

‘Towards this Western, American set-up’:¹ Library music in Finnish commercials of 1968

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This chapter focuses on one year in Finnish audiovisual advertising, analysing the use of music in films and TV spots broadcast during 1968. The main research question concerns the motives, conventions and circumstances behind library music use in Finnish advertising films. The local audiovisual and music cultures form the context for the analysis and are themselves explained partly via the economic, societal and political circumstances of the time.

The significance of library music products for everyday listening derives partly from their contribution to the process of musicalization: the impact of recorded music on audiences’ everyday experience of visual contents (see, e.g. Pontara and Volgsten 2017; Gueraud Pinet 2018). Here, the products are approached via considering how they were adapted in the process and rhythm of production. As the musicologist Júlia Durand points out, the ‘essential creative role of choosing pre-existing music’ (Durand 2020: 38) is an important aspect in understanding how the uses of music have taken form and affected the experienced everyday soundscape in the twentieth century.

The research material analysed in this chapter consists of audiovisual and written documents from several archives – the Finnish Composers’ Copyright Society Teosto, the National Audiovisual Institute KAVI and the National Coalition Party – as well as fieldwork sources – interviews I have conducted with advertising music-makers active in the 1960s. The advertising films referred to in the chapter have been deposited in the KAVI archives by domestic producers of films. The salmon pink file cards in oblong boxes that make up the advertising film report index of 1968 in the Teosto archives were a rare find – the only surviving material of annual reporting from old ad film music copyright registers. The materials make it possible to study different aspects of the

phenomenon: how frequently were commercials with library music broadcast during 1968, making them parts of everyday domestic soundscapes? Are there similarities between the use of music in the 1940s–60s Finnish commissioned films and the music heard on advertising soundtracks? The materials impose limits on how accurately it is possible to analyse the actual experienced everyday soundscape: since library music was not viewed by film-makers as protected by copyright, not all use was reported to the organizations monitoring copyrights. Many production companies also assigned only parts of their film stocks to be archived, seeing little value in advertising campaign materials, especially in cases where the films had not won prizes and/or been unusually innovative and trailblazing.

Typical and atypical: The year 1968 in Finland

The fact that the only available whole annual sample² dates from 1968 is both fortunate and slightly problematic. In many respects, the year is special and untypical: it crystallizes many of the events of the 1960s political upheaval, and it also seems a turning point in Finnish television advertising, with clear signs of change:

The shutdown of MTV [the commercial TV channel] was extremely close; ‘The Idea’ emerged as the most important concept in advertising; parodic elements were introduced in references to other popular cultures (e.g. in the use of Wild West imagery), fast cuts and new camera angles entered the ad film narrative; bolder (though still quite moderate compared to print advertising) use of sexual imagery began; men’s and women’s clothing advertising changed, etc. (Kortti 2003: 412–13)

However, the year is also simply one interval of twelve months during the eventful decade and, relevantly for this article, within the ‘golden age of television and genre filmmaking where increased production led to a need for more and more soundtrack music’ (Hollander 2018: 17). Finland had gone through important structural shifts during the 1950s and 1960s; concurrent developments emerged, resulting in changes in daily life as well as in demographic, economic and cultural areas. These changes were part of the overall systemic development that transformed the country from one of Europe’s poorest societies to a competitive one: in the 1870s, the GDP in the UK had been 2.5 times the size of Finland’s – by

the 1970s, both GDPs had multiplied, but Finland had surpassed that of the UK (Hjerpe 1988: 50). The service industries expanded, surpassing the previously dominant primary sector (agriculture, fishing, forestry) and turning from a minor sector of employment to the most important one from the beginning of the 1960s (Haapala and Peltola 2018: 205–6). Private consumption also soared: post-war rationing had ended in the mid-1950s, and the circumstances in the world economy favoured growth; as paid annual leave increased from 9–12 days to 18–24 days, spending on leisure and culture grew (Valkonen 1985: 211). Urbanization was relatively late but rapid: in 1950, much of the Finnish population lived in rural areas. By the early 1980s, the tables had turned, and some 60 per cent of Finns resided in towns and cities.

One important and constant basis for the Finnish growth was bilateral trade with the Soviet Union – a relationship mixing political and economic balancing.³ For most countries in Central and Eastern Europe, this type of trade with the USSR created unwanted dependency with less than satisfying economic benefits. For Finland, however, the outlook and results were different, partly due to the solid foundation for continued trade relations that was formed through war reparations from Finland to USSR in 1945–51 (Sutela 2005).

