse å gjøre.

Review from opening concert, Thursday, 24.05.1973

The text has some standard structure. The writer initially writes about the composition and its composer, Verdi, and some of the features in his work such as the use of some musical tools to achieve a particular effect, and the writer gives concrete examples for that. In another part of the text, the writer comments the performance, "en praktfull klanglig opplevelse". He points out some highlights of the concert, "Den veldisiplinerte sang nærmet seg

kammerkorets smidighet og mykhet i pianissimo, men det store bruset i forte partiene vil nok huskes best”. The writer presents the leader of the choir, conductor and soloists, each of them being given a short paragraph, whose singing was praised: “en yndefull varme og glans i stemen”, “vellpleid teknikk”, “hans resonansfulle tone”, “i forte lyder den mest åpen”. But immediately after the review of the concert with conductor Karsten Andersen, there is a short text about the conductor getting some presents after the concert. It is difficult to see if that text is a part of the article or not. It is difficult to see what is what.

The review from the concert of The Swingle Singers has all the elements that one review should have: introduction and background information about the author and the piece, presentation of performance and performers, assessment of artistic and technical elements, and all this with a personal touch and assessment. Since it is about an unusual interpretation of baroque music, the writer gives information about whose idea it was, how they formed eight-member vocal group that interprets classics in their own way. The writer explains the connection between jazz and baroque music. He himself raises questions about the border between popular and high culture: “Og kan noen fortelle meg når og hvor underholdning på dette himmelhøye plan går over fra det til kunst?” The writer describes and comments on the vocals: ”vokalister som kommer de mest risikanle intervall-sprang og de fineste kromatiske bevegelser med renheten i behold”. He writes a little bit about singing technique and their dependence on microphone. Some musical expressions are used but not pretentiously. At the end of the article, the writer announced another performance of The Swingle Singers, this time with Bergen Philharmonic Orchestra.

Summary for 1973

The sample from 1973 contains 16 articles: 9 reviews, 2 reports, 2 brief reviews, 2 previews and reportage. It is interesting that there are no more long, detailed reportages from the opening ceremony and other events that we found in 1953. Instead, it seems that reviews are prevailing in 1973. There is a difference in the quality and content of reviews from the samples from 1953 and 1973. In reviews from samples from 1973 there cannot be found descriptions of the atmosphere from the concerts (while reviews from 1953 mainly begins that way), barely has one sentence about it, and it's usually at the end of the text. The focus is mainly on the music, on description, evaluation and critical discussion about musical works and their performance. Reviews are more critical and evaluative than those from samples from 1953. There is a certain structure of the reviews that seems to become common:

- 1) Informative introduction (Who? What? Where? When?)
- 2) Characteristics of the performed piece
- 3) Comments on performance in general
- 4) Extracting the most interesting parts, commenting the parts (set design, directing, music)

5) Presentation of performers, commenting their interpretation, some personal impressions and observations

6) Presentation of conductor

Number of pages increased significantly, as well as the number of advertisements. Generally in the paper in 1973 there are more "soft stuff", entertainment, comic strips, travel reportages, readers' letters (especially in Dagbladet); but when it comes to music criticism they are more serious than those of in 1953.

Only two articles found places on the front page. Six articles are illustrated, some with photo and some with drawing, and five of those six is in BT. Sectioning was done only in Dagbladet, while in BT and Aftenposten there is no clearly separated sections, but it can be seen that articles with related topics have been published together on the same page.

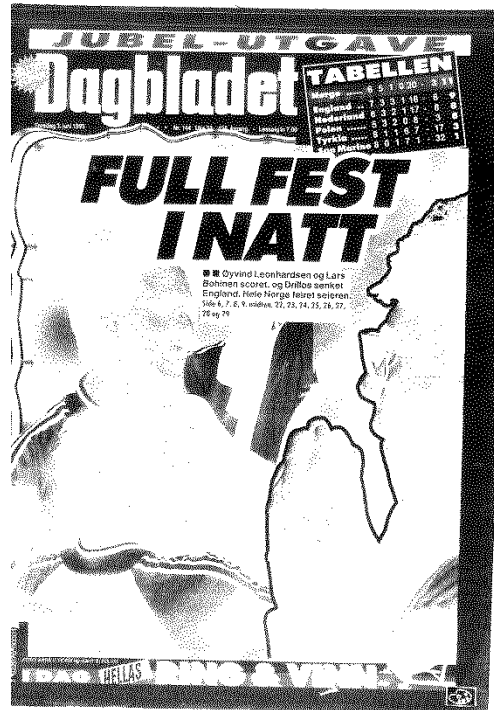
One more difference is that the radio and television got their pages in the newspapers, so articles devoted to a television program can be found on those pages.

In samples from 1973 there is also one example of announcement of concert in BT, while in 1953 concerts were announced as part of some review or reportage.

The writer is professional and connoisseur of music, with great experience in the music criticism, especially when it comes to classical music. He is not afraid to give some sharper and more direct critiques and comments, specifying concrete examples. He demonstrates his knowledge, but not pretentiously. Usually he doesn't have a teaching attitude.

The implicit reader is the average fan of classical music that needs some additional explanations, although he/she is familiar with the matter.

1993



Front pages on the day after the opening, 03.06.1993, all three printed in color (this pictures are taken from microfilm and are therefore of poor quality). BIF found place on the front page of BT, and in Aftenposten as well, under number 4, as announcement of the content of UNDERHOLDNING section. However, it seems that the win of Norwegian national team in a football match for qualifications to the World Cup was the top story of the day.

Aftenposten

In samples from Aftenposten in 1993 there are three articles about BIF: reportage, one review and one interview-portrait. Two of those three are illustrated. Reportage from the opening is illustrated with a big color photo, and for illustration of interview it was used drawing. When we compare it with the sample from 1973, in 1993 photos are not only in color, but are also much bigger. In 1993 Aftenposten was still printed in a broadsheet format and had morning and afternoon edition. The number of pages has increased significantly. Morning edition has approximately 60, while an afternoon edition has 30 pages. The first noticeable difference, compared to the newspaper from 1973, is that papers from 1993 were printed in color. Another new thing is that the paper is much better structured and the sections are implemented in Aftenposten in 1993: NYHETER, UTLAND, BAKGRUNN-KULTUR, ØKONOMI, and SPORT-UNDERHOLDNING. Sections exist also in the afternoon edition. Saturday edition of Aftenposten doesn't have afternoon edition. It has supplements instead: AKTUELT, ØKONOMI and FRI.

When it comes to the use of different journalistic genres, 1993 is quite experimental in presentation of BIF. It is interesting that none of articles about BIF are published under the KULTUR section. The long report from the opening of the festival is published on page 58, under section UNDERHOLDNING, together with few articles about theater and film. This report is quite long. National pride is present in the text, as it was in the texts from 1953. There are also some remarks on Bergen: "kulturnasjon som heter Bergen", "den smule kultur stolhet som bergenserne er så flinke til å gjøre paradenummer av", "Norges eneste verdensby". In addition to quotations from the speeches of the king Harald and prime minister Gro Harlem Brundtland, in which was emphasized what is specific Norwegian, and still known around the world, the writer describes the atmosphere at the opening ceremony, points out performance of choir from Minnesota who was singing Norwegian folk song, and lists some of the important guests. The writer brings elements of humor in presenting the overall atmosphere of the opening ceremony. He also shows interest in the presence of the international press on the festival as well as for the number of sold tickets. At the end of the text the writer announces some of the 144 festival arrangements. Text is informative and descriptive and appeals to the general reader interested in happenings in the society.



PHOTOFEST: King har for første gang den offisielle åpning av Nordnorsk Bryggeteater, som er et samarbeid mellom de tre bryggerier som står bak festivalen.

Festspill av nasjonalkomponisten

Det er like før Edvard Griegs 150-årsjubileum som vi ser fram til årets største musikalske festspill i Nordnorsk Bryggeteater. Både konge og statsminister tar på tafelt med blant annet dirigeringen av Bryggerfestspillene i går.

Bryggerfestspillene er en unik og viktig begivenhet som har blitt etablert som en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

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SIDEBLICK

Skien-komponist til topps i Europa
Skien-komponisten Edvard Grieg er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Rockere fra Oslo til spiss
Rockere fra Oslo er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Veik kort- film fikk pris
Veik kort-film fikk pris er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Pluss et lite dollargis...
Pluss et lite dollargis... er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Stener hushjelt
Stener hushjelt er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

En munter tristesse
En munter tristesse er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Film
Film er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

REISER
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Gullmynt for Edvard Grieg
Gullmynt for Edvard Grieg er en viktig del av kulturen i Nordnorsk Bryggeteater. Dette er et samarbeid mellom de tre bryggerier som står bak festivalen.

