

## BOOK REVIEWS

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**Asultany, Evelyn, *Arabs and Muslims in the Media: Race and Representation After 9/11*, New York University Press, New York, 2012, ISBN 9 7808 1470 7326, 239 pp., US\$23.00.**

The central objective of Evelyn Asultany's *Arabs and Muslims in the Media: Race and Representation After 9/11* is identifying and discussing what she calls 'simplified complex representations' – image-based strategies wherein the present is pronounced a post-racial era while the areas of difference allowed within the complex representation are limited and the racial stereotypes that continue to exist in the open are reinforced.

The first chapter of the book deals with the disturbing occurrence of life imitating art, where members of the American armed forces have followed the example of television characters such as 24's Jack Bauer in their methods of interrogating Muslims and Arabs instead of following their training. It is noted that the terms 'Arab', 'Muslim', 'Arab-American' and 'Muslim-American' are often conflated, repeating the Orientalist discourses of the past, which create a 'them' to oppose to 'real' Americans.

Chapter 2 establishes the simplified complex representation as the predominant manoeuvre of American popular media in the post-9/11 era. In this chapter, the focus is the inclusion of 'good Arabs' or Muslim patriots in television and the positioning of the audience to sympathise with them when these 'good' Arabs or Muslims are the victims of hate crimes or discrimination. Asultany does not flatly reject this kind of sympathy; rather, she identifies that it often forms part of a broader strategy of political distancing that relies on pity and reinscribes 'real' Americans as the superior party.

The subject of politicised pity is developed in Chapter 3, where the image of the Muslim woman as the quintessential object of popular American sympathy is examined in detail. The Muslim woman is figured as a kind of damsel in distress (to be liberated by the War on Terror), while Asultany notes the way in which pity is regulated in order to focus the Muslim woman as a victim of Islam while the strategies of the pro-War media, including TV dramas, the news and media that cross over the two (such as *The Oprah Winfrey Show*) make little or no reference to the actions of the US military that contributed to the development

of Islamic fundamentalism (such as arming the *mujahideen* by the US military during the Cold War).

Chapter 4 continues to discuss the regulation of public emotion, focusing on its capacity to portray Muslim men as undeserving of sympathy. This chapter consists primarily of two case studies: those of John Walker Lindh and Jose Padilla, both American-born Islamic converts who ultimately were convicted as terrorists. Here the device of simplified complex representation is shown to reduce two life stories to problematically simplified root causes – sexual 'perversity' or a youth of petty crime, respectively – which has the effect of defining 'Islam' and Islamic fundamentalism solely in these reductive and negative terms. As in Chapter 3, the ultimate result is that consideration of the broader historical and political contexts is portrayed as being no longer necessary as the narrative engine that reduces these complex issues to caricatures seems to have done the thinking already.

In Chapter 5, Asultany seems to suggest that the dominant American view of Muslims places them on an axis with 'American' at one pole and 'Muslim' or 'Arab' at the other. In order to be a 'good Muslim', one must be closer to the 'American' pole, demonstrated by the sharing of American values, performing public services and participating in community activities such as sport, being 'patriotic', and so forth. This shows the error in what Asultany terms 'diversity patriotism' – cultural sameness is proven to be a means and an end despite the diversity it promises.

The book ends on a cautious note – Asultany concedes that there are signs in the American arts of representations of Arabs and Muslims that do not aim at limiting difference, self-congratulatory sympathy or cultural sameness. While Asultany states that the issues of human rights in the post 9/11 period are of greater concern than the media's representations of them, she seems hopeful that an increase in diverse representations of Arabs and Muslims as human beings rather than simply as 'terrorists' or 'not terrorists' may help to usher in a positive cultural environment in which the human rights of American Muslims and Arabs will be given greater consideration.

– Jason Archbold

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**Athique, Adrian, *Digital Media and Society: An Introduction*, Polity Press, Cambridge, 2013, ISBN 9 7807 4566 2299, 295 pp., US\$24.95.**

In the postscript to his book, Adrian Athique reminds us that ‘the very term “digital society” implies that binary computing is the central technology defining social organisation and personal interaction in the world today’ (p. 261), before inserting a few cautionary disclaimers. He uses the term ‘digital society’ throughout the book, because other available terms to describe the role and impact of digital media in contemporary society do not capture the breadth of what Athique attempts to cover, which is impressive. It is a little odd, then, that the title is not ‘digital society’, but rather ‘digital media and society’, implying a separation between the two, whereas the former would be more reflective of the overall approach, suggesting that digital media are an integral part of contemporary society. However, this does not detract from the ground it covers, both in historical and theoretical terms.

The book rather ambitiously attempts to explore how ‘a whole way of life’, in all its complexity, becomes infused with the presence of digital systems. Its over-arching aim is ‘to situate the rise of the digital media within the context of dynamic social interaction and to encourage a critical engagement with our complex and rapidly changing world’ (p. 1). As this book is targeted primarily at students, Athique follows that up with: ‘I want you to read this book and make up your own mind about what is going on’ (p. 1). This process is usefully aided by a number of ‘student-friendly’ devices. Each chapter has a series of greyed-out boxes with either quotes by significant theorists or ‘dot point summaries’ of key points and concepts. Each chapter also concludes with a page that has three sections: ‘Think and Discuss’ (including key terms and critical questions), ‘Further Reading’ and ‘Go Online’ (suggested web links). This goes some way towards assisting students to come to terms with the challenging and at times theoretically dense prose in the main body of the chapters. In terms of structure, the book is clearly divided into four main parts of four chapters each, which feed into each other in ways that make logical sense: ‘Digital Histories’, ‘Digital Individuals’, ‘Digital Economies’ and ‘Digital Authorities’. To Athique’s credit, the book provides frequent

links between these sections and refers back to earlier arguments in others. Furthermore, it is very skilful in placing various theories in their historical contexts.

Overall, in a context characterised by a lot of published, but at times fragmented, ‘noise’ around digital media and society, Athique’s book provides a clear, well-structured and comprehensive overview of the historical development of both digital media and the variety of approaches to theorise their impact. If we allow for the duly acknowledged ‘Anglophone bias’, the book convincingly explores a contemporary ‘digital society’.

– Henk Huijser, *Research, Teaching and Learning Division, Batchelor Institute of Indigenous Tertiary Education*

**Bowman, Paul, *Culture & the Media*, Palgrave Macmillan, New York, 2012, ISBN 9 7802 3027 7120, 104 pp., US\$25.00.**

This book is part of Palgrave’s new Key Concerns in Media Studies series of short introductory textbooks pitched to students. The books are designed to provide an ‘up-to-date analysis of a key topic in media studies, placing the subjects in the context of today’s global, digital environment’. Bowman’s aim is not to be encyclopaedic; rather, he seeks to explore ‘important aspects of the relationship between what we term “media” and “culture”’ (p. 1) through their interconnectedness, constructedness, texts, contexts and the reactions they elicit.

Bowman starts by defamiliarising the terms ‘culture’ and ‘the media’. In order to study them, we must first challenge our preconceptions about them. After all, argues Bowman, we might be familiar with the terms, but do we really understand them? Can they be understood as different things? The title of his book suggests they are different, but as Bowman explains, culture and the media are far from distinct (p. 4). Perhaps, Bowman suggests, there is no such thing as ‘culture’ and ‘the media’. This is our introduction to discourse, and we soon move on to moral panics before the book goes on a wider journey to consumerism, the male gaze, feminism, performance, identity and neo-liberalism, to name just a few.