The Nordic countries are often analysed as a somewhat homogeneous group of small countries, sharing structural, cultural and historical characteristics. This is not altogether fallacious, but naturally, differences can be found with more detailed inspection. Certain aspects of Finnish media culture, for example, differed from all other Nordic countries, and one of these was the model of television broadcasting, arranged along the lines of the British BBC/ITV model. Other differences include the Finnish language, which has a completely separate origin and language family (Fenno-Ugric) from the rest of the Nordic languages (Scandinavian); and naturally, the geographical position: the longest border with Russia of all the EU countries, generating a never-ending debate on the country's relations with the eastern neighbour.

Audiovisuality and sonic persuasion

Finns had been accustomed to audiovisual advertising since the early decades of the twentieth century, at least in urban areas. As elsewhere in the world, cinemagoing was extremely popular during the Second World War and immediately after: the average per capita of cinema admissions in Finland was

9.8 in 1945 (Screenville 2011; Hupaniittu 2015: 12). Advertisers viewed cinemas fit for promoting certain products (sweets, cigarettes, banking, insurance), and since film musicals were the most popular genre, local advertising films also often employed predominantly musical expression. Production of an actual advertising film (for cinemas) was undeniably costly for advertising daily consumer goods. Especially in mid-century, a preferable alternative was often to commission a 'useful domestic short film' at least two hundred metres long (approximately seven minutes). These were not allowed to be explicitly promotional, but with skilful composition, rules could be bent, and the films would pass for 'educational' or 'picturing the country's economic life'. Such films shown before the main feature film would yield an appreciable tax relief for tickets of film presentations, in accordance with a law that significantly boosted their production from 1933 to 1964 (Sedergren and Kippola 2015: 11). During this time period, short films were not only crafted in record numbers but also experienced by a significant portion of the population.

The spread of television changed the scene quickly in Finland during the first half of the 1960s: half a million licences were issued in 1964, one million by 1969 (Salokangas 1996: 161, 191–2). As television stifled cinema and the live *iltama*⁴ entertainment practices by the early 1960s, recorded audiovisual advertising proliferated – and with it, the demand for short, lo-fi-adaptable functional music. A significant part of the music commissioned from Finnish musicians was light jazz with small ensembles modelled after American and British examples; many advertising professionals of the time were jazz aficionados and subscribed to the genre as 'simultaneously a musical practice and a set of cultural ideas' (Laver 2011: 315).

A significant change happened with access to the consumers' homes via television advertising. From the point of view of sonic persuasion, it is notable that music continued to have an important role in audiovisual advertising. The very first advertisement broadcast in the spring of 1956 by a Finnish television station consisted of televised music performances, sponsored by a tobacco company.⁵ The tendency to include music in advertising has continued in Finland, with different musical trends emerging from one generation of advertising professionals to the next. Until the late 1950s, Finnish television advertising was broadcast mainly live. The early years of Finnish commercial television also included so-called sponsored programmes, a format modelled on the 'golden age of US television' (Kortti 2005: 8) content, and unique in 1950s Europe. One or more advertisers would sponsor the whole programme with content that

was often made by the sponsor's advertising agency. These programmes were frequently magazine-type shows featuring live music broadcasts from the studio.

No exhaustive studies have been made on precisely how frequently music has been used in Finnish film and television advertising, but previous accounts point to rather music-oriented advertising till the late twentieth century, with up to 80–90 per cent of films containing music (Heinonen and Suominen 1986; Pohtokari 1999). In texts written by advertising professionals of the time for trade journals and vocational skills demonstrations, the emphasis shifts during the 1960s. In the beginning of the decade, the professionals point out the importance of careful balancing between attracting the necessary attention and the risks of alienating consumers with indelicate, clamorous advertising. Towards the 1970s, as musicalization seeps into the everyday soundscape, the new generation increasingly views their role as cultural professionals – being up to date on music trends and, consequently, making soundtracks memorable and generally effective (Kilpiö 2016). At the same time, the trends in advertising 'moved from trying to use sounds that their targeted consumers would *like* to conceiving sounds as representative of what consumers would *like to be*' (Laver 2011: 49). Advertising music in Finland differed markedly from the 'surrounding' music culture. Little of what was most popular in radio listening, record sales and dance venues (*iskelmä*, with its roots in Nordic and Slavic folk songs) was heard in advertising. Commercials aspired to an urban, Westernized, progressive and modern image; soundtracks were thus dominated by jazz, light entertainment and library music (Kilpiö 2005).