Rockere fra Oslo til spiss
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Report from the opening, 03.06.1993

The review of Verdi's opera "Rigoletto" is published on Saturday, on page 2, under the section NYHETER. It's not illustrated with photo, but there is the logo of the festival right next to the headline. It is a typical review with all the elements one review should contain. Interview portrait with Ole Wiggo Bang, future director of BIF is also published on Saturday, in a supplement AKTUELT. It is a long text on two pages, illustrated with a large drawing, portrait of Ole Wiggo Bang with the logo of the festival over his head. It is an interesting example for combining old tradition of drawing and the use of a new journalistic genre.

In Aftenposten they had a general cultural journalist writing the main articles about general overview and opening ceremony. That was Jan E. Hansen who was cultural editor at that time. He wrote about anything that had something to do with culture - painting, literature, interviews, and columns. He was a general cultural journalist of commune sense. Idar Karevold, professor of music on academy in Oslo, was in charge for writing the reviews. They had one journalist doing general stuff and other one doing reviews. It was in a kind of division of labor. Jan Erik Hansen (born 1 November 1959) is a Norwegian culture journalist, tour guide and author. He was a journalist in Morgenbladet from 1980 to 1984 and in

Aftenposten from 1984 to 2004 where he became known for theater criticism and also became cultural editor. Idar Karevold (born 1942, died 13 April 2010) was employed at Norges musikkhøgskole, from 1976 as associate professor and from 2004 as a professor. He was for many years music critic in Aftenposten. He also studied organ. In 2007 he published a book about Johann Sebastian Bach, *Six Sonatas*. Karevold was also involved in the editing of Volume 1 in the Norwegian music history.

Dagbladet

In the samples from Dagbladet from 1993 there are four articles about BIF. One is review and the rest are journalistic genres that are not used in the samples from 1973: interview, column and some kind of soft news. Three articles are illustrated, two with photo and one interview with drawing. Photography is generally much more present than in 1973. Often, one photo occupies an entire or even two pages. It seems that Dagbladet was leading newspaper when it comes to the use of photography. It might have something to do with the fact that the newspapers from 1983 were printed in tabloid format. So also in 1993 Dagbladet was printed in tabloid format and like other newspapers it was printed in color. The number of pages has increased on approximately 40 pages and plus supplement that has ca. 25 pages. The most important news from different areas occupies first pages of newspapers, followed by sections POLITIKK, URIX, KULTUR (pages 18, 19), SPORT, TV og RADIO I DAG. Supplement is different every day, but consists mainly of “easy stuff”, entertainment, travel stories, TV-program for the entire week, film, personal and business ads, comic strips, weather forecast.

In the sample from 1993 in Dagbladet, for the first time we can find a column as a form of journalism that meets the following criteria: it is a regular feature in the publication, it is personally-driven by the author and it explicitly contains an opinion or point of view. It is published on page 18, under the section KULTUR. The column was separated by a thick black line. The text is illustrated with a photo, a portrait of the king, and already in the caption we can find out that the king opened the festival in Bergen. Also for the first time in the sample, a small signed photo of the writer is inserted at the beginning of the text - byline.



Column, Dagbladet, 03.06.1993

This column is in some way replacement for the reportage from the opening ceremony. Here the writer, from his point of view, comments opening ceremony of the festival, which was “like pompøs og navlebeskuende som den skule være, som festspillåpningen alltid har vært”. According to him, the only thing that distinguishes this ceremony from the previous is the king's lapse in his opening speech. As it appears later, it seems that there is no coincidence that the writer uses king's lapse to begin the text: “Det er *ingen* (igjen) god grunn til å gi heder til arrangørene av Festspillene og Griegjubileet”. From this text it can be seen that there is a strong competition between Bergen and Oslo around the title for the city of culture number one. The writer ironically comments on the statement of Bergens Mayor that Bergen was going to apply for the government support to become the European Capital of Culture 1998/99:”Nei, I fjor var det ganske annerledes. Da var Bergen Norges ledende kulturby inntil noen falt på å spørre hvordan en by kunne være førende kulturby med så oppsiktvekkende liten konsentrasjon av kunstnere sammenliknet med, for eksempel, Oslo”. The writer uses a slightly ironic humor in commenting on the king's choice between ballet in the Grieg Hall and football match in Oslo; he chose the latter. The writer expresses his views and assessments with a hint of irony and humor.

The soft news from the opening ceremony is published in a supplement TV-FILM, on pages 2 and 3. Although the text itself is very short, it was published on two pages with a huge headline and photo that is dominant on the page. It is a kind of easy stuff that was placed in the supplement. More serious stuff such as thematic interview with pianist Life Ove Andsens and review of Verdi's opera “Rigoletto” performed by English National Opera are published on the page 19 under the KULTUR section. The interview is illustrated with big drawing inserted in the middle of the text – portrait of Life Ove Andsens (by Arne Nøst). There is also one small drawing of Grieg inserted in the beginning of the text, as a mark of his 150 anniversary. When it comes to reviews, this one is pretty different compared with reviews from the samples from Dagbladet from 1973. Reviews from 1973 were more detailed, with a certain structure in the text. When it comes to this syntactic aspect, that kind of organization and composition of the text however cannot be found in the sample from 1993. But the writer takes authoritative position. He does not call the reader to judge. He is referring to a lot of background material that the reader is not necessarily acquainted with. He rather assumes that the reader knows almost everything about classical music.

It was Ståle Wikshåland who wrote reviews for Dagbladet. He was still working in Dagbladet in 2012. Ståle Wikshåland (born 30 June 1953) is professor of musicology and music critic. He has been music critic for classical music in Dagbladet since 1980. He took a doctorate in musicology in 1995 for a thesis on Claudio Monteverdi. He has been employed at the Department of Musicology at the University of Oslo since 1988, and became professor in 1995.

Hans Rossiné is a graduate cand.mag. with the subjects of literature, philosophy and ethical education. He has worked as a theater critic in Morgenbladet and Osloavisen amongst other and from 1991 to 2001 in Dagbladet. He then started working as a drama manager for NRK in 2001. From 2003 to 2013 he was the chief of both TV drama and Radio Theatre Broadcasting

Corporation. Rossin was during his time in Dagbladet called "butcher of Aker Gata". Rossiné released in 2000 the book "Brennpunkt teater".

The same division of labor between journalists we had in Aftenposten is to be found in Dagbladet as well. In Dagbladet, Hans Rossine was the one who was doing general stuff, and Ståle Wikshåland, professor, who was writing reviews.

Bergens Tidene

Sample from 1993 contains 13 articles of various journalistic genres. Reviews are not as dominant as in the sample from 1973. In the sample from 1993 there are 3 reviews, 3 reportages, 1 interview, 1 column, and 1 preview, 1 short story about Grieg's life, 1 front page and 2 photo reports.

In 1993 BT was still printed in broadsheet format, but it was printed in color like other newspapers, but not on all pages and for every photo. Photos were bigger and it seems like BT put emphasis on the use of photos. In 1993 BT hired guest-photographers Bruce Gilden and Morten Krogvold to follow the festival. Their photos were published every day during the festival under the title "Dagens Festspill-bilde". When it comes to the structure and organization of newspapers, BT from 1993 is very different from the 1973 editions. The number of pages has increased; on workdays approximately 45 plus supplement TV-Radio, which was published on Thursdays (15 pages). Saturday's edition had ca. 60 pages without supplement. In 1993, BT consisted of two parts (but not like a supplement; these two parts could not be physically separated). In first part there were sections: NYHETER, POLITIKK, ARBEID og ØKONOMI, UTLAND and SPORT; while the second part consisted of sections: BAKGRUNN, NAVN, KULTUR og UNDERHOLDNING, TV, BYEN. In the second part there was also the editorial and some regular columns. In section KULTUR, during the festival, BIF had a special pages dedicated to the festival – "Festspill-extra". In samples from 1973 articles devoted to cultural stuff were published on the first pages, but in samples from 1993 they were moved to last pages. On Saturdays, instead of the second part, it was published LØRDAGS BT with more entertainment content: reportages, horoscopes, crossword, and children's page. In sample from 1993 generally there is more of everything: more pages, more advertising, more photos used in a variety of formats and colors, more articles about the festival, more different journalistic genres. Also, increasing attention was given to popular music. Music critiques of pop, rap and other genres of music have appeared in the paper. Even jazz concerts have found a place on the Festspillene, as well as the program for children and program with popular music, "Etterspillene" in Verftet.

On the day after the opening of the festival there is a huge title on the top of the BT's cover page FESTSPILLENE. Under the title there are two photos that illustrate two most important events from the previous day: opening of the Festspillene in Bergen and triumph of

Norwegian national team in football match against England in Oslo. The King was present on both of these events.