Bowman uses case studies, such as *Star Wars*, *Fight Club*, Beyoncé, 50 Cent, user-generated martial arts training videos on YouTube and key words such as those listed

above to introduce the reader to complex theory in an engaging and easy-to-understand way. Moral panics surrounding the Sex Pistols in the 1970s are a clear favourite of Bowman's, and he uses the example to explain both the way the media communicate culture and critiques of (popular) culture as far back as Arnold's 1869 *Culture and Anarchy*, which also embraced the Sex Pistols' key themes of anarchy, rejection and destruction. I especially liked Bowman's comparison of Adorno and Horkheimer to Waldorf and Statler of the Muppets – the two grumpy men who showed up to every performance only to criticise it.

Culture, like the weather, is a process that is only noticed in extremes (p. 9), and the high versus popular culture debates rage as critiques seek to establish an insider and outsider status of acceptable and unacceptable culture. For Bowman: 'It is significant that so many supposedly "shocking" texts activate and reactivate generalised debates about the terrible state of culture and society.' (p. 11) At the conclusion of the discussion, it is easy to see how the same argument could be applied to video games, the World Wide Web or even Miley Cyrus's performance at the recent VMAs.

Bowman's book, which begins with the assertion that textbooks are boring and introductions are patronising, is incredibly readable. While I concede that the book may be too basic for some, they are probably not the target market. This book works as an excellent refresher for those already in the know and is essential reading for first-year media and cultural studies students.

– Katie Ellis

**Cooper, L. Andrew, *Dario Argento*, University of Illinois Press, Urbana, IL, 2012, ISBN 9 7802 5207 8743, 200 pp., A\$31.95. Distributor: Footprint.**

*Dario Argento* is the latest volume in the University of Illinois Press's Contemporary Film Directors series. The aim of the book, according to author L. Andrew Cooper, is to trace Italian horror director Argento's 'critical engagement with cinematic conventions' (p. 2). Cooper accomplishes this by analysing a number of Argento's films, which are arranged thematically into four different sections: 'Against Criticism', 'Against Interpretation', 'Against Narrative' and 'Against Conventions'.

Since Cooper's book is organised around theme rather than chronology, I suspect the work is best suited to readers already familiar with Argento's output. However, while functional knowledge of the director is advantageous, it is not essential. Moreover, I suspect Argento aficionados, horror scholars and general readers alike will be impressed by the book's insights into its subject.

As the four section headings suggest, Cooper is drawn to Argento's iconoclasm and counter-cultural inclinations, and paints a portrait of the filmmaker as a subversive. With reference to specific films, Cooper discusses how the director has consistently rejected or challenged normalising structures and institutions such as psychoanalysis and science in his work. For example, the author illustrates how Argento's rejection of traditional narrative structure in his films *Suspiria* and *Inferno* – supernatural thrillers considered among the director's best work – mirrors their focus on witchcraft and alchemy. Cooper's analysis thus offers a valuable framework and context for interpreting and understanding Argento's films. It also provides explanations or counter-arguments for many of the recurring criticisms of his work, such as his confusing plot trajectories, predilection for violent or provocative imagery and investment in visual stimulus over story and character. Cooper also considers the charges of misogyny frequently directed at Argento; the author does not necessarily defend Argento against these accusations, but rather suggests that he engages with and problematises claims about misogyny and voyeurism in films like *Opera*.

Cooper provides a compelling rebuff to much of the horror scholarship and fandom that venerates the early works of veteran horror filmmakers while regarding their later films with disappointment or derision. Indeed, where many of Argento's films of the last decade have been critically maligned, Cooper provides astute readings that highlight their virtues as well as their shortcomings, and in doing so depicts Argento as a filmmaker constantly challenging himself and his viewers. For example, the author notes how Argento's *The Card Player* deliberately frustrates viewer expectations by obscuring the stylised slayings they expect from an Argento film, while *Giallo* – the most recent film discussed in the volume

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– deliberately jettisons a number of the tropes and conventions viewers expect of the genre.

The book ends a little abruptly with its discussion of *Giallo*. I would have appreciated a more comprehensive set of closing thoughts and observations, but given the breadth of quality material throughout, this was a minor disappointment. Perhaps the highest compliment I can pay Cooper's book is that it has renewed my appreciation of Argento, and I suspect it will lead other readers to similar renewals of interest in and perhaps even re-evaluations of the director.

– Ben Kooyman, *Learning and Teaching Unit,*  
*University of South Australia*

**Crisell, Andrew, *Liveness & Recording in the Media*, Palgrave Macmillan, Basingstoke, 2012, ISBN 9 7802 3028 2223, xii+115 pp., US\$25.00.**

In this short and accessible book – part of the Key Concerns in Media Studies series – Crisell unsettles the notion of 'liveness' in radio and television. He begins by considering the definition of broadcasting, concluding that its distinguishing feature is liveness, then proceeds to problematise the concept of liveness. Describing a variety of communication scenarios, he argues that it is the desire for, and perception of, temporal co-presence that give liveness its appeal, and claims that this impulse is so strong that viewers watching sport on delay pretend that the events are taking place in the present.

While this kind of liveness is something that radio and television historically have managed particularly well, the question occupying most of the latter part of the book is why so much 'live' television and radio is pre-recorded. Crisell argues, after a preliminary historical overview of recording in the television and radio industries, that recorded material is used to enhance live news and sport by creating a 'zone of liveness' that absorbs 'the past into a kind of expanded presence' (p. 45). For example, the instant replay in a football match slows down the moment of play so that the viewer takes in much more than they could at normal speed, while live commentary continuing over the top of the replay suggests that nothing of the ongoing events has been missed. News actuality performs a similar function, and live voiceovers accompanying trailers between programs lead

the audience smoothly from one program to the next as a continuous experience, minimising opportunities to change channels. In the final chapter, Crisell deals with the complicating issue of time-shifted viewing.

A surprisingly large 35 pages of this slim volume are devoted to a detailed audiovisual analysis of an evening's programming on BBC 1 in order to demonstrate that a very high proportion of live television is, in fact, pre-recorded. From a network perspective, pre-recording allows for economical production of vast amounts of high-quality material for incorporation into otherwise live programs that treat that material 'as if' live. The examples used include *Crimewatch* and the main evening news bulletins. Crisell attributes the need for so much material to audience expectations that television will 'fulfil its historically unique ability to provide material that is live' (p. 93) as well as to increasing competition for viewers.

Inasmuch as the book aims to disrupt simplistic understandings of liveness and the division between live and recorded broadcasts, it does this well. In that regard, selected chapters would make excellent preparatory reading material on the topic for an undergraduate class.

Throughout the book, Crisell draws attention to the complex layering of past temporality in broadcasting, yet does little to explain the benefit or significance of such detailed attention beyond past, recent past and present. Similarly, while an historical account of how recording technology has been incorporated into broadcasting industries is interesting, it does seem superfluous to the main arguments. This book is a useful addition to the field, although – as the series title suggests – it is more an introduction than a closely woven treatise.