More and shorter films for continued growth

The Finnish advertising trade was doing extremely well in the 1960s. The annual production volume had surpassed one thousand advertising films already in 1963. Private domestic consumption kept growing exponentially through the 1960s, except for a slight slowdown in 1968, partially explained by the Finnish households' increasing propensity to save – frequently for new homes in urban areas (Hämäläinen 1973: 29).

Production numbers compiled from three sources (Uusitalo 1984; Teosto 1968a) total 1,023 produced advertisement films for 1968. What the audience witnessed on their TVs, however, is not altogether consistent with this set. Since the reason for collecting the reports was enabling compensation calculations

from public performances to the music-makers, the Teosto cards not only contain information concerning the production of the films but also list the dates of broadcasting for each film. Of the 736 titles reported and catalogued in Teosto as having been broadcast during 1968, almost three hundred had been made in previous years, from 1961 onwards (Teosto 1968b). The everyday audiovisual reality was less volatile than it has been in later decades, as some films could stay in rotation for years. A humble detergent commercial ended up as the most frequently played of all films – a total of 226 times during a four-year period in 1968–71. Audiovisual expression from earlier years was thus very much present in the broadcast advertising content – meaning, among other things, that the bygone mass production era of industrial and educational short films (1933–64) was only gradually releasing its hold on the audiovisual practices.

In the Finnish audiovisual media landscape, 1968 was a time of growth and severe competition. In 1960, the share of TV advertising had been only 2 per cent, but by 1968, television spots composed 12 per cent of all Finnish advertising, and 15,708 airings of spots happened during this year (Ukkonen 1969: 3–4, 13). New production units and companies emerged to meet the growing demand for audiovisual marketing. A small part of audiovisual advertising still happened in movie theatres, but its volume had dwindled in the 1960s, unlike TV advertising's rapidly growing numbers. Finland had one commercial TV broadcasting company, Mainos-TV. It did not operate its own channel until 1993, but instead leased broadcasting time on the public broadcasting company Yleisradio's channels. The main durations of Finnish TV commercials in 1968 were fifteen seconds (49.4 per cent) and thirty seconds (40.3 per cent) – only one in ten Finnish advertising films was of any other length (Ukkonen 1969: 11). Some spots produced outside Finland were also aired; these made up less than 10 per cent of the ad film content, so their impact on the viewers' experience of television advertising was limited (Ukkonen 1969: 29–30). Based on a comparison between Teosto documents and the amount of advertising films produced, slightly more than half of Finnish advertising films broadcast in 1968 contained music.⁶

Only two Finnish production companies employed a specific music writer full time. There was, however, no clear distinction between steady employment and freelance work: payroll composers also took assignments from other customers. The difference in frequency of reported use between 'ready-made' (mostly library) music tracks and tunes by Finnish composers reported to Teosto in 1968 is not substantial; both are reported on around one hundred music tracks. The

costs of using library music were – and continue to be – significantly lower than using tracks from released recordings or original compositions for the films (see also Hollander 2018: 17; Fellows 1998: 17–18). Film-makers were familiar with the downsides of stinginess: hazards of unoriginality and possible confusion between products or services advertised.

It could be that the very same tune would suddenly be playing in another advertisement, so it wasn't really safe in the sense that if you put hundreds of thousands or even millions into TV advertising, then, well ... you'll save money in such a cost item then? (Karttinen 1997)

In most segments of the Finnish advertising business, influences came from the United States, where many local media and business influencers went on study trips and occasionally also worked (Heinonen 1999: 7–9; Heinonen and Konttinen 2001: 61, 69; Heinonen and Pantzar 2002: 44). The United States 'meant the pursuit of happiness, and happiness would be achieved through consumption' (Kortti 2005: 6). For television advertising, however, the US style was viewed as too noisy and intrusive – the makers of Finnish TV spots modelled their work on British sketch-type advertising films with humour-inflected stories (Heinonen and Konttinen 2001: 199–200).