Front page on Thursday, 03.06.1993 and clipping from the same page found in Bergen City Archive

The scene in photo of the King smiling while he received flowers from a little boy is a very often used motive for illustration of the opening ceremony. Beside the news of the opening of the festival in two sentences, there is also information on which pages readers can find more articles about the festival (5 pages of “Festspill-extra”) and announcement of a column with a little photo of columnists “Frøde og Frøde på trynet”, which also dealt with the topic of the festival opening.

It seems like they in BT were very interested in covering of BIF in 1993. They covered everything that was happening on the festival and around the festival. And for this purpose they used, and experimented with various journalistic genres: “Frøde og Frøde” discussing from humoristic angle - humoristic column in a dialogue form; American-guest photographer - photo reports consisting of several photos of various dimensions describing the atmosphere in the city around the festival, moments behind the scenes and in the halls; reports from the opening ceremony; interview with jazz bassist and composer Arlid Andersen that announces his concert under the BIF; short announcement of jazz concerts “Etterspillene” under the BIF; and even a short story from Grieg’s private life. It was a very varied content that seems to truthfully represent the “reality” on the festival. That is a good example of development in the whole field: it can be described as a kind of specialization where the reviews were written in a special part of the paper, separated from other journalistic stuff.

When it comes to reviews they are usually published under KULTUR section. They are short and not illustrated with photo. Reviews from 1993 are professional music critiques but they are different from those from 1973 in that sense that they don't contain a lot of background information and the writer doesn't take the teaching attitude. In BT they had the same sort of division of labor between journalists like in the Oslo papers: a lot of general journalists and reviewers. But in BT they had another kind of reviewers, compared with Dagbladet and Aftenposten. Kjell Leikevoll wrote reviews and he was a music teacher in high school. Another one who wrote for BT was Sigrad Lepsøe, who was a teacher of business and economics at teachers college.

Summary for 1993

The sample from 1993 contains 20 articles of different journalistic genres: 5 reviews, 4 reports, 3 interviews, 2 columns, 2 photo reports, 1 announcement, 1 soft news, 1 short story and 1 cover page.

The reviews are not as dominant as in the sample from 1973. When it comes to quality of those reviews, they are just as critical, professional and evaluative as those from samples from 1973. But it seems that the reviews do not have the same structure. In fact there is no longer presenting of characteristics of performed music and background information as much as in 1973. The writer doesn't take teaching position. In the samples from 1993 there are no standard reportages. Instead it was used variety of new journalistic genres that cannot be found in samples from 1973 like column, interview and photo report. Interviews occur in different forms (thematic, portrait) and are used for different purposes, mainly as a preview of the upcoming concert. Since 1993 was the year of celebration of the 150 anniversary of Grieg, the newspapers were full of articles about him and his life so short stories about Grieg were published every day in BT. In Dagbladet there is an example of some kind of feature story where the news about the opening of the festival was personalized. Generally, in all three newspapers the photos were used more than in samples from 1973. In samples from 1993 half part of articles (10) are illustrated. Some of photos were printed in color and even on two pages. Special attention to photography was devoted in BT, where two photo reports were published and guest-photographers were hired to follow the festival. Their photos were published every day during the festival under the title "Dagens Festspill-bilde". Number of pages increased significantly, as well as the number of advertisements and "easy stuff".

In 1993 Dagbladet was printed in tabloid format, while BT and Aftenposten were still printed in broadsheet format.

Only one article found place on the front page, and that is the front page of BT on the day after the opening of the festival. On the other hand, the equivalent report from the opening ceremony was published on some of the very last pages in Aftenposten. Sectioning was done in all three newspapers. Also all three newspapers had a supplement once a week and it was usually devoted to TV and radio program and "easy stuff".

Norges største avis

Aftenposten

14. mai 2012 • BOK 12

Musikkshowet er blitt for dyrt

Etter å ha vært i Norge i 10 år, er det nå klart at musikkshowet er blitt for dyrt. Dette er et resultat av den økonomiske krisen som har rammet Norge.

EUROVISION

Hvor bør de om sommeren?

De skinner i sommer med sol og varme. Hvor bør de om sommeren?

•Konsentrert
•Organisert
•Logisk

Slik beskriver Anders Behring Breivik av helsepersonell som observerer ham tett i tre uker. Konklusjonene vil spille en sentral rolle når domstolene om fire uker skal avgjøre om tiltale er strafferettslig tilregnelig.

Yara ventet med å varsle politiet

Alvoret i 2008 skal Yara ha blitt varslet om mulig kidnapping av sønnen. Men hun ventet med å varsle politiet.

Triks får deg til å handle mer

Er det bare du som tenker at du er smart? Triks får deg til å handle mer.

NETT DU TRENGER I PINSEN

99,-

39,90

179,-

119,-

Smart

SOLSKJÆR, RØKKE OG GJELSTEN

MÅTTE FÅ JA FRA KONENE

Så lett GÅR DU NED 10 kg

MEDE VANLIG MAT

Dagbladet God torsdag! 40 SIDERS MAGASIN

ARETS AVIS

Vi får SUPER-Sommer

SLIK BLIR VÆRET I JUNI, JULI OG AUGUST

... OG DET BLIR VARMT I PINSEN

DRYGOLIN EXTREM

DRYGOLIN EXTREM

DRYGOLIN EXTREM

TORS DAG

KASTER MAT: Safari basser et helt overskudd

Bergens Tidende

Festens dronning

Drøyt 1000 mennesker møttes til fest i Bergens Tidende.

Med drinker for alle deltakere.

Herles ble det en stor suksess.

Bakgrunn for fest.

Adutt

SPAR

Grillpølser 19,90

Alle kuttete salater +40%

Krippekrutt

Front pages on Thursday, 24.05.2012, the day after the opening BIF only on the front page of Bergens Tidende
In 2012 we have totally new kind of papers, compared to those from 1993

Aftenposten

Aftenposten from 2012 is quite different than the same newspaper from 1993. The first noticeable difference is the change in format. Since 2005 Aftenposten is printed in tabloid format, both morning and afternoon edition. Since 2006 afternoon edition was called “Aften” and it mainly contained local Oslo-News. Since 2009 “Aften” was published three times a week, on Tuesday, Wednesday and Thursday. The last edition of “Aften” as a separate newspaper came out on Thursday 20th December 2012. The morning edition in 2012 consists of three regular parts (which can be physically separated): part 1 with sections NYHETER, Innsikt, VERDEN and SPORT; part 2 KULTUR og MENINGER which includes editorials, commentary articles and debates; and part 3 ØKONOMI. Every section had some kind of front page. All together, morning edition had ca. 90 pages, which is approximately 30 pages more than in the sample from 1993. “Aften” from the sample from 2012 had 40 pages. There are also sections in “Aften”: kommentar, aften spør, nyhet, oslo-debatt and A- oslopuls (music, film, nightlife and restaurants, arts, stage, trends and shopping, activity, and children). Sections in “Aften” were marked with the inscription at the top of the page. Newspapers are printed in color. It is noticeable that there is an increasing use of photos in many different formats. Also the drawings are still in use but in smaller degree than the photos. Drawings are often used to illustrate comments. Both pictures and drawings are signed and some are taken from news agencies AFP, NBT and Reuters. Some articles and news are also taken from these agencies. Also graphs are used to illustrate certain texts. In the sample from 2012 it can be found advertisements that occupy the entire page. There is notable another big difference compared to the sample from 1993. On many pages in morning edition in samples from 2012 the reader is referred to the Aftenposten web pages for more information, photos or videos. In addition to some of the texts there is a code that can be read with the help of the application on I-phone so that reader can watch some video, for example. In addition to the fact that the reader is almost on every page referred to the web pages, there are regular columns “Aftenposten on Facebook” and “Meldinger fra SI;D”- discussion page for adolescents. In every section, readers are invited to join and to give suggestions to redaction by sending an email. Front page is organized so that one title is dominant, and there are arranged another few smaller titles, from different sections. On the last pages there are advertisements, death notices, comics, TV program and weather forecast. In culture section, beside comments and debates, can be found critiques of computer games, movies, concerts, CDs, TV series. There are also several advertisements for e-newspaper and for different Aftenposten’s magazines: Aftenposten K (cultural magazine), A-magasinet (Friday's edition) and supplements A-bolig, A-reise.