– Lisa Gunders, *School of English, Media Studies and Art History,*  
*University of Queensland*

**Faulkner, Sally, *A History of Spanish Film: Cinema and Society 1910–2010*, Bloomsbury Academic, London, 2013, ISBN 9 7808 2641 6667, 336 pp., AS\$28.99.**

Since the turn of the millennium, there has been a steady stream of publications about the history of Spanish film; over three decades on from the death of Dictator Franco and the shaky first steps in Spain's transition to democracy,

it has finally become possible to secure an adequate vantage point from which to survey the role film has played in Spain's uneven cultural development. As Sally Faulkner points out in her impeccably researched monograph, many of these recent publications are – perhaps understandably – prone to positioning the trajectories in Spanish film as a series of stark dichotomies. This process is most prominently evidenced by the widespread use of blanket terms 'Francoist' and 'anti-Franco' cinema.

Faulkner's book seeks to dispel this insistence on warring binaries, as she judiciously dissects assumptions that have quickly become entrenched in discourse about Spanish film. In fact, Faulkner settles her discussion in the realm of the 'in-between', as she focuses on the emergence of films that lie between art and popular alternatives. In an effort to avoid repeating narratives that construct an evolution from quasi-propaganda post-Civil War to left-wing political cinema from the mid-1970s onwards, Faulkner 'brings the question of class mobility to the fore', an issue that has been latent in many histories of Spanish cinema but until now has not been drawn out (p. 1).

Faulkner's over-arching claim is that one of the most important developments in Spanish film has been the gradual emergence of a middlebrow cinema. Her book seeks to answer the question 'What is the impact of social mobility, which occurred piecemeal prior to the 1960s, but on an unprecedented national scale from that decade onwards, on the domestic cinema?' (p. 3) She sets about responding to this question in seven chapters, organised chronologically by decade (with the 1940s and 1950s collated into a single chapter, as film production was slow in this turbulent post-war period). Each chapter contains a detailed analysis of six films, laying down a comprehensive map of the middlebrow's gradual emergence.

The opening of each chapter provides a balanced account of the particular decade under discussion – each is relatively self-contained, ensuring the book's suitability for university courses – as Faulkner carefully unpacks all-too-tidy divisions between rupture/progress and repression/liberation. Her film analysis is judicious and nuanced, as she considers all of the facets involved in forming the ideological-aesthetic framework (it is welcome to have

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the contribution of particular practitioners aside from directors, such as sound and costume designers, recognised throughout her analysis). This holistic approach to film analysis avoids centralising abstruse readings which are unlikely to reflect those of Spanish audiences of the time, which is particularly important to her argument that films from the 1970s onwards start to directly address Spain's new middle-class audience.

*A History of Spanish Film* is an innovative text, which will be valuable to those with an interest in both Spanish cinema and history. It is accessible while remaining complex, balancing a contemplation of the Gordian Knot that is the history of Spanish film with a crisp and lucid argument.

– Jessica Balanzategui,  
University of Melbourne

**Hills, Matt, *Blade Runner*, Wallflower Press, New York, 2011, ISBN 9 7819 0666 0338, 128 pp., A\$19.95. Distributor: Footprint.**

In his contribution to the Wall Flower Cultographies series, Matt Hills explores the rich interpretative tradition that has grown up around *Blade Runner* (Ridley Scott, 1982) subsequent to the film's initially disappointing performance at the box office. In his fascinating documentation and analysis of fan and critical responses to *Blade Runner*, Hills examines the elements of the text that might have contributed to its cult status alongside such considerations as 'why cult texts leave some audiences cold but have a huge impact on others' (p. 22).

The size of the book belies the richness and complexity of the discussion, as Hills offers both an overview and an engaging critical analysis of the critique and commentary that have been formed in response to this text.

The book is divided into four sections that resist the template generally used in the Cultographies series: 'Production, Promotion and Initial Reception' and 'Audiences and Subsequent Reception'. Instead, due to the multiple versions of *Blade Runner* that have been released over time, Hills has taken a more thematic approach. His focus is on the interaction ('the cultifying collision') between text and audience in creating and maintaining the film's cult status.

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This is a lively and interesting account of *Blade Runner's* circulation and recirculation as a cult text, and an insightful examination of the 'cult' imprimatur.

– Susan Bye, *ACMI, Associate  
La Trobe University*

**Lewis, Jeff, *Global Media Apocalypse: Pleasure, Violence and the Cultural Imaginings of Doom*, Palgrave Macmillan, Basingstoke, 2013, ISBN 9 7811 3700 5441, 228 pp., A\$115.00.**

*Global Media Apocalypse* traces the development of an 'apocalyptic sensibility' from the Holocene era to the present. The emphasis in Lewis's text is on the tension between the pursuit of pleasure and the fear of catastrophic cultural collapse. This tension is played out, Lewis suggests, in a cultural imagining particularly concerned with pitting conflicting visions of pleasure, nature and civilisation against one another in response to perceived threats or struggles.

Lewis presents a finely honed conceptualisation of a perpetually anticipated, eschatological vision of future collapse, which emerges in discourses and narratives of violence, hatred, life and death, crisis, historical value, religious supremacy and, ultimately, apocalyptic anxiety.

This book contributes to a range of debates on political divisions between East and West, the power of the media sphere, and the role of nature as both a contested landscape and a powerful symbol. By citing events including the 2011 Norway attacks perpetrated by Anders Breivik, the London Riots, the Royal Wedding and the 2002 Bali Bombings, *Global Media Apocalypse* sits within a field dominated by media and textual analysis, generally concerned with identifying divisive debates around morality, capitalism and ideology in Western culture.

Each chapter considers a themed topic, and uses recent events and media to support the discussion. Broad chapter themes include: sex and celebrity; natural disasters and environmental concerns; consumer rituals and desire; Western culture, media and violence; and human rights, refugees and global media. Sub-categories include religion, empire, cultures of consumption, nuclear energy, the Arab Spring, the mediasphere (including Wikileaks,

hacktivism and Rupert Murdoch's influence), women's rights, modes of resistance, drug use and related crime, the GFC and the emerging field of cultural ecology.

Lewis focuses primarily on media representations, power relations and current events, rather than general 'cultural imaginings of doom', as the title may suggest. Although films such as *2012* are mentioned, the majority of the discussion does not consider the dissemination of grand visions about the end of the world, but rather the everyday manifestations of a cataclysmic threat to human culture (and particularly Western culture). Those studying an apocalyptic imaginary that is played out in film, fiction or video games (for example) would find less benefit than those interested in discourse analysis of media perspectives on ideological warfare since 9/11. What is particularly useful for readers in the field of eschatology studies, however, is the historical charting of imaginings of doom, which offers a unique perspective on the development of an obsession with the end of the world, as developed over 11,000 years of human culture.

Overall, what Lewis offers is a foundational text in media and cultural studies, which is intended to complement his previous works on language and the global media sphere, a text that also offers high-level insight into the themes and case studies contained within each chapter. The introductory section provides a great deal of general background on the development of an apocalyptic imaginary, as well as introducing major concepts in cultural theory and media studies, including the work of Foucault, Žižek, Baudrillard and others. Overall, this book offers content suitable for foundation undergraduate studies, as well as detailed analysis that would be of use to more senior students and academics.