Crunching the numbers on the pink cards

There were eighty-nine films with ready-made music in the reported 737-film corpus of advertising films broadcast in 1968. Most of the ready-made music came from libraries. Two times out of three, the reported library music used in Finnish commercials came from one of four companies: Bosworth, Charles Brull Ltd., Harmonic Music and De Wolfe, which were all British companies. I have not succeeded in finding any documentation on the production companies' selection process of library music providers, so it remains unclear what exactly the balance between cultural judgement and business calculation was that led to the frequent inclusion of tracks from British libraries. In addition to these four, some smaller library music collection picks appeared in the reports. All the production companies submitting reports occasionally also used songs taken from commercially available records, but this practice seems to have been an exception.

Random listening checks conducted at the National Audiovisual Institute and online⁷ also reveal that of the list's 212 films reported with the notion 'no music', surprisingly many do indeed contain music, sometimes from the film's beginning to its end. Frequently, the soundtracks in these cases have been compiled using library music. Their placement in the category 'no music' is seemingly based on a need-to-know logic: in some production companies, reporting the use of copyright-free works to a copyright organization was seen as something not particularly motivating. From a researcher's point of view, this is indicative of the undervalued position of many types of functional musics, making them (particularly library music) somewhat challenging research subjects.

It would have been consistent with the prospects for the expanding profession and the advertising sector of the time that the production companies routinely using library music would prove to be mostly the growth companies expanding their production at a rapid rate and making a name for themselves within the advertising branch. This was not the case. The staple users of library music were the established production companies, Fennada and Felix-Filmi.⁸ For the other production companies, use of record libraries was relatively rare: there were only a couple of films where library music was featured (although it is highly likely that lazy reporting plays some role here).

Both production companies making massive use of libraries were long-established operators with large numbers of short film productions in their back catalogue. One path leading to the main players' recurring practice of library music use probably formed through their earlier working culture during the 1933–64 period of mass production of short films, when library music was widespread. The methods and practices related to library music records became well-known and stock-in-trade parts of the film production business: tracks from De Wolfe collection, for example, were used thousands of times in short educational and propaganda films (Teosto 1945–67). Familiarity with the 'house library' tracks and the practice in general made it fairly effortless to extend them to production of advertising spots within the same company.

Another likely reason was that the growing demand for audiovisual advertising was putting pressure pre-eminently on the established production companies. There were more than one hundred companies producing advertising films between 1964 and 1969 in Finland, yet the five most productive made 54 per cent of the films overall; of films made exclusively for TV, their share of production was 65 per cent (Uusitalo 1984: 244–5). Good networks and capable music-makers were at their disposal, but the sheer volume of production could

still be overwhelming, making it necessary to employ the library music option for many commissions. A composer working for one of the top five production companies reminisced in an interview:

Fennada Junior grew quite drastically so there were several production groups, and I did the commercials for all the production groups – I did the music. It made you feel like a civil servant, going to Fennada's studio at nine in the morning and finishing at sixteen [laughs], and well ... afterwards I was just wondering where the hell I found the time, because at some point I had to compose and arrange them. (Ertama 1997)

Consequently, the largest companies sometimes came to use library music in a way that has made its reputation as an inexpensive alternative when facing approaching deadlines. This is indeed audible in several campaigns, especially where staple goods such as groceries and hygiene products are advertised. Music was employed to provide a suitable atmosphere and a sense of continuity for rapid visual cuts. The tracks used were often from well-known British and American easy listening composers – such names as Wilfred Burns (Charles Brull/Harmonic), Harold Geller or King Palmer (Bosworth), Jack Shaindlin (CineMusic) and Ivor Slaney (De Wolfe), all of whose works were used in several Finnish TV spots in 1968.

Library music for one heart-throb and one bank tycoon

There were, however, more multifaceted aspects in library music use by production companies regardless of size and volume of production. In what follows, two examples made during 1967 will be studied closer: firstly, a clothing advertisement with a subtle humour approach and celebrity appeal, and secondly, a political campaign advertisement from the 1968 Finnish presidential election. The two films, featuring prominent male figures Tauno Palo and Matti Virkkunen (both born 1908), are framed for Finnish viewers with library music, for two different purposes.