In samples from Aftenposten in 2012 there are three relevant articles about BIF: reportage, one announcement and one review. There are few more articles about BIF dedicated to other arts, not to the music. Only the reportage is illustrated with photo. Although it is not published on the front page of the newspaper, the reportage from the opening of the festival found place on the front page of the part 2 KULTUR og MENINGER, where it is

published a big photo of the king Harald and queen Sonja receiving flowers from a school boy. The entire article is on the page 10, in the part 2, under the Kultur section, with one more photo of a scene from the acrobatic dance show with Chinese kung fu monks, which was to be played under the BIF (something that, I suppose, cannot be imagined finding place on the festival in the fifties). The text consists of short describing of the atmosphere on the opening ceremony and more or less from quotations from the opening speeches. It is interesting that right after this reportage (almost as its continuation), there is a short preview of the opening opera performance. It shows a new tendency, namely that it has arisen new compound mixture texts that together form a whole. In the lower right corner of the page, readers are referred to the internet page where they can see more pictures from the opening ceremony.



Front page of part 2 KULTUR og MENINGER and the reportage from the opening Thursday, 24.05.2012

The review of Handel's opera "Xerxes" is published on the page 9 of the Kultur section. The article is not illustrated with photo. What is new compared to the samples from previous years is a byline. There is only a small photo of the journalist, Ida Habbestad, under the headline, on the beginning of the text. Also the text of review is very different from reviews from previous years. It is written in a freer manner. The first part of the text is a critique of the opera, and the second part is a commentary on the program of the festival. There is only one sentence about the work that was performed. The most part is devoted to the stage director Stefan Herheim, successful and famous Norwegian stage director based in Germany. It is probably a conscious choice, because the writer assumes what the implied reader is most interested in - successful Norwegian stage director. The whole angle of the review is therefore fairly personalized. This is a feature that many researchers see as a sign of "tabloidization". The writer does not go in-depth with the criticism and does not go so much into details. There is a difference in attitude, compared to the reviews from earlier examples.

Here, the writer doesn't take a teaching position, but rather quite the opposite. The writer identifies himself with the general reader and the average listener: "Herheim gjør sitt beste for å hjelpe oss", "Herheim tar oss på kornet", "Vi krever det største, det dyreste, vil gjerne bli imponert". The writer presents his own views and comments very carefully: "For min del", "Kanskje", and leaves the possibility of a different interpretation. In the second part, the writer announces and comments the rest of the program, highlighting some of the great works that would be performed and the artists who would perform them. So we again have some kind of mix of textual levels. This review is quite different compared to the reviews from the previous decades. It is different in the style and language. It seems that it is adapted to the modern reader. The style is simple, gentle, and friendly, using everyday language. The writer is not pretentious and suggestive.



Review of Handel's opera "Xerxes", 25.05.2012

Ida Habbestad, who wrote reviews for Aftenposten in 2012, is a Director of the Norwegian Critics Association (Norsk kritikerlag) from 2013. Habbestad is a music critic in Aftenposten and has for years also been a freelance music writer and commentator. She has been music critic for Dagsavisen and journalist in Ballade.no.

Dagbladet

In the sample from Dagbladet from 2012 there are three articles about BIF: reportage, one review and one interview. All three are illustrated with photo.

In 2012 a single edition of Dagblade has approximately 70 pages. The newspapers are printed in tabloid format and in color, as it was the case in samples from 1993. But there are some visual changes compared to the sample from 1993. The use of photos is significantly increased, and it can be said that photos are dominated elements in newspapers in relation to the texts. Almost all texts are illustrated with photos of various sizes, often occupying two pages and used as the background for the entire text. In addition to photos, illustrations are still in use, although they are not many. Also, various graphs are used for illustration of certain texts. There is a change in relation to the sections in the newspaper. Sections are marked with the inscription at the top of the page and underlined, each section with a different color so that the reader can notice a difference at the first sight, without reading. Some sections such as POLITIKK and URIX that could be found in samples from 1993, no longer exist in 2012. Articles with such topics are now placed in the section NYHET, which is located at the beginning of the newspaper, just after the editorial on the page 2. Some news and photos are taken from the agencies NBT and Reuters. Section NYHET is marked with red color followed by sections SPORT (blue), KULTUR (green) and MENINGER (grey). KULTUR section begins approximately from page 40 and contains music reviews, critiques of films evaluated with dice, critiques of TV-shows, events in Oslo (På scenen), and announcements of festivals. The last pages are reserved for sudoku, comics, chess, bridge, the announcement of the program, some a recipe and weather forecast. Although Dagbladet has had the Web site since 1995, in the printed edition from 2012 there are not many references to the website. Only after one article in the sample from 2012 the reader is referred to DagbladeTV to see the video.

On the day after the opening of the festival in Dagbladet it was published the reportage from the opening (on the page 2, right behind the editorial, under the section MENINGER) and interview with Per Boye Hansen, director of Festspillene, who was leaving the position that year (on the pages 68 and 69 under the section MENINGER) . Both articles are illustrated with photo. The one that illustrates the interview extends on two pages. Also, both articles have a byline, a small photo of a journalist with his name and email address. It has become usual for almost every article.

In the reportage there are no descriptions of the audience and the atmosphere on the festival's opening ceremony. In the lead paragraph and in inscription the writer mentions good weather in Bergen, making a witty remark on the subject. It looks like that was a top story those days as Dagbladet put it on the front page and devoted a few pages in the newspaper to that "news". The writer was most concentrated on the program and on the opening speeches. Obviously, the speech of the poet Dag Solstad was most inspiring for the writer, so he

devoted the largest part of the article to his speech, interpreting it without quoting and paraphrasing. The writing style is a bit poetic especially at the beginning where the writer describes Dag Solstad: “Men midt i strømmen, skinte Dag Solstad med selveste Åpningstalen som et klart og rolig brennende talglys, uten å blafre eller flagre i strombygene av musikalske effekter.”

The interview is a classical question-answer interview. Journalist’s questions are written in bold letters. Sometimes between questions and answers the writer inserted an explanation or some facts. There are also few descriptions of Per Boye, while he gives the answers.

Review from the Handel's opera “Xerxes” is published in a form of column (separated by line), on the page 60 under the KULTUR section. The rest of the page occupies another article about the Festspillene’s exhibition, illustrated with two photos. The review is also illustrated with a small photo, right under the headline. That is a photo of a funny scene from the opera.

Kultur 25.05.2012

Forvirlingsmelodie
lokkelse som tragedie

Gjennom ett bitte lite og ett gigantisk verk angriper Marianne Heier det mangelfulle ved vårt rådende språk - pengenes.

G.W.F. Handel's «Xerxes»

En problematisk gave

Surplus

Kollektivet

Kamellilene

Bokas 100 GOD

DA

The review from the Handel's opera “Xerxes”, Dagbladet, 25.05.2012. Friday

In the lead, the writer completes the basic information about the opera (Who? What? Where? When?) giving some background information about it and reminding the reader of the time of the origin of the opera. In commenting on the authenticity of the costume and the scene the writer shows his knowledge of the original settings of the opera. In one sentence, he also comments on the orchestra and conductor, but most of the text is devoted to commenting on directing and on work of Norwegian scene director Stefan Herheim. When commenting on directing, the writer uses some musical terms like “sotto voce” to describe the ability of Herheim to recognize which musical shifts can visually be presented in quiet and peaceful way on the one hand, and which in grandiose way on the other hand. The writer explains some characteristics of the work itself. He interprets its performance and comments the

directing, putting this work in a contemporary context and defining its genre. The review retained the elements and structure similar to reviews from 1993. It is maybe because the same person wrote reviews for Dagblade in 1993 and in 2012, Ståle Wikshåland. What is different comparing with 1993 is that in 2012 one journalist, Ståle Wikshåland, writes both reviews and general cultural stuff such as reportage from the opening ceremony.

Bergens Tidene

In samples from BT in 2012 there are 9 relevant articles about Festspillene, one front page on the opening day and two front pages of the supplement. There are also 5 more articles about BIF but they cover topics related to other arts, not music. Almost all of those relevant articles are illustrated with photo. One of those 9 articles is a feature story, one is a comment on the opening ceremony, one is a whole opening speech, one is a photo report, one is article about financing, two are interviews and two are reviews. What is eye catching is that there are less and less reviews and criticism.