– Emma Fraser, *University of Manchester*

**Lowe, Gregory Ferrell and Steemers, Jeanette (eds), *Regaining the Initiative for Public Service Media*, Nordicom, Göteborg, 2012, ISBN 9 7891 8652 3336, 257 pp., €30.00.**

Editors Gregory Ferrell Lowe and Jeanette Steemers avow to a crisis in their introduction to *Regaining the Initiative for Public Service Media*. This book reflects global discourse that occurred during the RIPE@2010 conference on the theme of public service media after

the recession. RIPE stands for Re-Visionary Interpretations of the Public Enterprise, a collaborative international group of scholars and public media practitioners. This is the fifth peer-reviewed reader published by the Nordic Information Centre for Media and Communication Research. With economic pressures on public television and radio organisations, there are also threats to the interests of civil society. The focus is on opportunities for aligning, defending and revitalising media to achieve social benefits. Some discussion highlights the creation of organisational structure and capacity in countries where government and commercial business entities control media priorities. Policy-making in governance and accountability, journalistic impartiality and cooperative content production are emphasised as opportunities to cultivate the public service media ethos.

Chapter authors include communication scholars, researchers and university faculty, many of whom are former media managers. The book offers helpful notes and references at the end of each chapter, as well as biographical sketches of each contributing author. There are thirteen chapters divided into four sections: Policy Case-Making in the Heartland of PSB; Responding to Environmental Pressures; Taking the Initiative at the Frontiers of PSM; and Public Service Media in Practice.

Overwhelming societal change confronts public service media. Even organisations with institutional longevity, such as the BBC, must reconsider their roles and functions in order to remain relevant and legitimate. Authors call for collective work to communicate persuasively in negotiating public financing. Advocates seem to agree on the need for active participation among diverse audiences and institutions to address criticisms, boundaries and opportunities. Policy and strategic drift characterise public service media organisations and challenge effective case-making in the shift from government-centric approaches, to competition with commercial broadcasters, to acknowledging the power of audiences as a market force in determining environmental conditions. Authors convey a sense that public service media must go beyond their established mission in order to regain their purpose of meeting legally established public service interests. As pioneers with new technologies in emerging markets, public service media are called to explore

collective futures and to cooperate in various distribution relationships.

In seeking evidence for public service media's ability to generate social benefits in the twenty-first century, examples from China, Mexico, Central and Eastern Europe, and Arab countries provide diverse interpretations of what it means to be in the public interest. By including chapters about public service media beyond their Western European roots, RIPE has extended the discourse and direction of the initiative. Despite some missing references and occasional use of jargon, this book is a useful overview of public service media. In asking key questions and analysing national frameworks, RIPE also provides a necessary link to its evolution. This book becomes more valuable in a historical context as it documents the progress of discourse on an international scale.

– Elizabeth Spezia, *Mass Communication and Media Arts, Southern Illinois University Carbondale*

**Manyozo, Linje, *Media, Communication and Development: Three Approaches*, Sage, Thousand Oaks, CA, 2012, ISBN 9 7881 3210 9051, 284 pp., A\$67.00. Distributor: Footprint.**

Linje Manyozo brings striking clarity to the media communication and development field, which has produced a cacophony of definitions and demarcations in recent decades. This book offers exactly what the title suggests: it examines the broad spectrum of academic and applied work in this field and proposes three coherent theoretical approaches.

The first approach identified by Manyozo is Media for Development, which is focused on content and information, based on behaviour-change theories. The second, Media Development, is focused on media and communications systems, institutions and capacities, based on theories of democracy and governance. The third is Participatory and Community Communication, which includes approaches incorporating local communication processes, with foundations in post-colonial theory. In his final chapter, Manyozo argues for greater attention to power, participation and policy within each of the three theoretical approaches.

This book differs from many other reviews of the field in that the approaches are defined based on their underlying theory, rather than

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focusing on particular historical paradigms. In this way, Manyozo provides a theoretically based through-line for understanding the trajectory of each approach as it has been adapted to broader paradigm shifts, including modernisation, dependency and multiplicity ('another development'). For students, academics and practitioners alike, Manyozo's book outlines a valuable rubric for navigating contemporary research and practice.

This book also stands apart for its inclusive view of the field. As Manyozo observes in his introduction, often these approaches interact in a state of agitated truce. Though it seems that there is a personal inclination towards grassroots and indigenous communication approaches, by incorporating the approaches side by side, Manyozo's work may perhaps enable greater cross-fertilisations of ideas in future research and practice.

A core argument put by Manyozo is to foreground thinking originating in the 'Global South'. He is highly attuned to the significance of the various clusters of innovation and critique that have emerged in different times and geographical locations, and their broader influence. In particular, he emphasises Quebral's pioneering work in the Philippines with rural radio, the Latin American School, and other significant movements in India and Africa, as key historical developments.

In the foreword, Quebral warns that this book is dense with theories, and it may be that *Media, Communication and Development* would be challenging as an introduction to the field. Manyozo not only has a comprehensive command of communication development theories, but also regularly points to a range of communication, cultural and critical theorists. However, Manyozo includes many examples from practice to contextualise the concepts.

One risk is that this book could lull readers into a false sense of neat and tidy categories of approaches. Though his categorisation of approaches is a useful guide to differentiating the underlying theories, there is probably more hybridity of theories in their application than is generally conveyed. Manyozo does point to some examples of mixed theories, and readers would do well to use the typologies with some flexibility in mind.

— Jessica Noske-Turner, *Queensland University of Technology*

**Moran, Albert, *TV Format Mogul: Reg Grundy's Transnational Career, Intellect, Bristol, 2013, ISBN 9 7818 4150 6234, 228 pp., US\$30.00.***

Two recent books paint interesting portraits of moguls of the Australia screen industry. The first, *The Two Frank Thrings*, is by Peter Fitzpatrick, the retired head of performing arts at Monash University. The second, *TV Format Mogul: Reg Grundy's Transnational Career*, is from the prolific historian and analyst of the television industry in Australia, Albert Moran.

F.W. (Frank) Thring Snr died in 1936 while Reg Grundy was a schoolboy in South Australia, but they both subscribed to Samuel Goldwyn's dictum: 'If I want to send a message, I'll use Western Union'. Indeed, Moran's portrait of Grundy's career makes one wonder how different Australian cinema and television might have been if Thring had lived.

Moran's *TV Format Mogul: Reg Grundy's Transnational Career* is a valuable addition to the literature that examines the shaping of the modern business of television – a business that is simultaneously local and global. The first and last chapters track the emergence of the trade in television formats and the emergence of several companies, including Grundy's, that came to dominate the market. Chapters 2, 3 and 4 relate Grundy's youth in Sydney and Adelaide and his early employment in radio after World War II.

Radio's *Wheel of Fortune* gave him success as a radio quizmaster and the program was reinvented for television alongside competitors like the flamboyant Bob Dyer's *Pick-a-Box*. *Wheel of Fortune* found its audience on TCN9 in 1959, and established the nattily attired Grundy, with his Clark Gable moustache, as a minor celebrity. Soon Grundy was producing quiz shows for daytime television broadcasting as TV expanded its service. *Concentration* was produced in the GTV9 studios in Melbourne and *Tic, Tac, Dough* in Sydney to a format copied from NBC in the United States. But five years later, TCN9 cancelled all the shows, leaving Grundy with the task of consolidating his business and finding a world beyond Channel 9. By the end of the decade, Grundy titles such as *I've Got a Secret*, *Play Your Hunch* and *The Guessing Game* had all gained large and faithful audiences, and there were only two ways forward: into drama and overseas.

Grundy's entry into drama made its mark on Australian television with *Prisoner* now being remade here. Other titles, like *The Restless Years* and *The Young Doctors*, may have had less impact but found loyal audiences – an attractive element for commercial TV.