The 15-second-long film *Mister Enkalon 'ritari'* [knight] for men's shirts features Tauno Palo, the brightest star in domestic cinema and theatre. Palo is portrayed as having just exited the stage into the dressing room, and the film starts with an extreme close-up of the actor's eyes through the suit of armour helmet. The soundtrack locates the *mise en scène* with a short clip of audience

applauding, and Jack Shaindlin's 'Elizabethan Fanfare' from the US Cinemusic library record *Fanfares/Playful (Children)* joins in reinforcing the jocular approach of the visibly sweltering masculine star as knight. Trumpets and drums play a triumphant fanfare tune. Palo removes the helmet and exits the frame. Next, he is seen standing next to the erect suit of armour, wearing a stylish white shirt, with a relaxed smile, reciting his line 'I say, one does feel comfortable – light – in a Mister Enkalon shirt. It is elastic, and inexpensive as well.' The cut to the next visual shows the product in close-up: an unopened package of the Mister Enkalon shirt, with the logo of the retail chain on top. The fanfare continues, and a warm female voice quotes the advertiser's sound logo 'Mister – manfully exquisite' (Figure 4.1).

Using library tunes with more or less overt humoristic undertones and references was frequent in Finnish advertising. Here, changes in modern masculinity, often present in Palo's 1950s and 1960s work (see, e.g. Helavuori

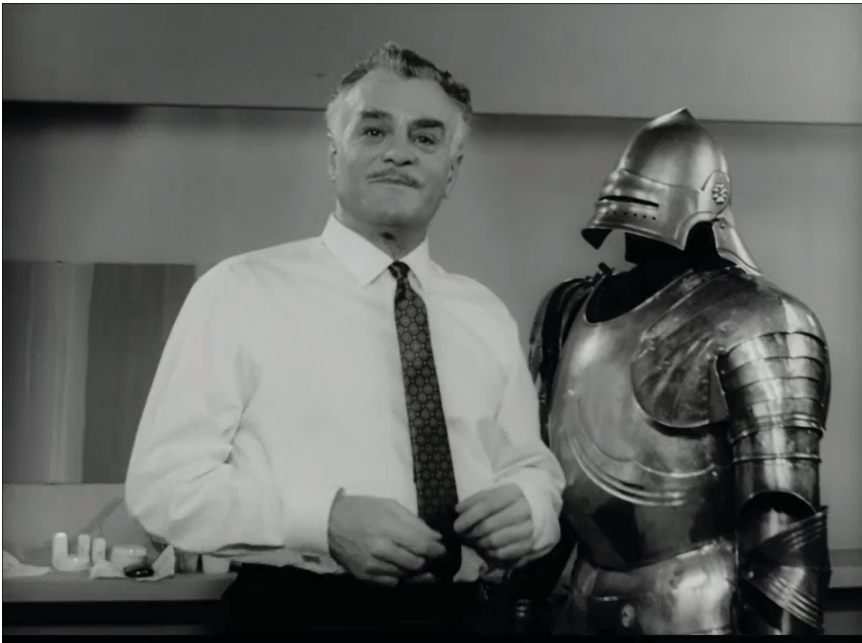


Figure 4.1 Tauno Palo enjoying the comfort and lightness of his Mister shirt, with Jack Shaindlin's trumpet fanfare and a suit of armour in the background to remind the viewer of the weight of history and masculinity.

Source: National Audiovisual Archive KAVI, Finland.

2016), are subtly commented through occasional physical heaviness of his line of work and the relief he feels when presenting once more as 'just a man'. His famous puckish smile appears once he is out of the armour and in his comfortable shirt. At this point, a conventional TV spot score could settle on the 'product solves problem' format and introduce a light, relaxed, smooth track to back up the contented user. The fanfare, however, continues until the end, accentuating two aspects: on the one hand, the vibrant show-business atmosphere, and on the other, the actor's public image, by this stage of his career saturated with all the fictional (frequently historical) characters the audience had witnessed him play in movies and on stage. The mock nature of the knightage connection disappears from the visual information and thus becomes more clearly audible, adding to the playfulness of the total concept.