The first noticeable difference, comparing to the sample from 1993, is the change in format. Since 2006, BT has been printed in tabloid format. The number of pages has increased to approximately 80 in total. In 2012 BT consists of two parts. In the first part, there are following sections: NYHETER, ØKONOMI, UTLAND, SPORT and VÆRET on the last page. Advertisements are placed between the sections. Some advertisements occupy whole page or even two. The second part (supplement) is called KULTUR OG FOLK. The supplement has approximately 40 pages and has its own front page. There are also sections KULTUR OG MEDIER, FILM/MUSIKK/REISE (each day a different one), FOLK, BYEN, DEBATT, KRONIK, BTBATT (debate page for adolescents that has existed in the newspaper from April 2008). There are also comics, crosswords, quizzes, and radio and TV program. Section MUSIKK, which usually comes out on Wednesdays, consists of music reviews of CDs of different music genres: jazz, contemporary music, pop, classical music, folk music... There can be also found announcements of upcoming events in the city. Reviews of theater plays, exhibitions and concerts are usually placed in a section KULTUR OG MEDIER, but most of all, there are discussions, debates and commentaries. On some pages readers are referred on BT's internet pages for more photos, videos or texts. On the front page one headline is always dominant, with a central place and biggest photo. There are also few more, smaller headlines beside, with smaller photos. Editorial is always on the second page. There are photos on every page, and they are of various dimensions, while the drawings are almost no longer used. Drawings possibly can be found in BTBATT section. Sometimes are used some graphs for illustration of some articles, to shows some statistics. Some short texts are taken from the agencies AFP and NBT. On Saturdays in addition to the regular edition, comes out and BT magazine. BT magazine covers topics from the social, everyday life of everyman and consists of easy stuff: interviews, portraits, restaurant recommendations, the recommendations of food and drink, recipes, fashion. There are also crosswords and TV program for whole week. Magazine is full of photos and drawings are also used sometimes for illustration.



Front pages of the paper and of the supplement on Thursday, 24.05.2012, the day after the opening. BIF is the main topic of the day. Articles about BIF are placed in supplement KULTUR OG FOLK, on the pages 1-10.

The covering of BIF in 2012 is very variegated and full of “easy stuff”, like for example feature story about an old lady who was on almost all BIF published on 2 pages, a short story in photos about the opening ceremony, short interviews that was coming out every day during the festival where some musical terms were explained. Also in 2012 it was put accent on photo. Every day during the festival it was published a series of photos “Festivalbilde”. But it wasn’t necessarily a photo from BIF. Some days it was a photo from Nattjazz, jazz festival which was held at the same time as BIF. It is usually a huge black and white photo, published on two pages (8 and 9) in a section KULTUR OG MEDIER, with a short accompanying text.

In 2012 BT, instead of reportage from the opening, they published a comment on the opening ceremony and opening speech in full. It is an interesting choice of redaction to publish the opening speech in full, for those readers who might not had been present on the ceremony. It was left to the readers to interpret the speech. The comment is written by Hilde Sandvik, culture and debate editor in BT, what can be seen from the byline. Beside that the reader is referred to BT’s internet pages for more photos and video from the opening ceremony.

One of those two reviews from the sample is from the opening opera “Xerxes”. It is published on page 8, in the supplement under section KULTUR OG MEDIER. The article is dominant on the page and occupies most of it. Review from the opera “Xerxes” is illustrated with a big photo of a scene from the opera and orchestra pit. It is interesting that they put one interview with a rap musician right next to the criticism of opera.

2 | Kultur og medier

KOMEDIEN TONER MED, 25. MAJ 2012



Komedie og ironi

Herlig tonegalskap

I skyggen av de store

Det er ikke mange som har sett Herheim på scenen i Oslo. Men de som har sett den, har sett en fantastisk produksjon. Herheim er en fantastisk produksjon som har vært på scenen i Oslo i mange år. Det er ikke mange som har sett Herheim på scenen i Oslo. Men de som har sett den, har sett en fantastisk produksjon. Herheim er en fantastisk produksjon som har vært på scenen i Oslo i mange år.

Selskapsnummeret

Herheim er en fantastisk produksjon som har vært på scenen i Oslo i mange år. Det er ikke mange som har sett Herheim på scenen i Oslo. Men de som har sett den, har sett en fantastisk produksjon. Herheim er en fantastisk produksjon som har vært på scenen i Oslo i mange år.

Review from the opera “Xerxes”, 25.05.2012. Typical example of both “high” and “popular” culture sharing and competing for the space on cultural pages

Compared to other articles in the sample about this event, only this one contains complete information. The writer brings in the reader in to the story. He introduces the reader with the characters of the opera and act in a funny and humorous way, like it is opera itself. The writer communicates directly with the reader by asking him a question “Forvirret?” and in that way he is getting closer to the reader. There is no so much background information about the opera in the text. The writer comments about what kind of opera is in question and tells something about contemporary understanding of the opera. He pays attention on the work of director, set designer and costume designer and describes particular scenes. After commenting on the visual part of the opera, the writer moves on to comment on the music settings: “Det er strålende ensemble Herheim har med seg.” He points up and comments on the lead roles: “synges med imponerende teknikk og fin sans for Handels deklamerende stil”, “Hagen Matzeit som Elviro imponerer når han ubesvært går fra baryton til falsett når han skal illudere en kvinne.” The writer also comments on playing of the orchestra and he points up the conductor as an expert for Baroque. At the end of the text the writer turns back on the director Herheim and on the whole ensemble and on the message that they were able to bring to the audience. This article is different from the other articles from the sample about this event. Only in this one, the focus was not on the Herheim but on the opera. In this article the writer went through main segments of the play and commented on all participants. This review contains almost all elements from the structure of one review that we have noticed in sample from 1973: informative introduction; comments on performance in general; extracting the most interesting parts and commenting them (set design, directing, music); presentation of

performers, commenting on performances, some personal impressions and observations; presentation of conductor. The only thing that is missing is a little bit more background information and characteristics of the performed piece. Although it was used some musical terms, the text is not pretentious and teaching. It seems that the writer belongs to a kind of “old school” critic. The writer was signed at the end of the text. And it is Peter Larsen.

Peter is born in 1943 in Denmark. He is graduated cand.mag on Scandinavian Languages and Literature; Film Studies, University of Copenhagen (1972). From 1988 to 2013 he is a Professor, Department of Information Science and Media Studies, University of Bergen, Norway. He has published numerous papers on photography, film and media studies. He is a classical music critic, writing for BT since 1993.

Summary for 2012

Compares with 1993, in 2012 we have a totally new kind of papers. This enormous change must be emphasized.

In the sample from 2012 there are 15 relevant articles about BIF and only 4 of them are reviews. Others are of variety different genres. In samples from 2012 there are almost no reviews; it's all discussions and commentaries. This is also interesting because it shows a general trend that in cultural journalism we have less and less emphasis on reviews and criticism. Most of the writing of cultural matters is commentaries or interviews and kind of debates on various issues. What they discuss in 2012 is still about high and popular culture, and about economy, related to the BIF. There is a tendency to put more emphasis on commentary and debates, then on reviews.

Aftenposten and Bergens Tidene changed the format, so in 2012 all three newspapers are tabloids. That has also something to do with a growing use of photos. The use of photos is significantly increased. Especially in Dagbladet where photos are dominated elements in newspapers in relation to the texts. Almost all the texts are illustrated with photos of various sizes, often occupying two pages and used as the background for the entire text. In addition to photos, illustrations are still in use, although they are not many. Another novelty is bylines. That is something new. In Aftenposten beside the name of the journalist, there is also a small picture. Journalist from some papers from fifties and seventies didn't have their names on the articles and the latest development is that everybody, even the photographers, has their name in the papers and also a small picture. The journalist becomes more and more in the center of the story. This is an interesting development.

Aftenposten and Bergens Tidene have supplements in 2012, while in Dagbladet there are sections. In 2012 cultural section was separated and had a front page. In a way papers still have sections news, economy, culture... but the culture material is much about politics and economy and it is less and less about culture. Samples show that very clearly that something has happened with the way journalists treat culture. Best example for this in 2012 is Dagbladet, where the same critic is writing both a commentary on BIF opening and review of

the opera. In Dagbladet we can clearly see that there is a mix of roles. The one who is doing the criticism and reviews is also one who writes about general stuff. In the earlier samples, from 1993, we have a clear division of things related to for example economy on one side and reviews on the other side, and now we have a more blurred line.

In samples from 2012 the reader is referred to the web pages for more information, photos or videos. When we came to 2012, we have competition from the internet. I guess a lot of changes that we see now have to do with the fact that newspapers are competing with the internet, with news on the internet. They try both to have the readers of the paper but also to send the readers to the internet, we have that in samples. All three newspapers have digital version, and one can read all the stories on internet but they have to pay for it.

6.0 Discussion

BIF and its position in Norwegian cultural life

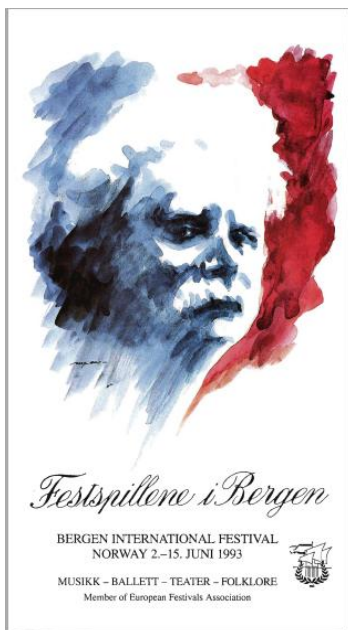
BIF in 2012 is quite different festival compared to the festival as it was in the beginning in 1953. BIF has grown and changed over time, following the trends of development of the society. Some of those changes are visible at first sight, if we look on the front pages of program books, for example.