Over the following quarter of a century, Grundy's television empire expanded into the United States and South-East Asia, then Europe, South America and the United Kingdom, producing and reproducing a stable of formats with local cultural adjustments to naturalise the format. *Sons and Daughters*, which ran to 972 half-hour episodes in Australia, was recently remade as *Zabranjena ljubav* in Croatia and, separately, under the same title in Bulgaria, 25 years after it first appeared on Channel 7.

In 1995, Grundy sold up and retired to Bermuda where he had long lived. The purchaser, the UK conglomerate Pearson Television (now Fremantle Media), paid A\$380 million. What did it get? As Moran puts it: 'a bevy of companies scattered across the world with catalogues of 4000 hours of drama, 1000 hours of quiz shows and a slew of formats in two very popular modes of television, facilitating distribution in 60 markets and productions in 23 territories' (p. 200).

This book is essential reading for understanding the global market in television programs and how it might develop.

– Vincent O'Donnell, *Media and Communication, RMIT University and School of Historical and Philosophical Studies, University of Melbourne*

**Ortner, Sherry B., *Not Hollywood: Independent Film at the Twilight of the American Dream*, Duke University Press, Durham, NC, 2013, ISBN 9 7808 2235 4260, 311pp., A\$45.95.**

Sherry B. Ortner's monograph is an ethnographic study of American independent cinema of the last three decades. In contrast to the multifarious existing publications on the topic – Peter Biskind's and James Mottram's insider industry accounts, Sharon Waxman's celebratory auteurist perspective and the academic works of Geoff King, Jim Hillier and Yannis Tzioumaki – Ortner does not approach the subject from a cinephilic or film theoretical position. Rather, *Not Hollywood* seeks to analyse the counter-hegemony of American independent cinema in relation

to the hegemony of Hollywood by focusing on rhetorical responses in a compilation of interviews with industry professionals and artists across class, race, age and gender.

*Not Hollywood* alternates between ethnographic chapters, which investigate the socio-economic and socio-cultural milieux in which independent films are produced, circulated and consumed through Pierre Bourdieu's 'field of cultural production' framework, and chapters devoted to interpretations of specific films, or groups of films. Using Douglas Coupland's term 'Generation X' as an 'etic' category to describe first generations living in neo-liberal social and economic reality, Ortner posits that independent cinema of the past three decades displays the reality of a population struggling with political and socio-cultural issues as a result of a neo-liberal capitalist regime that has been dominant in the United States since the late 1970s. Ortner claims that American independent filmmakers, as members of 'Gen X', depict anger, frustration and depression in their films as a response to their problematic social condition. Due to the frequency of these recurrent themes, Ortner categorises independent cinema as an artistic genre. In support of this assertion, Ortner notes the prevalence of 'moral ambiguity', a number of films centred on themes of paedophilia and the general 'darkness' or 'edginess' of the mood and look of the films. While it could be argued that these aspects speak to what may be termed an 'indie aesthetic', Ortner's 'independent genre' classification is problematic, as it encourages an approach to independent cinema based on unifying genre conventions rather than viewing them as works made outside the major Hollywood studios.

The ethnographic chapters establish an oppositional relationship between Hollywood, as an institution portrayed as representing falsehood and superficiality, and independent cinema, portrayed as a counter-institutional, truthful form of filmmaking. Ortner creates a dichotomous, yet fascinating argument for independent cinema as marginal and antithetical to the mainstream film culture of Hollywood – the articulated disparity between money (Hollywood) and passion (independent). However, the validity of the dichotomous position constructed throughout *Not Hollywood* is compromised by the book's focus on the largely mainstream and commercial Sundance

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film festival, and the Independent Spirit Awards as representative of American independent cinema.

This book will be of particular interest to critical scholars of independent cinema and film festival cultures, particularly those with an interest in the rhetoric of independence and the contemporary American film industry. Additionally, scholars and critics engaged in Marxist theory will appreciate Ortner's determined ideological approach to the subject and focus on class structures in relation to American neo-liberal capitalism.

– Kim Wilkins, *English, University of Sydney*

**Pertierra, Anna Cristina and Turner, Graeme, *Locating Television: Zones of Consumption*, Routledge, London, 2013, ISBN 9 7804 1550 9794, 155 pp., £24.99.**

*Locating Television* is a timely and original book that responds to some of the most compelling and controversial arguments circulating in current television studies scholarship. The interdisciplinary partnership between Turner and Pertierra – an anthropologist by training – offers a way of thinking about television studies that contributes to the theoretical landscape of the field while also providing a case study that underscores the significance of television as a located, cultural practice. The peripheral perspective of these Australian scholars guides the purposefully international focus away from the traditional centres of the United States and the United Kingdom, as they cite research from a range of non-Anglophone countries and regions. Mexico is designated a focus city in this book for carefully justified reasons, and is the location for Pertierra's ethnographic work.

The organisation of the book reflects what Pertierra and Turner call 'zones of consumption' – a direct response to the heady scholarly enthusiasm that has greeted the digital era. These zones are used to refute some of the perceived problems plaguing contemporary television studies, particularly John Ellis's US-centric description of television in the era of plenty and Henry Jenkins' notion of convergence culture. The authors argue that these descriptions are neither universal nor predictive of the evolution of global television practice, and posit television as 'located and grounded in particular circumstances' (p. 18).

Accordingly, they draw boundary 'zones' in consideration of the 'social, historical and cultural contingency' (p. 8) of different areas, from the nation, the community, the home and modernity.

Pertierra and Turner disturb the understanding of the nation as no longer relevant to the experience of television with a close analysis of the Mexican experience, and find that the new media environment may indeed foster community-building within the national space. They also argue that television retains central importance in consolidating communities – as opposed to online media, which build social networks. The chapter on television in the domestic space is based on Pertierra's ethnographic work with families in the city of Chetumal, and vividly demonstrates how the domestic moral economy shapes the role of television practice. This chapter – a rare foray into anthropological considerations of television for the Western cultural theorist – is particularly fascinating, and prompts consideration of the comparative lack of such work within television studies.

Although the disciplinary combination of cultural studies and anthropology is cleverly conceived, its execution causes a slightly vertiginous effect when the book is read from cover to cover. This effect is compounded by the brevity of the book – it covers a lot of current, conceptual territory, making it essential reading for television scholars; however, its pace and kaleidoscopic focus may make it less appropriate for readers seeking an introduction to television studies.

The most striking feature of this book is its unique approach to its arguments, its design and its execution. Pertierra and Turner write with an affirmation of purpose and self-reflexivity that acknowledges and rationalises their unconventional approach, and this is highlighted by the concluding chapter, which contains a dialogue between the authors on the experience of writing the book. The experimental style of writing is commendable, and acts as a reminder for television and cultural studies to recall their roots in order to interrogate their future trajectory.

– Tisha Dejmancee

**Peters, Chris and Broersma, Marcel (eds), *Rethinking Journalism: Trust and Participation in a Transformed News Landscape*, Routledge, London, 2013, ISBN 9 7804 1560 3966, 264 pp., A\$54.95.**

In their edited collection, Chris Peters and Marcel Broersma assemble thirteen essays aiming to encapsulate the dynamics of journalism's transformation through a scholarly lens. Rather than focus on the doomsday scenario seeming to dominate discourse around the industry's economic woes, or attempt to take solace in reflecting on journalism's functional-democratic role in relation to Westernised ideals, *Rethinking Journalism* sets out to engage with the structural challenges faced by journalism in three thematic sections: 'Public Trust in Journalism'; 'Participatory Forms of Journalism'; and 'Emerging Journalisms'.