A slightly longer and more multifaceted example of library music use is the election campaign film for Matti Virkkunen, the right-wing candidate of the 1968 Finnish presidential election (*Vaalielokuva Matti Virkkunen 1967*, later: *VMV*). The whole film is scored with library music that does not attract attention in the foreground but works more in the surreptitious vein of Richard Nixon's 1968 campaign advertising (Figure 4.2).⁹ In this case, shortage of resources cannot have been the basis for compiling the soundtrack from library music. The

Valmistaja: Filmitalo Oy

VAALIELOKUVA "MATTI VIRKKUNEN"

säveltäjä	sävellys	teksti	sovittaja	kustantaja	aika
PRS Slaney, Ivor	Flute tune N:o 2			PRS de Wolfe	59 sek
a Savino, Domenico	Glory The Cathedral			a Valentino	180 "
" Cacavas, John	Spring Caprice			"	156 "
PRS Mawer, A	Master Minds			PRS Bosworth	136 "

Figure 4.2 Report submitted to Teosto on the presidential campaign film for Matti Virkkunen (scanned from a document archived at The Finnish National Audiovisual Institute KAVI).

National Coalition Party Kansallinen Kokoomus leading the campaign work represented the interests of the Finnish business life, and the film had sufficient funding. The 1 million Finnish marks originally estimated for fund-raising proceeds did not materialize in full, but this led to only minor cuts in the last stage of the campaign (NCP 1967a). Furthermore, the four tracks used in the film come from three different libraries, strongly suggesting the choices were not haphazard or routinely made, but instead precise interpretations were sought when scoring the film.

Virkkunen had a public image as a proponent of big capital (see, e.g. Kuisma 2000). In his campaign, he challenged Urho Kekkonen, the president in office since 1956, with barbed questions and interpretations of the country's economic situation. This area was strictly speaking outside of the Finnish president's mandate (Smolander 2000: 221) but nevertheless one where Kekkonen himself was profiled as an active debater. Two preceding terms had accustomed Kekkonen to being respected, supported and viewed as the only possible man for the job, not least because of his working dialogue with the Soviets. He thus viewed the other two candidates' choice, campaigning and moderate success in the race as a let-down. Kekkonen voiced his disappointment explicitly, announcing he would not be available for future terms after this. An enabling act was then applied in 1973 to appease him, meaning he could carry on solidifying his 'de facto political autocracy' (Häikiö n.d.) until 1981.

Virkkunen's campaign film has two main characters: firstly, Virkkunen himself, seen as a down-to-earth cattle farmer and family man on the one hand and a mastermind of economic and global affairs on the other; and secondly, Finland, seen through the country's past, present and finally the future. The presidential candidate is filmed in two contrasting locations: his own farm in Vanaja, Hämeenlinna, and his work environment in Helsinki, as the general manager of the Kansallis-Osake-Pankki bank. These aspects are packaged and linked using music that appears and reappears in passages that are connected to thematic points.

The film foregrounds farmer-Virkkunen twice: first, in the film's opening, showing Virkkunen having a relaxed, even smiling afternoon coffee break with his wife and a newspaper. The longish (about 1'40") scene echoes the election campaign goals that recognized rural voters as the largest problematic voter segment (NCP 1967b). The next time he is filmed with the cows on the fenced pasture, and this time he speaks himself, touching on the issues concerning farm size, technology and modernizing the Finnish agriculture. Both these

scenes (and no others) are accompanied with the De Wolfe library track *Flute Tune 2* by Ivor Slaney. The airy and gentle light classical flute solo with orchestra accompaniment – and the opening as a whole – was undoubtedly a calculated surprise to diversify the right-wing bank tycoon image readily associated with the candidate.

The next pairing of two scenes and points is built using Domenico Savino's composition *Glory of the Cathedral* from the (American) Valentino library collection. Here, the aim is clearly to elevate and celebrate hard work: first, in austere conditions (black and white film from citizens toiling on war reparations) and later, paired with the globalizing visions presented by the candidate from the terraced roof looking out on the Helsinki harbour. This majestic-sounding composition for large orchestra is not the main focus of listening attention until the film arrives at its final frame, where the music swells to the foreground with the text of the campaign slogan 'The Country Needs a President'. However, the more subtle presence of the work in the earlier war reparations scene is clearly intended to link the arguments for hard work and perseverance to Finland's past and, in particular, to the candidate's agenda on what 'must come next' for the country.