Program book 1953



Program book 1973



Program book 1993



Program book 2012

Changes of BIF took place on various levels. Changes have happened in economic aspect and in organization of the festival, but also cultural policy and artistic profile has changed so many times during the researched period. Each festival director led the festival in new direction and influenced the changes in profiling of the festival. Some of those changes can be seen in the sample.

Program of BIF in 1953 consisted mostly of classical music. In addition to classical music, Norwegian folklore was also the part of the program. As a part of the program there was arranged a stage event, a kind of play, where people played Hardanger fiddle in traditional outfit. There were also organized a series of concerts in Troidhaugen where Grieg's music was performed along with folk tones. From an article in *Aftenposten* about this event we can find out that opinions about these concerts were divided. Some considered the concerts in Troidhaugen as not being actually a part of official program of BIF, while others believed that they were appropriate because Grieg himself was inspired by Norwegian folk tunes. So we can conclude that already then, from the very beginning of the festival, the tensions between high culture and folk culture, later popular culture, was following the festival, which is also the case today.

When we come to the seventies all those folkloristic parts of BIF are not there anymore. Opera, ballet, theater performances, exhibitions and films found their place on the program of the festival, in addition to the concerts of instrumental music. Also some elements of popular culture began to appear in the program of the festival.

1993 was very variegated year in every way, both in media coverage of the festival, and also in the content of the program of BIF. What is new, added to the "standard" program of BIF are late-night jazz concerts "Etterspillene" in Kulturhuset USF, arrangements for children and youth, free concerts of popular music open to the public. The amount of popular content had increased compared to previous years, which might be correlated with the aim of BIF to attract a wider audience. But also that can be understood as an answer to the critics that claim that BIF is too high culture oriented.

In 2012, popular culture events that are not originally part of the classical tradition such as jazz, modern dance and new circus, are also part of the BIF program. All this in a way has replaced the folklore events from the fifties. Since the fifties until today there have been constant discussions in the public sphere about BIF's high culture orientation and loss of some kind of folkloristic foundation. In the last years, BIF has been full of all kinds of popular culture phenomena to the extent that the identity of the festival is threatened, according to some critiques. On the other hand, it shows the development of the audience and seems to be a part of BIF's strategy for reducing access limitations in this regard that the festival is only for "fiffen".

This increasing content of popular culture in BIF's program has maybe something to do with the fact that the festival from 1995 was awarded a so called "Knutepunktstatus". This in short terms means that BIF becomes in grater extent financed from the national budget and gets an annual amount of financial support. At the same time it also means that the state has indirect influence on the program. One of the requirements was that the program should be more

comprehensive and inclusive, which basically matches with the goal of BIF to attract a wider audience. All this affected the changes of BIF program from folkloristic elements to popular culture phenomena, in addition to traditional, classical part of program which remains the main keeper of the festival's identity.

Competition between Oslo papers and Bergen's paper

News selection in the papers is mainly made on the basis of what is happening in the surrounding areas. Most newspapers cover events that take place within their geographical coverage area. Oslo newspapers are primarily "local newspapers" for the capital and surrounding areas, and cover most events in this area. To some extent they cover festivals, some theater premieres and central events in other areas of the country (C.W.Lund, 2000: 114). BIF has found its place on the pages of Oslo newspapers in all years during the researched period. But as it was expected, BT covered the festival in the greatest extent, which is naturally due to the fact that this is a local event. In 1953 the festival received a lot of attention in the media. The coverage of the festival in the beginning was full of enthusiasm and praise. In the beginning the editorial boards of Oslo papers sent journalists to Bergen to follow BIF for the entire duration of the festival. But in 2012 they had journalists in Bergen only for two-three days. In 1953 it was a new, large and international event, which was emphasized in all three papers. International aspect is important. BIF was presented as an international event. International character of BIF was underlined and described differently in Oslo papers and in Bergen.

Already from the beginning it can be noticed that there is a differences in the way of covering of BIF between Oslo papers and Bergen paper. When Aftenposten writes about BIF, they write about national, Norway and international event. But in Bergen's paper they emphasizes that BIF is a Bergen event that puts Bergen on the world map while in Oslo, they are proud that BIF puts Norway on the world map. That shows some double expectations from BIF. Not so seldom, some kind of irony is present in the Oslo papers when they write about BIF and that can usually be noticed in reportages from the opening of the festival.

BIF has always been considered as something that is specific Norwegian but still known around the world. Bergen identity and uniqueness have always been emphasized in opening speeches and in newspaper articles during the all years included in the research. In BT, it was pointed out with pride, while in Oslo papers Bergen identity was sometimes commented ironically and with mocking, and sometimes with respect. However, those differences between center and periphery have always been present and emphasized in newspapers articles about BIF.

On the one hand we can say that those relations were only reflected in the papers. But on the other hand we can think that media (newspapers) had an active role in creating those relations and in crating of both national and local identity. Off course, events happen independently of

the media, but the media build them into something more. BIF become national and international event partly with the help of the media that was able to convey about this event to the whole nation and to the world. Events such as BIF that bring the nation together help Norwegians to define themselves and their culture. So this sample shows in a way how newspapers had their role in constructing and shaping of national identity, but also special Bergen identity.

Organization and layout

Today's newspapers are in many ways different from those from 1953. First of all newspapers were organized quite differently. In 1953, music was presented mixed with other stuff from politics, economy, sport, advertisements, weather forecast and death notices. The texts were organized into columns and it was not always easy to find where they continued. Some articles which began on the first page, continued somewhere in the middle of the paper and it was difficult to find where it is. But that become more and clearer during the years. This type of organization of newspapers continues in 1973. Only Dagbladet introduced special section "debatt-kultur". There is a difference in the organization of papers. In 1973 Dagbladet started with some kind of sections, while the other two papers had a total mix. In 1993, in all 3 newspapers, articles about music are published in special sections with other cultural forms. Only in Dagbladet they have introduced some kind of supplement that every day was different, but consisted mainly of "easy stuff". While in 2012, Dagbladet have headlined section devoted to culture, and Aftenposten and BT have a supplement. In this regard, the sample suggests a growing segmentation of cultural coverage.

Differences in the organization and layout are clearly visible when we compare the front pages. In the old broad sheet format papers, there were several issues on the front pages, and there were not necessarily that the one is dominant in comparison with others. On the first page of modern tabloids there is usually one main issue with a big image as a dominant visual eye catcher, surrounded by some minor issues with references to various sections in the newspapers.

Number of pages increased significantly during the researched period. One edition of Aftenposten in 1953 consisted from 20 pages, while in 2012 one morning edition had approximately 90 pages. The similar situation is in Dagbladet and BT. Growth in the number of pages suggests growth in the newspaper scope and also in the cultural material. But during the years that kind of material, that in the fifties were placed on the first pages, has moved to the last pages. Also there is a change in the content of culture sections. There is less and less about culture and cultural stuff.

Change from broadsheet to tabloid format had a great impact on layout and organization of newspapers, as well as on their content. For the busy modern reader the size of the newspaper is important. It was developed a whole ideology about smaller physical size of the papers, and

about how practical, handy and modern it is. The change from broadsheet to tabloid format is also interpreted as a modernization, as a consequence of the wish of newspapers to be service institution for readers in busy everyday life. Dagbladet changed format in 1983, Aftenposten in 2005 and BT in 2006. What is common for these format changes is the underlying journalistic and market conditions and assessments that led to these changes. It is contexts in which a format change has happened that is more interesting, more than the very format. How newspapers managed their journalistic and editorial profile was more important than if the results were presented in large or small format. (NPH, 3)

The use of photos has also changed significantly during the researched period. Newspaper's change to tabloid format has also influenced the design and layout of newspapers, and pictures are used as one of the main tools. In the fifties, the use of photos was very limited. Small portraits were used as illustration of some article and usually there was no indication who was the photographer. Use of drawings for illustration of reviews from the concerts was more common. The old tradition of making drawings during the concerts is specifically preserved in Dagbladet. Some general trends also affected the look of newspapers. After the occurrences of television during the 1960s, photos play an increasing role in the print media. With increasing use of photos newspapers are struggling with the television for the attention of the audience. By the end of 1970s, the new printing offset techniques brought better options for cheaper and easier printing of photos. Photos got an increasing role in the presentation of news and newspapers. In 1993 photos are not only printed in color, but are also much bigger. But when it comes to the illustrating of articles related to the music and BIF it seems that the newspapers were thrifty in use of photos. In all years from the sample, except in 2012, the largest number of articles about BIF is published without photo, in all three newspapers. In 2012 almost all articles are illustrated with pictures and some of newspapers look almost like a picture book.