Touching upon the fallacy of journalism as a constant – the supposition that journalism is a 'thing' that will continue to exist solely based on cultural demand for a system that disseminates public information *en masse* – Peters and Broersma introduce the text by means of two 'intertwined trends: de-industrialisation and de-ritualisation, which they view as underlying wider structural changes involving journalism.

The essays in *Rethinking Journalism's* first section work to dissect the paradigm of journalism, its pseudo-authoritative role in the manufacture of the 'truth', highlighting the rising toll of lost credibility in the fact-checking digital age. Under the theme of engagement, the second section concentrates on elements related to the participatory future of news organisations – such as user-centric practices that should be employed by professionals in the industry, the integration of 'network journalism' into news production and journalistic processes, and the importance of user gatekeeping and the need for 'journalistic facilitators' to interface with audiences.

The third section acts as an impetus to direct the notions of the previous essays from the earlier sections towards more case-based evidence. Essays deconstruct the complimentary relationship between mainstream and alt-media, the future of citizen journalism and trust through WikiLeaks-style reporting, the 'self-conceptualisation' of journalism, and the means by which journalism can better work to promote itself as a public good to its audiences.

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The final section, 'Rethinking Journalism Rethought', is a sub-collection reflecting on the broader elements of the book, supporting as well as criticising the previous essays: Michael Schudson revisits the cultural past of the news industry and 'defining paradigm' of journalism using optimism to vigorously defend its future; Thomas Hanitzsch emphasises the distinction between professional and amateur journalism, problematising the use of extrapolated evidence from Western countries to understand the future of journalism; and Kevin Barnhurst leverages political science work and innovation theory to question whether high levels of public trust for any market – even that of the press – is necessarily positive.

In the end, *Rethinking Journalism* largely succeeds in its goal to shift research inertia towards journalism's structural changes – carefully side-stepping the term 'journalism industry' while avoiding the pitfalls of past techno-discourses and industrial logics used to frame and symptomise journalism as a declining institution.

– Jonathan Albright, University of Auckland

**Reagle, Joseph Michael Jr, *Good Faith Collaboration: The Culture of Wikipedia*, MIT Press, Cambridge, MA, 2012, ISBN 9 7802 6251 8208, 264 pp., A\$24.95. Distributor: Footprint.**

Wikipedia is the only non-commercial player within the ecosystem of social media platforms. The history of its emergence and development is one of both realised and failed goals for the World Wide Web itself, an example that takes on added resonance as the web becomes yet another medium to be captured by commercial interests. More broadly, as Reagle convincingly argues, this is also a history that offers a telling example of how knowledge itself is constructed and contested.

Reagle is less interested in Wikipedia as a story of collaborative technologies, or even primarily as a digital encyclopaedia, but instead explores how it has been generated by a specific form of community. In the preface, Reagle calls his account an 'historically informed ethnography' – an approach that focuses particularly on a detailed study of the discourses and activities of the community's members, revealed through the many open forums associated with the site. These offer a

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rich vein of material for examining the process of consensus-building on core policies such as 'Neutral Point of View', 'No Original Research' and 'Verifiability', which serve to give Wikipedia its particular collective, collaborative but distanced stance toward the construction of its content (using both human and technological means). Reagle looks at the creative tensions within the Wikipedia community – the manner in which all of its rules and norms have been exhaustively debated but within a collective adherence to core values as well as a sense of playfulness and openness that is unusual for any community (online or offline). He focuses on the notion of 'good faith' to describe both the ideals upon which the platform has focused and the nature of its core practices. This is, he insists, a digital media site characterised by a good-faith collaborative culture of a kind that is quite distinctive from any other site within so-called 'participatory' culture.

Reagle provides a useful historical context for the development of the platform, noting its predecessors among a host of failed ventures for a universal reference work. In the process, he emphasises that Wikipedia at one level was a well-established concept, waiting for the appropriate technological context to become fully realised in a sustainable form. He traces the development of the values of Wikipedians, its major players and the imprint they have left on the guiding principles, practices and values that have informed and shaped this community. The platform, of course, operates within a global context of polarised social, economic and political interests and movements, which have infected and inflected the ways in which knowledge is generated, curated and validated. A valuable area of discussion in the book is its commentary on the endless contestations inherent to how the Wikipedia community moderates disputes between competing perceptions of how knowledge should be gathered, filtered, collated and accessed by the site's users.

Overall, this is a detailed and persuasive analysis of the nature of the Wikipedia community, and a valuable addition to critical and reflective accounts of the technological, social and political dimensions of contemporary media platforms.

– Craig Hight, *Screen and Media Studies*,  
University of Waikato

**Rich, B. Ruby, *New Queer Cinema: The Director's Cut*, Duke University Press, Durham, NC, 2013, ISBN 9 7808 2235 4284, 360 pp., A\$39.95.**

Until now, Michele Aaron's 2004 anthology of essays, *New Queer Cinema*, has been the go-to book for a comprehensive introduction to the 1990s New Queer Cinema (NQC) movement. It also looked at the characteristics of the movement's awkward relationship with the mainstream. Much like Queer Theory, NQC has never wanted mainstream assimilation. In the almost decade since the publication of *New Queer Cinema*, the once unfathomable commercial success of films like *Brokeback Mountain* and *Milk* have created an opening for further critical inquiry. With cause for rediscovery and reflection, B. Ruby Rich has collated and re-edited her own most influential writing on queer cinema from the article that started it all to the present day.

As the title suggests, this is the author's version of a 'director's cut'. As such, Rich reinstates for many of her articles the parts her editors took out. The most significant inclusion is her seminal article, 'The New Queer Cinema', originally published in *The Village Voice* in 1992 under the title 'A Queer Sensation' before being reprinted in *Sight and Sound* under its current title. In her notes, Rich explains that the article was cut by *The Village Voice* 'for considerations of space and newsworthiness' (p. 31), and that this edition 'marks the first publication of the essay in its entirety, as written' (p. 31). As the essay that coined the term and kick-started serious critical work in the field, this extended version is every bit as valuable to academia as the Director's Cut of *Blade Runner* is to its fans.

It is worth stating, too, that each extended essay includes further annotations in the endnotes. Offering a valuable resource for further research as well as concise contemporary reflections on her own writing, Rich's annotations allow her to acknowledge her criticisms, indicate where political agendas resulted in attack or censorship of her writing and engage honestly with the reader about her own historical omissions.

The book is separated into five parts, each with its own chapters devoted to specific movements – or 'moments' as Rich comes to define them. Part I, 'Origins, Festivals, Audiences', looks at the beginning of the

burgeoning movement, while Part II, 'Bulletins From the Front', offers a more in-depth study of the movement's key figures. In Part III, 'Genre Meets Gender', Rich examines the mainstream's obsession with 'lethal lesbians' and setting the gender agenda, and shines a light on the often-neglected Latin American story in Part IV, 'Queering a New Latin American Cinema'. Finally, in Part V, 'Expansions and Reversals', Rich contemplates responses to the films that have garnered global attention, the rhetorical backlash and the 'New Trans Cinema' currently emerging.

Each part also acts as a history of Rich's own involvement with the movement/moment, and she emerges as so much more than a critic and academic; she is also a curator, a juror, an antagonist, a friend and a viewer. The conclusion she arrives at is that, as 'moments', there can't be a 'post-queer cinema'. In Rich's pages, there is no determinism or finality – only moments distilled by intelligent, warm words.