When Virkkunen praises the present potential of Finland as an urbanizing and industrializing country, the film combines visuals from an unidentified industrial film – street scenes from bigger cities; modern industrial areas from above – with another Valentino library track, 'Spring Caprice' by John Cacavas. This short section of the film with its brisk, bouncy light orchestral music and optimistic tone is most reminiscent of the commissioned film era that had ended four years prior. It is followed by a section where Virkkunen speaks his most emphatic message to the camera in medium close-up, accompanied with Anthony Mawer's piece 'Master Minds' from the Bosworth collection:

To play our full part in this international cooperation, we need to make sure that our own affairs are in order. Unfortunately, this is not the case today. We are experiencing quite serious difficulties in the economic sphere in particular.

We have to get more capital; to ensure that capital continues to grow.

(VMV 1967, 5'40"–6'00")

This section distils and explains the logic of using library music in the film. 'Master Minds' represents a style that was included in many library collections but almost non-existent in Finnish advertising music-making, so-called

corporate music. The section audible on the soundtrack is not particularly long, but it is placed strategically just before the end and the new appearance of *Glory of the Cathedral* to signal elevation and conclusion: Virkkunen is the conservative force and big business proponent the country needs. This is why the most explicitly western music (excluding jazz) was chosen – and not the Finnish classical tunes that were on the opposing candidate’s film (*Urho Kekkonen – valtiomies, presidentti* 1967). This is also why emphasizing economic progress and attacking the Kekkonen administration for economic incompetency was the only conclusion possible for the film: no argumentation concerning foreign policy was possible against the president in office solidly backed by the Soviet authorities (Figures 4.3 and 4.4).

The library music choices in both examples are linked to the personalities presented in the films – their public images and activities in (real or fictive) public and private arenas. This audiovisual practice was familiar to Finnish audiences from the ‘golden era’ of domestic musicals in the 1940s and 1950s. Characters were presented and defined through music – frequently contradicting



Figure 4.3 Matti Virkkunen as amiable farmer in the outset of his election film (screen capture from the election film ‘Matti Virkkunen’ archived at The Finnish National Audiovisual Institute KAVI and available online at their public database Elonet).

MAA TARVITSEE PRESIDENTIN



MATTI VIRKKUSEN VAALILIITTO

Figure 4.4 Campaign poster image for the hard-line bank tycoon Matti Virkkunen. Photo: Courtesy of The Finnish National Audiovisual Institute KAVI).

or adding to the spoken content – in the immensely popular film musicals, as well as in *iltamat*, the local version of music hall. Another significant and active role that music takes in the election film is steering the viewers' interpretations of Virkkunen's speeches. The music creates an additional element to support his words and to suggest an undertone, as in the part where he emphasizes the hardships Finnish people have experienced and overcome: the touching words and the old images of, for example, small Finnish children laying bricks are tinged with sublimity through 'Glory of the Cathedral'.

However, the film's most distinctive musical approach is its use of exclusively library music. This is exceptional, if not unique, for a film focusing on domestic politics. What makes the decision particularly striking is the major national significance of the presidential election. The candidate is profiled as a leader whose main concern is keeping the country competitive in a global economic perspective (see also Sedergren and Kippola 2015: 262–3). The film-makers have decided not to use music, the most trusted element in generating nationalistic sentiment, for this purpose at all.

My analysis has focused on two films with male protagonists. Women were naturally not absent from the 1960s advertising – quite the opposite – and it is reasonable to assume films combining female protagonists with imaginative use of library music were made. The general impression is that Finnish women – who were among the world's most active females in workforce and higher education at the time (see, e.g. Haavio-Mannila 1969: 340) – were still most often portrayed in advertisements as either homemakers or trendy young consumers with leisure time, overjoyed to have access to the advertised product or service. In terms of music, these settings were often scored with chirpy, innocuous tunes such as 'Happy Toymaker' by Eric Spear from the Bosworth library, for a humorous TV spot with a resourceful wife protagonist advertising frozen fish (*Frionor puna-ahven* 1965; for content analysis, see also Kortti 2003: 274).

Conclusion

The challenging nature of the task of researching the intertwining history of library music and Finnish commissioned film-making stems from the mundane nature and low status of functional music practices. Although likely better than in many countries, documentation is often sparse on commissioned film-making in general and more so concerning musical contents involved.