Some researchers have expressed their concern about the expansion of images to the detriment of the text and not without the reason. The text's space in the relation to the illustrations has generally been smaller. Number of articles without image is greatly reduced in all the newspapers in the sample. It is particularly interesting that Aftenposten is as visually oriented as single copy newspapers. It also helps to explain why there have been more big articles; the illustrations are used to highlight the selected articles. This may also be related to the increasing of feature articles because large images belong to the genre. On the other hand, this growing use of visuals can be explained as a modernization of newspapers editing more generally, the purpose of which is to create a more effective visual communication. Newspaper pages before were often overloaded and squeezed, with much body text and little space between the columns. Some of the changes that have taken place, means in that way a definite improvement.

While the photo in 1953 and 1973 generally is an illustration of the text, the trend in 2012 is that photography introduces article. The reader relates to the image first, and then to the text. The picture quality appears to be determining whether the text will be read or not. (L.O.Larsen, 2008)

Genre development

Many changes have taken place in the field of journalism, as well as in the cultural journalism, during the researched period. By going through the sample it can be noticed that professionalization and specialization have happened in this field as well as an establishment and standardization of genres. But also genres mixing have occurred in the chosen newspapers. Genre contains texts that have certain common characteristics. Genre is a contract with readers and creates certain expectations. Genre conventions are dynamic and they can be changed and broken. Various divisions of genres can be found in various books of journalism. One usual division is distinguishing between three main types: news journalism, commentary journalism and feature journalism. These are three classes consisting of genres with different characteristics and functions. News journalism consists of the news, notes and reports. Commentary journalism main genres are editorial, comment, review, commentary and reader's letters. These are genres that discuss, evaluate and criticize cultural events, processes and products. In feature journalism, reportage and portrait are central genres (L.O.Larsen, 2008).

For presentation of material related to BIF in 1953, reportages and reviews were mostly used. It is interesting that there are no previews; we can find them only as a part of some reportage or brief review. Borders between genres were not so clear and strict. Mix of several genres in one article is very common in 1953 and it can be found in all three newspapers, especially in reportages. Perhaps that is an expression of journalism in change, where the old and the new mix, creating some new genres.

In 1953 journalism is still at the beginning of professionalization. Journalists have no education in journalism and there are no clear standards and criteria for genres. The ideal of objectivity has not yet been introduced. Critical social mission of the press is not yet formulated. Newspapers were party organs. It is at the same time the golden age for newspapers. Newspapers are main media in distribution of news. There is no competition with radio or TV that comes at the end of the '50s. Newsrooms have great confidence. Therefore, it is natural that the reportage is one of the dominant genres. Newsrooms do not see it as their task to be critical watchdogs, but their task is rather to be a reflection of what is happening in society. In the period before TV, reportages are very important because they give the reader clear and lively picture from actual places. (NPH, 3)

In 1973 reviews are still dominant genre in coverage of BIF. There are no more huge reportages and that we could find in 1953, at least when it comes to classical music and BIF. When it comes to reviews, there is a difference in content of reviews from the samples compared to 1953. In reviews from samples from 1973 there are no more detailed descriptions of the atmosphere and the audience. The focus is more on description, evaluation and critical discussion of musical works and their performance. Reviews are still long and detailed, but their focus is on other things like musical presentation, direction and set design, and concrete comments with examples. The writer of reviews is not afraid to be critical and to express his opinion. It seems that the reviews get a certain structure and become more standardized. But

in 1973 there are still some examples for mixture of texts, as we had in the fifties. It shows that clear separation of genres was still not completed.

In 1973 professionalization reached significantly further. The ideal of objectivity is in place. The Code of Ethics of the Norwegian Press (Vær varsom plakaten) from 1956 introduced "a clear distinction between news and comment." But impartiality is not true in all cases, because newspapers are still the party organs. The big event after 1953 is certainly the occurrences of television in 1960. Changes in newspaper genres can be explained by the advent of television. The fact that reportage is less present in the papers probably has the following explanation: on the one hand, television with its live pictures covers the need for a story from actual events. On the other hand there is ideal of objectivity that does not leave room for that kind of personal style and personal interpretation of a classical reportage. (NPH, 3)

In 1993, it can be noticed more clear distinction between general cultural stuff and reviews. When we come to 1993 we have separation of criticism and general journalistic stuff. When it comes to use of different journalistic genres, 1993 is quite experimental in presentation of BIF. In the samples from 1993 there are no standard reportages. Instead, variety of new journalistic genres was used that cannot be found in samples from 1973 such as column, interview and photo reportage. Reviews are not dominant in sample from 1993 and they are of totally different kind. Some of the reviews have a classical structure and some are freer and more discursive. When it comes to quality of those reviews, they are just as critical, professional and evaluative as those from samples from 1973. But it seems that the reviews do not have the same structure. In fact there are no longer paragraphs with background information as much as in 1973.

The sample shows an example of a column that is in some way replacement for the reportage from the opening ceremony. Interviews occur in different forms (thematic, portrait) and are used for different purposes, mainly as a preview of the upcoming concert. There is also an example in Dagbladet of some kind of feature story where the news about the opening of the festival was personalized.

In 1993, the newspaper's separation from the parties was already completed. Dagbladet had success with transition to tabloid format in 1983. There is a clear distinction between genres. Professionalization and standardization of genres are implemented to a great extent. Interview had already an established place in the newspaper, also in culture sections. And there is variety of other new genres that were used in the coverage of BIF. Covering of culture is more diverse and colorful.

In 2012, there can be noticed a tendency in papers to put more emphasize on commentary and debates than on reviews. In samples from 2012 there are almost no reviews - only discussions and commentaries. This is also interesting because it says something not only about BIF but it seems to be a general trend in cultural journalism. We can notice that less and less emphasis is on reviews and criticism. Most of the writing of cultural matters is commentaries or interviews and kind of debates on various issues.

When we look on the reportages, in 1953 we have very detailed descriptive reportages that are almost gone from the pages in 2012. Reportages are replaced with others journalistic genres and great use of photos. In 2012 photos tell the story instead of reportage. The covering of BIF in 2012 in BT is very variegated and full of “easy stuff”.

The first Internet newspaper appeared in 1995 and internet journalism has burgeoned since 2012. This announced a new epoch in the history of journalism. Newspapers are in a completely different situation in 2012 and experiencing declining circulation. A new feature is that the comment enters as a genre of journalism. This can be understood as a response to the fast informative journalism in the internet newspaper. Comment, analysis and background become the answer papers in this war of information. Although reportage is marginalized, that does not mean it disappears as a genre. It has a relatively strong position on the special pages in weekend editions.

From 1953 to 1993, the genres had evolved in that direction that they became clearer and by 1993 they are clearly distinguished, while in 2012 the articles show a tendency to be more complex. In 1953 there are mixed genres. In 1973 and 1993, these crossings between genres are gone. In 2012, the new complex genres occurred. Major events such as the advent of television, the Internet and online newspapers have accelerated professionalization. The newspapers are forced to clarify their individuality and stand out as different and complementary. (NPH,3)

Style and language

In Norwegian correspondence courses in journalism in 1950, linguist Trygve Knudsen noted that newspaper journalists in the period immediately after World War II wrote both "lighter, freer and fresher than before"(NPH,3,pg269). The same words could describe the current situation in journalism when it comes to the use of language.

Stylistic analyses, put in a chronological study, have moved from conservative language in fifties to much more modern and free style today. The style in newspapers is more influenced by verbal speech now than before. As we approach our time there are more slang, more everyday language compared to very old fashioned, stiff language from the fifties. Relation to the material was also different. In the 1953 journalists were very reverent and very serious. But in 2012 journalists are writing more freely and they are more critical. It probably has something to do with the fact that the readership is more widely composed, and that newspapers have other functions in society that has changed, and that gives newspapers a harder competition with other media. The society is also less formal and solemn than it was before (NPH, 3).

People's relation to the papers has changed and papers have changed in general. Journalists today write to another type of reader, so they find new way to present the stories with photos, with use of another language and style, than they used in the fifties for example. It is the

changing understanding of the reader that can be one of the explanations for changes. If we look at the way reviewers wrote in the fifties and how they do it nowadays, we can notice the change from very authoritarian school master-like style addressing the readers, while today journalists take more “buddy” attitude - “you know as much as I know”. For example the writer of reviews in Dagbladet in 1993 takes authoritative position. He does not call the reader to judge. He is referring on a lot of background material that an average reader doesn’t know much about. But in the sample from Aftenposten in 2012 we have a writer that identifies himself with the general reader and the average listener. He presents his own views and comments very carefully and leaves the possibility of a different interpretation. This movement from authoritarian to more friendly style is a trend in the cultural journalism, but it is also a general trend in the society that people don’t believe in authorities anymore. There is a general democratization of readership.