– Tara Judah

**Thomas, Pradip Ninan and Lee, Philip (eds), *Global and Local Televangelism*, Palgrave Macmillan, Houndmills, 2012, ISBN 9 7802 3034 8103, xiv+250 pp., US\$75.64.**

*Global and Local Televangelism* is a collection of essays by authors from leading academic institutions around the world. In their introduction, editors Pradip Ninan Thomas and Philip Lee claim the most important aspects of televangelism follow two basic trends: the 'globalization of confessional identities' and the 'pivotal role played by television viewing as a leisure activity' (p. 1). However, Thomas and Lee do not limit their discussion to TV, but rather include all forms of 'new media' in their treatment of this global trend. For these authors, the study of televangelism exists at the intersection between religion and media, focusing on the commodification of religion (p. 4), the re-branding of faith to suit a modern market (p. 6) and the ways in which this new form of religious expression 're-negotiates religion with audiences, many of whom no longer owe allegiance to traditional religion' (p. 11). As such, this collection is likely to be of interest to researchers in religion and theology, media studies, history, anthropology and sociology, as well as a general readership that shares these interests.

The collection is separated into four sections: Islamic televangelism, Christian Televangelism; Hindu Televangelism; and Televangelism, Politics and Popular Culture. In her opening essay, Yasmin Moll addresses the use of storytelling in Islamic televangelism in Egypt, challenging the common belief that the supposed 'fragmentation of religious authority' caused by the use of TV and the internet for religious purposes leads to a more individualistic form of Islam (p. 22). Akh Muzakki then follows with an analysis of how Islamic televangelism has shaped Indonesian society, through increased interest in traditional Islamic teachings and their application to practical life. Ibrahim Saleh's essay concludes this first section with a discussion of how religious fundamentalism in the Arab world features in Salafi Islamic televangelism. The Christian televangelism section opens with an essay by Phillip Luke Sinitiere, which discusses the Lakewood mega-church in Houston, Texas, where charismatic preacher Joel Osteen launched a lucrative career as a motivational speaker and author, sparking scepticism among members of more traditional Christian denominations. Jonathon D. James follows this essay with one focused on Christian televangelism in India, claiming a substantial difference between local televangelism, which focuses on 'local needs' and entertainment, and global televangelism, often more focused on 'fund-raising and promotion of the ministries' (p. 109). J. Kwabena Asamoah-Gyadu's essay then discusses Christian televangelism in Africa, and how contemporary Pentecostal movements engage extensively with new media to spread their message.

The single essay on Hindu televangelism is provided by Santanu Chakrabarti, and focuses on the life of modern-day guru and television celebrity Baba Ramdev, noting the inherent contradiction of being a televangelist for a non-evangelical religion such as Hinduism (p. 157). The final section is opened by Walter C. Ihejirika, discussing the socio-political agendas of televangelists in Nigeria, followed by Dennis A. Smith and Leonildo Silveira Campos, discussing the political significance of the Pentecostal movements in Guatemala and Brazil. Apinya Feungfusakul concludes this section with an essay on mass meditation in Thailand through Buddhist televangelism.

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As the established intention of this collection was to explore televangelism in a variety of cultures, including some the editors claimed have been under-represented in previous academic works, the collection succeeds in its goal. Looking to the future, Thomas predicts that televangelism will continue to rise in popularity, and may even become a space where religions ‘compete’ for members, thereby exacerbating current tensions between religious groups (p. 242). Thus, it is argued, more research needs to be conducted regarding the political and economic motivations of televangelists, as well as the social trend toward having more female and minority evangelists on the global scene (p. 245).

– Evie Kendall

**Tulloch, John and Blood, R. Warwick, *Icons of War and Terror: Media Images in an Age of International Risk*, Routledge, New York, 2012, ISBN 9 7804 1569 8054, 226 pp., A\$50.95.**

It is challenging to review a work that seems to be so intimately connected to the personal stories of its authors. In the case of *Icons of War and Terror*, one has difficulty shaking off the image of the wounded John Tulloch after the 7 July 2005 London bombings. The unauthorised publication of his injuries by British tabloids quickly turned him into an unwitting and unwilling icon of the risks and uncertainty that have underpinned the practices of our everyday life since the terrorist attacks of September 11, 2001. Drawing on this experience, the book offers a thoughtful exploration of media’s own complicity in the active creation of icons – emblematic images that haunt both our recollection and our political debates.

To begin with, the book is about the changed and changing role of media – and public communication in general – in the post-9/11 world. Yet one should not expect a conventional account of recent times or a mere compendium of images. Instead, the book offers an evocative and passionate study of the mutually reinforcing interaction between new technologies and popular culture, and their redefinition of the meaning and practices of politics. In this respect, the mediated representations of global events play a contingent yet undeniably prominent role in shaping our collective understanding

of political history and international relations. More importantly, owing to the democratisation of technology, the mediated ‘visual icons work at a continuing point of tension between convention and subversion’ (p. 47).

*Icons of War and Terror* carefully interrogates the impact and meanings of the photojournalistic representation of world affairs. In particular, it examines the ways in which images construct political messages and communicate them to their audiences. The contention is that media provides a potent repository of representation of global politics. In particular, the suggestion is that ‘the iconic photograph is an aesthetically familiar form of civic performance coordinating an array of semiotic transcriptions that project an emotional scenario to manage a basic contradiction or recurrent crisis’ (p. 49). Images, in other words, uncover the fundamental assumptions underlying the ways in which theories and practices of world politics are represented. At the same time, iconic photographs assist in generating consent for foreign policies and for particular visions of world affairs, just as they sometimes resist, undermine, subvert and launch challenges against them.

While discussing the experience of the post-9/11 world, *Icons of War and Terror* offers useful contextualisation by comparing iconic images of European colonialism, the Spanish Civil War and the Vietnam War. Such parallel assessment demonstrate that aesthetic judgements are not inconsequential, but frame particular political discourses. Accordingly, *Icons of War and Terror* would benefit immensely all those interested in the confluence between media and politics. The book’s exploration also lends itself as a supplementary reading for advanced undergraduate and graduate courses on communication studies and international politics.

– Emilian Kavalski,  
University of Western Sydney

**Waisbord, Silvio, *Reinventing Professionalism: Journalism and News in Global Perspective*, Polity Press, Cambridge, 2013, ISBN 9 7807 4565 1927, x+280 pp., A\$32.95. Distributor: Wiley.**

In *Reinventing Professionalism*, Silvio Waisbord sets out to provide a theoretically informed, historically contextualised account

of professional journalism, from its early incarnations in Anglo-American culture to its present-day complexities on a global scale. The book raises several important questions about the feasibility, reality and desirability of professional journalism in a global context in which militant journalism and market commercialism are ever-present factors. Waisbord has produced a well-written and sophisticated account of professional journalism that will no doubt prove invaluable to those working in areas such as media sociology, journalism and media studies.

Waisbord devotes the first few chapters of the book to an interrogation of the notion of professionalism both as a normative ideal used by journalists to delineate their field of practice, and as an analytical category through which the journalistic profession can critically be probed. The emergence of professional journalism, first in the Anglo-American context and then in England, took on two forms. In the United States, a market-based version of professionalism emerged in which freedom from political partisanship was emphasised. In England and other European countries, emphasis was placed on a public version of professionalism, in which the role of the journalist was that of a defender of the public good.