With library music, the research process often resembled doing microhistory¹⁰ – working towards an understanding and analysis of the daily work in the production companies by following faint clues, vague memory data and notes written by employees of production companies or copyright organizations with little or no competence in English. The value and motivation of this detective work – involved in another chapter in this volume, on library music employees – are also reminiscent of a microhistorical approach: asking large questions within small, often neglected practices and materials.

The several thousands of films made during the 1933–64 tax reduction period for short films left a recognizable mark on later film expression. Finnish film-makers had a very close relationship with library music throughout the period. Short films were a crucial source of income for production companies, and their music came more often from library collections than any other source. Short television advertisements and the sound reproduction quality of television sets set new standards; it became increasingly common to seek a quick impact with tailor-made product music, which meant commissioning tracks from Finnish music-makers.

Library music collections held on for certain purposes, however. Among these were certainly campaigns in need of generic but reliable background music that was ready to use at once¹¹ – the description most often associated with library music. As the examples have pointed out, it was also possible to use the know-how relating to library music resources in imaginative and effective, even playful ways.

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4

- 1 The most productive Finnish ad music composer Kaarlo Kaartinen (interviewed 24 October 1997).
- 2 The Teosto archiving facilities were exceedingly limited until 2014, when the copyright association made a large donation to the National Archives of Finland. Prior to this, materials deemed superfluous would be selected annually for shredding; often, documents on functional music use would be among these. No designated employees with archival expertise were involved, so no specific entries exist on the selection process. My assumption is that the pink index cards of 1968 accidentally slipped being destroyed.
- 3 The trade had begun in 1944 with the agreement on war reparations Finland was to pay during the eight following years. The burden on Finnish industrial production

was heavy, but it also opened the Soviet markets for Finnish products – and, later, also European markets. Finland imported raw materials and energy, and paid with manufactured, highly processed products: no currency was involved. The negotiations on bilateral trade were based on the Soviet five-year plans, and the trade as a whole was closely monitored by both the Finnish and Soviet states (Paunio 1993; Autio-Sarasmo 2006: 116).

- 4 The *iltama* tradition meant fairly large social gatherings (*ilta* = evening), consisting of speeches, poetry recitations, songs/music numbers and plays; possibly drinking (where the organizers were not members of the temperance movement) and, lastly, dancing.
- 5 Amer-Tupakka sponsored a performance by the ‘Boston Orchestra’ on 10 December 1956, for the broadcasting company TES-TV. Their television broadcasts started before the public service Yleisradio’s.
- 6 Teosto did not receive complete reports from all production companies active in 1968. It is likely that smaller production companies, or ones in the process of closing down their operations, may have skipped reporting altogether.
- 7 Some joint bodies and film-makers in advertising, such as the Finnish director Pepe Teirikari, MRKTNG Media, Mainosmuseo and @TuttuTVsta, have uploaded parts of the Finnish production history on video platforms or on their own sites. These often-useful resources are, however, somewhat unreliable due to occurring copyright issues, so I have refrained from using them as actual sources.
- 8 Fennada-Filmi (1950–82) produced feature, short, animation and advertising films. The company was incorporated by merging two production companies, Fenno-Filmi and Adams-Filmi. In the 1960s, productions other than feature films were mainly carried out via Fennada’s subsidiaries Fennada-Filmi Junior and FA-Animaatio. In 1982, the Finnish public broadcasting company Yleisradio bought Fennada and has since digitized its feature film back catalogue. Felix-Filmi (1948–1980) was the pioneering cameraman in Felix Forsman’s (1917–2005) company specializing in advertising film production. The company received several awards for innovative film-making nationally and internationally. It was also known for producing the first Finnish advertisement film in colour (1950).
- 9 The music in Richard Nixon’s 1968 campaign introduced a new, emotionally suggestive way of using music in a less conspicuous and recognizable role. The pieces in the campaign films were not familiar to the viewers, but rather functioned in a combination with the visual and verbal content, effectively communicating the intended message – in the Nixon campaign case, frequently a negative one (see Christiansen 2017: 26–7).
- 10 I am referring to what Matti Peltonen calls ‘new’ microhistory – using ‘detailed information of a particular event or set of documents ... to illuminate larger issues’,

and 'reading seemingly insignificant and marginal, unconsciously or routinely made actions as clues' (Peltonen 2002: 41, 2014: 105). More on microhistory in, e.g. Ginzburg et al. (1993).

- 11 On scheduling and its impact on library music contents, see Durand (2024).