New trends in Norwegian media language in the early 2000s can be described in light of the general tendencies of entertainment and democratization in the interaction between media and public. Media is an important arena for public debate. And this function seems to be increasingly important. Newspapers are losing the race in the transmission of live images and are not capable in this sense to compete with TV and Internet, but newspapers can develop their advantage in commentary journalism, with comments for example. Newspapers are dealing with media competition by a varied offer of styles, contents and genres (NPH, 3).

Relation between newspapers and internet

The appearance and development of the Internet as a new medium has in many ways influenced the changes in journalism, including the cultural journalism in daily newspapers. Dagbladet was among the first Norwegian online newspapers that has launched its online edition on the 8th of March in 1995. When we come to 2012, all three newspapers that are included in the research have digital version that are available for free on the Internet. But in 2013 newspapers introduced payment also for the digital edition. On the internet, newspapers offer both gratis website pages with the latest news and e-newspaper which is a full electronic version of printed newspaper that one has to pay to read it.

What we can see from the sample from 2012 is that the reader is, almost on every page in Aftenposten, referred to the Aftenposten web pages for more information, photos or videos. Although Dagbladet has had their web page since 1995, in the printed edition from 2012 there is not many reference to the website. It probably has something to do with division of labor between print and online paper. Also in BT from 2012 on some pages readers are referred on BT’s internet pages for more photos, videos or texts, but in smaller degree than in Aftenposten. It is obvious that those newspapers had different strategies for use of Internet. In Aftenposten in 2012, internet publications were some kind of supplement to the papers while in BT some of the things they printed would be published on the Internet, and the rest was only to be found in the print edition.

Since the appearance of first internet newspaper in 1995, newspapers have been competing with internet. Newspapers are trying to keep bought readers of papers and readers on internet. The appearance of the Internet has led to many changes in the journalism and brought new possibilities. In contrast to the paper editions, on the Internet it is possible to integrate text, image, video and animation to get multimedia content. Internet is also open to dialogue and it becomes a new field opened for interactivity. The advantage of the Internet is also in the rapid and continuous publishing and updating. Since newspapers cannot compete with the Internet in this regard, they put accent on comments, deep analysis and debates which are more and more present in the print media.

In terms of content, L.O.Larsen in his work about culture coverage in print and online newspapers, suggests that traditional high culture, both reports and reviews, is given less priority and place in online editions than on paper. With regard to the division of labor between print and online in the papers, traditional high culture to a greater extent than popular culture remains on paper. While popular culture content is more prevalent on the Internet. It says something about journalistic choices and technological capabilities, but also about commercial interests. Online newspapers, based on increasingly detailed knowledge about its users, try to adapt their material to the users and to attract more users, and all that in order to be able to get more money from advertisers. In this situation, cultural journalism on Internet turns to the popular journalism of popular culture and its celebrities. This situation can paradoxically open a back room for a competent and serious cultural journalism in newspapers. (L.O.Larsen, 2009).

7.0 Conclusion

Case studies of BIF indicate that there have been changes in the coverage of classical music in Norwegian daily press during the period 1953-2012. But we must consider that samples taken with the 20 year intervals give no basis for making some general conclusions. This study shows how complex the coverage of classical music in newspapers can be as soon as one looks into the specific material. Considering that the study deals with a particular art, classical music, it is not possible to draw general conclusions about changes in cultural journalism. But some trends in development and transformations of cultural journalism can be seen also in the coverage of BIF in newspapers.

Before considering the changes in the newspapers, we have to take into account that BIF has changed over time. Program of BIF has changed from folkloristic elements in fifties to popular culture phenomena, in addition to traditional, classical part of program which remains the main keeper of the festival's identity.

When we look at how newspapers covered BIF, the quantitative research shows that there is a kind of growing interest for the coverage of the festival from 1953 to 1993, when greatest number of articles about the festival was published. After 1993 the interest in the subject declined and in 2012 it is published the lowest number of the articles. Also less than a quarter of all articles about the BIF in 2012 were dedicated to the classical music. This, in a way, confirms L.O. Larsen's conclusion that classical music has lost its position.

As it was expected, BT, as a local newspaper, has written most about the festival which is located in Bergen. Aftenposten in the beginning paid more attention to the festival, while during the years their interest in covering of BIF has declined. In Dagbladet interest for coverage of BIF grows until 1993, and then it dramatically declines.

The general developments in newspapers coverage, tabloidization, the shrinking interest for covering of high culture, and local festival in its self, all that could be a possible explanation for the drop in the coverage. If we have to explain drop from 1993 to 2012 the most important explanation would probably be the drop in newspapers circulation. Every major newspaper is in crisis which causes that the newspapers put less emphasis on high culture and turn to more commercialized contents. Daily press, in line with other news media, has a special dualism. In their economic strategy the audience is not only consumers who buy media products; public's attention is itself a commodity sold to advertisers. It also affects the editorial product. The question of what type of material in newspapers can attract an audience, which in turn attracts advertisers, has been substantial (Lund, 2005:21).

Although the number of articles about the BIF declined significantly in 2012, it did not affect the length of the articles. Yet all three newspapers in 2012 published several long articles about BIF. In BT in 1953 there was also published more long articles, while in 1973 and 1993 they opted for a larger number of short articles. The situation was different in Aftenposten. The editorial board has chosen to publish a greater number of short articles in 1953 and 1973,

while in 1993 and 2012 they have decided to publish a small number of articles that were longer. In Dagbladet number of short articles prevails only in 1973.

Newspapers today are completely differently organized than in 1953. In this regard the sample suggests a growing segmentation of cultural coverage. While in 1953 articles about music were presented mixed with other stuff, in 2012 they are placed in headlined section devoted to culture. Content of cultural sections today is less and less about the culture, and more about politics, economy and some general stuff. In earlier samples, from 1993, there is in newspapers a clear division of general stuff about BIF and reviews. But in 2012 there is a more blurred line and various stuff is placed under the cultural section. That indicates the changes in the journalist's relation toward the cultural material and their tendency to put more emphasize on debates and commentaries, than on reviews.

When it comes to illustrations of articles related to the music and BIF, it seems that newspapers were thrifty in use of photos. In all years from the sample, except in 2012, the largest number of articles about BIF is published without photo, in all three newspapers. In previous decades drawings were used for illustration of reviews from the concerts, but that old tradition is not continued in 2012. In 2012 photos of performers, instruments and musical events are an integral part of coverage. Almost all articles are illustrated with photo.

When it comes to use of genres in the coverage of BIF, the quantitative research shows that the number of reviews is still higher than the number of previews in all newspapers all over the years, except Aftenposten in 2012. The sample also suggests that the focus in texts is mainly on music, rather than on performer.

By going through the sample it can be noticed that professionalization and specialization have happened in journalistic field as well as an establishment and standardization of genres. But also genres mixing have occurred in the chosen newspapers. In 2012 most of the writing of cultural matters is commentaries or interviews and kind of debates on various issues. Less and less emphasis is on reviews and criticism. This can be understood as a response to the fast informative journalism in the internet newspaper. Comment, analysis and background become the newspaper's answer in this war of information.

Stylistic analyses, put in a chronological study, have moved from conservative language in fifties to much more modern and free style today. This movement from authoritarian to more friendly style is a trend in the cultural journalism, but it is also a general trend in the society that people don't believe in authorities anymore. There is a general democratization of readership.

The appearance of the Internet has led to many changes in the journalism and brought new possibilities. In 2012 newspapers are competing with internet. Newspapers are trying to keep bought readers of papers and readers on internet. Since newspapers cannot compete with the Internet in the rapidly publishing and updating of news, they put more emphasize on comments, deep analysis and debates which are more and more present in the print media.

Classical music still has its own place both on the BIF and in the daily newspapers, although it is less visible because of the large influence of various popular contents. I think that editors will be challenged in the following years to preserve classical music and traditional culture on the newspaper's pages. Cultural pages reflect that it can be difficult to find a form of presentation of both criticism and other cultural material in newspapers with so wide coverage. On the other hand, the music universe is far more complex today than it was before. Music field has expanded but the musical public sphere has become more narrowed. Opened forum of classical public sphere has been replaced by a wide range of divided public spheres.

All those changes in cultural journalism, which can be noticed in the coverage of BIF, in my opinion, reflect transformations of cultural field that keeps changing. As the famous philosopher Heraclitus spoke 500 years before Christ:” You cannot step into the same river twice” or even more explicit “There is nothing permanent except change”.

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