

☑ Summaries of the articles

Marko Ampuja, Juha Koivisto & Esa Väliverronen

Mediatization: Catchword, Analytical Tool or a New Paradigm?

During recent years, the concept of mediatization has made a strong impact on media and communication studies, and its advocates have attempted to turn it into a refined and central theoretical framework for media research. The present article distinguishes two forms of mediatization theory: a strong form based on the assumption that a 'media logic' increasingly determines the actions of different social institutions and groups, and a weak form that questions such a logic, though the latter form emphasizes the key role of the media in social change and singles out mediatization as a central 'meta-process' today. Exponents of the weak form have convincingly criticized the notion of media logic. However, the weaker version of mediatization is itself problematic, as its advocates have failed to produce a clear explanatory framework around the concept. We think that, although the analytical status of mediatization is unclear, fascination with the concept will, in all probability, continue in the years to come, due to the promises of heightened disciplinary coherence and status that this notion has conveyed for media and communication studies.

Janne Seppänen

The Photograph, Materiality, and Representation

When the shutter opens the photons emitted or reflected from the photographed objects hit the image sensor and cause material changes in the photosensitive diodes. Though the

photograph has many different materialities, its material kernel is this indexical trace left by light. The article ponders the relationship between the materiality of the trace and its character as an indexical sign. The article states that the photographic image is not something, which is just caked by the meanings derived from the different contexts. On the contrary, the material kernel has an agency of its own, which provides affordances for different photographic practices. Finally, the article ponders the agency of the material kernel in the context of Roland Barthes' famous study, *Camera Lucida*.

Arja Turunen

Finnish Women's Magazines from the 1880s until the 1930s

The article discusses the history of Finnish women's magazines from the late 1880s until the 1930s as modern women's magazine was established in Finland as a genre of its own. The article asks, what kind of women's magazines there were published in Finland at that time period, and how did the genre evolve from the feminist magazine into a commercial women's magazine. The analysis of the women's magazines – 29 in total – is conducted by examining the content and the advertising in the magazines as well as by studying how the magazines were financed and what kind of background the editors and the correspondents had. The study shows that the division of women's magazines into commercial magazines and to the organs of the women's associations is not strict as almost all of them had features from both magazine types. The article concludes that the establishment of Finnish commercial women's magazines does not solely represent imitation of Swedish and Anglo-American women's

magazines, as stated in the previous studies, but also on the further development of the genre that was already established in Finland in the form of a feminist magazine.

Tarmo Malmberg

Theoretical Research as an Intellectual Style in Mass Communication and Media Studies

In contrast to what is the practice in such established disciplines as physics, economics, linguistics and sociology, the value of theoretical research is not widely recognised in the mass communication and media studies of today. One has only to consult such textbooks as *How to Do Media and Cultural Studies* (Stokes 2003), which mainly ignore the subject, to become convinced of this. Leaning on the concept of intellectual style (Buchdahl 1993), theoretical inquiry is approached in the paper as a distinctive scholarly way of doing research. Against a historical background describing major changes in conceptions of philosophy of science from antiquity to the 20th century, and the methodological development of media studies in the 20th century, an attempt is made to characterise alternatives of theoretical inquiry in the field. To achieve this, five substantial articles from the annals of the field are picked up for closer scrutiny: Traub (1933), Lazarsfeld & Merton (1948), Morin (1953), Carey (1975) and Hall (1980). As a conclusion, some analogies between the meaning of style in the arts and in scholarship are pinned down, and a diagnosis of the possible change of intellectual style in the field caused by the emergence of media philosophy, or what is known as *Medienwissenschaft* in German-speaking countries, is made.