

tuspäätöksiä. Maine-eetokseensa yhdistyvät kapitalismin moottorina korostetut yksilön vapaat väinmat sekä yhteisöllisen vastuun korostus. Tämäkin uusi organisaatio- ja johtamisoppi on alkujaan amerikkalainen. Nyt myös säätely ja purkanneissa hyvinvointivaltoissa kiinnostavat uudenlaiset yhteisölliset ratkaisut ja pelisäännöt.

Maineen rakentamisen tärkeys on vielä suhteellisen uutta Suomessa. Kirjoittajat haluavat vakuuttaa lukijansa maineopin oikeellisuudesta eivätkä kaihdakaan mitään, saarnata tai julistaa. Kirja on toisaalta helppolukuinen, toisaalta toisteinen. Lyhyillä luvuilla ei aina ole aina selkeää omaa funktiota. Iskevä tyyli syntyy lyhyistä väiteloisista, retorisista kysymyksistä ja huumorin viijetystä tämän päivän sinä-muotoa unohtamatta. Myös kirosanat näyttävät kuuluvan tieteen popularisointiin. Jos lainataan hieman teoreettisempaa viestinnällistä käsitteistöä, pyydetään sitä heti anteeksi lukijalta. Akateemisuuuella ei haluta pelästättää ketään, vaan maine halutaan paketoitua helposti lähestyttäväksi asiaksi. Tässä myös varmasti onnistutaan. Kolikon toinen puoli on sitten se, että aikansa iskusanoja ja retorisia tehokeinoja viljelevä teksti puuduttaa ja paljastaa matkan päästä myös helposti ikänsä; *Maine - menestystekijä* epäilemättä toimikin hyvin aikalaistodokumenttina. Vauhdin hurma tuottaa myös lipsahduksia. Naomi Kleinia puhutellaan yhdessä kirjan esimerkissä pelkkänä Naomiina. Miksi tytöillä 2000-luvun bisnesviestinnässä? Kirjan omin sanoin: pieni mutta tärkeä nyanssi.

Bisnestä pelinä ja taisteluna korostavat esimerkit ehkä kommunikoivat bisnesjätkien suuntaan, mutta sensitiivisemmässä kielenkäytössä pohdittaisiin myös kriittisesti kutsutaanko valitulla tyyliillä todella kaikkia organisaationsa kehityksestä kiinnostuneita lukijoita dialogiin. Jos bisnesmaailma toisaalta todella on tätä turnauskestävyyttä, turpiin ottamista, hyviä tyyppejä ja kivoja gismejä, on ehkä sitäkin tärkeämpää puhua sen kielellä, kun siihen samalla mieli muuttosta. Ja muutoksen promoo-

tiostahan maineopin levittämisessä viime kädessä on kyse.

Vauhtia olisi voinut vähentää myös oikeuvun tasolla. Kirja olisi hyötynyt huolellisemmasta editoinnista, mutta kyseessä on toisaalta laajempikin kustannuspoliittinen ongelma. *Maine - Menestystekijän* oma maine ei nyt kirja-etuista menuksista vielä mene, vaan kirjan perusviestit ovat tervetulleita bisnesviestinnän ja liikkeenjohdon maailmaan osana laajempaa vastuullisen päätöksenteon promootiota.

ERJA KOLARI

## Kauko Pietilä

### Medium Theory, or Social Science Methodology for Social Sciences

The starting point is that cultural studies, taking meaning for the foundation of society, have become one of the dominant models for sciences studying society. The meaning-based society would show up in language. The validity of the idea that society would be produced in linguistic meaning is examined. The result is negative. Hence a conceptual change is proposed: in order to get to society, the science of society should study, instead of meanings in linguistic expressions, interactions between human beings. Georg Simmel is the one of the classic, whose sociology starts off from interaction. Upon interaction he grounds his idea of pure society or society that is nothing but society "without further qualification". In Simmel's sociology, society *qua* society can be realised as a plaything in small sociable circles only; it cannot be thought of on a par with global modernity. This means that the sociology that does get at the idea of society (pure society, taken by itself, with nothing added), does not find empirical society to match global modernity. Yet Simmel's idea of society is foundational to the science that intends to study society. Its general relevance depends on its possibility to be extended to global modernity. The idea of the media of interaction is presented in this sense: instead of meanings modern society would be held together by *media of interaction* such as the media of mass communication. It is thinkable that the medium-theoretic idea of social science involves a critical potential of its own, possibly a significant potential.

Sara Sintonen

## Media Education as Moral Education – Back to the Past?

Media education is flourishing. If the concept of media education is seen in a wider scope than as mere improvement of technical competence, the moral nature of media education should be taken into account. The moral nature of modern media education does not consist of the teacher showing the wrong and the right, but of empowering students ethically. The key concept of media education as moral education is thus the ethic of empowerment besides ethics of justice and care. In this article media education is considered as moral education through teachers' own thinking. Teachers consider their role as moral educators in a positive way, and consider the issue of ethically empowering media education seriously. The main function of media education from the moral point of view is to establish an active dialogue between teacher, students and media culture. The key factor in ethically empowering media education is the ability to notice and recognize moral issues in media culture.

Jaana Hujanen & Sari Pietikäinen

## Changes in the Everyday Usage of Journalism

This article discusses the emerging changes in journalism: is journalism becoming more interactive by bringing journalists and members of the audience closer to each other? Are journalistic texts becoming more heterogeneous? Are the borders between the local and the global becoming more blurred than before? Our research material consists of a large survey on the usage of news media among young Finnish people and of qualitative interviews with some of these youngsters as well as with some journalists. The findings suggest that everyday usage of journalism among young people can be described as a rather harmonic coexistence between different usages, various texts and their multiple meanings. Increased supply, new ways to participate and novel types of texts are all visible in young people's everyday usage of journalism, but they do not exclude or simply replace traditional ways of using journalism.

Katariina Kantola

## Loud and Harmonious Conversations. Images of Women in the Rock Magazine *Rumba*

The discourse and culture of rock music are considered to be masculine and femininities have been placed in the margins in both production and consumption.

The masculinity of rock discourse has however also been criticized and subverted. How does the discourse of Finnish rock magazine *Rumba* construct images of women? The article examines how *Rumba* represents and typifies different kinds of images of women in the contexts of all-female bands, solo artists and integrated bands.

The article concentrates on the forms of *Rumba's* journalism as a place where images of gender are constructed. The representations are produced within the rock discourse of the magazine, images of women are constructed through "discussions" between the rock discourse and women's positions in it. The hegemonic images of women in *Rumba* are produced through "harmonious" discussions and are based on traditional "women in rock" images (for example the lead singer of an integrated band). Female gender isn't a part of the discussion in the interviews, so the image is "unthreatening" for the magazine's rock discourse.

However, some images of women raise questions and considerations in *Rumba*. All these "undermined" images of women are constructed in the contexts of all-female bands. In these interviews women's gender and its relation to rock discourse and culture are taken up as concrete themes.

In the case of women pop artists (who are marginal in *Rumba*) images of women are represented through a conflict between (feminine) pop discourse and (masculine) rock discourse. Surprisingly, Finnish pop artists are positively welcomed to *Rumba's* rock discourse as opposed to foreign pop stars, who represent the commercial and unauthentic world of pop music.