As Waisbord makes perfectly clear, however, neither version of professionalism emerged suddenly and clearly from the context of partisan politics or questions of government control and market influence. Both within an Anglo-American and European sphere and elsewhere around the world, the tenets of professionalism have been challenged, tested and rejected. For example, the ethics of journalists as public trustees, charged with defending the public good, are questioned by those who see professionalism as another way of ensuring elite voices dominate news media discourses.

Ultimately, Waisbord argues for a third way of examining professional journalism. Neither a set of taxonomic criteria, such as objectivity and impartiality, nor ideals of public ethics can explain the current situation of the journalistic profession. Instead, drawing on Bourdieu's field theory and sociological literature on professionalism more generally, Waisbord provides an account of professional journalism as a distinct and autonomous social field. The

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development of the journalistic profession and professional journalism is dependent on the establishment of boundaries that define the journalistic field. As with other claims to professionalism, journalism must be understood in terms of attempts to control the construction and provision of a certain service: news. Journalism as a profession rests on the ability of journalists to provide what others cannot.

As Waisbord convincingly demonstrates, these boundaries have never been secure and control over the provision of news is more contested today than ever in a global context. The inevitable payoff of Waisbord's historical focus in the book is that he can only devote limited space to debates around professional journalism outside Europe and North America. However, this is a minor issue in what is otherwise a clearly articulated and highly informative analysis of the ways in which professional journalism has developed, been challenged and been understood.

– *John Budarick, English, Communications and Performance Studies, Monash University*

**Wharton, Chris (ed.), *Advertising as Culture*, Intellect, Bristol, 2013, ISBN 9 7818 4150 6142, 229 pp., A\$40.00.**

The 1970s to the early 1990s was a rich period for 'post-Barthian' critical approaches to advertising as more than just an instrumental lubricant in the wheels of capitalism. Rather than merely feeding the beast with 'how-to' manuals, authors like Judith Williamson, John Fiske, Jib Fowles, Robert Goldman and Stephen Papson, and Sut Jhally, working within new cultural studies frameworks, developed a range of historical and sociological approaches to advertising as a popular cultural phenomenon as worthy of critical study as film and literature. Far from being the dupes proposed by the Frankfurt School, this new consumer audience had real agency in reading and reinterpreting advertising texts.

Some time in the late 1990s, this began to change, and the 'how to' manual seemed to reassert its dominance, leaving holes in the literature for researchers and students trying to tackle the mysteries of the 'semiotically dense' end of the creative advertising spectrum in a marketplace that was rapidly being fragmented by the globalisation of markets, superbrands

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and the introduction of advertising to digital media platforms.

This is why the very title of Chris Wharton's anthology is a welcome starting point. This collection of essays is not about building a better viral YouTube campaign, or about more effective focus group methodologies – it recognises that advertising, and more broadly its offspring promotional culture (to steal Andrew Wernick's phrase), has become the very collective air of everyday life and relationships, a normalisation that makes its impact all the harder to identify and critique.

No single volume could adequately canvass this vastly expanded field of interest, but Tony Purvis begins not just by setting a brief historical picture of post-war critical advertising studies, but by using *Mad Men*, the widely acclaimed historical television drama set in a New York advertising agency, as critical backdrop. John Fenwick and Chris Wharton's essay on the history and practice of advertising research may then seem out of place, but is terrific as a reminder of the long-running struggle within advertising itself between the 'science' based marketers, who favour quantitative methods, and the 'creative/artistic' school, which favours intuition and qualitative methods. Wharton's following essay on the history of the advertising form, going back to the walls of Pompeii and right through to its professionalisation in the early twentieth century as the 'full-service' ad agency, is capstoned with examples of basic critical decodings of sample ad-texts. This piece is almost an introduction to advertising studies itself.

Thereafter, the book broadens out into chapters based on market segmentation, regulation and the blurring boundaries between advertising and other aspects of popular culture. Some contributions are very welcome indeed – Judith Stevenson's review of the increasing importance of popular music in the ad text will surely find a way into university courses, as will Andrew Mullen's caustic take on the commodification of citizenship in contemporary political advertising.

Some other essays, however, seem examples of reportage that is not quite of the same critical rigour, or canvass more eclectic corners of the advertising 'zoo' that might be of only minor interest. It is disappointing that the burgeoning digital advertising world is given only cursory attention, and even then in a form

that fails to fully acknowledge the important synergies of social media platforms and 'big data' search engine ad placement strategies that have reignited the battle between advertising 'quants' and 'creatives'. Perhaps absent, too, is an explicit chapter analysing 'not for profit' audiences as active ad-text producers in a world of culture jamming, personal branding on Facebook and massively viral private YouTube uploads. Finally, the collection has a rather Anglocentric feel that fails to acknowledge the fastest growing advertising markets of Asia and the Indian subcontinent.

In summary, despite the uneven treatment in breadth and depth of chosen subject-matter that is a risk in any anthology, this book is a very welcome addition to what will hopefully be a renewed wave of critical creative advertising and culture publishing.

– *Phil Bagust, Communication, International Studies and Languages, University of South Australia*

**Winn, Emmett J., *The American Dream and Contemporary Hollywood*, Continuum, London, 2007, ISBN 9 7808 2642 8615 (hb), 9 7814 4112 9758 (pb), A\$39.99. Distributor: Bloomsbury.**

J. Emmett Winn confirms that the narratives evident in contemporary Hollywood cinema showcase the reality that the American Dream is alive and well (p. 13). The theme can be found in plenty of contemporary Hollywood films, even when not at the forefront of the narrative.

Although the theme of the American Dream can be discerned as early as the Hollywood studio era, Winn's decision to focus on contemporary Hollywood (particularly 'New Hollywood' in the 1970s and beyond) is a fruitful one, as not enough research has been done on this era. However, apart from the argument that films chosen were those that achieved box office success (What constitutes 'success'? Is it financial profit or does it need to hit 'blockbuster' status?) and/or critical acclaim, it is unclear why between four and seven films were chosen as case studies for each theme addressed, apart from Winn's suggestion that they are the most suitable examples of the American Dream. Winn does not allude to particular journalists, film critics or even authoritative publications that praise these films.

Winn frames his study in terms of three over-arching manifestations of the American Dream: *Moralizing Mobility*, featuring working class characters who desire upward mobility; *Moralizing Failure*, where characters fail to achieve upward mobility; and *Moralizing the Material*, where upper-class characters (emotionally) benefit from relationships with characters from a lower class. These allow for a clear and simple structuring of the monograph. All in all, the book is quite easy to read and clearly laid out. Therefore, it can definitely extend beyond an academic audience to other interested readers.

In terms of methodology, Winn provides basic analyses of narrative characters and *mise-en-scène* (focusing particularly on costumes, hairstyles and speech patterns) and touches on soundtracks. It seems here that the principal themes are love and greed in the films he has selected for close inspection, which are not always directly linked to the American Dream.

Missing from the study is a particular genre of films that distinctly reflect the idea of the American Dream. The gangster genre films of New Hollywood are not addressed at all in the monograph, and nor is the link between race and class – particularly in African-American representations.

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Perhaps one of the most important arguments Winn makes is that: 'In all of these movies, class identity is experienced in terms of individual success and failure.' (p. 138) Many contemporary Hollywood films are all about personifying and personalising bigger issues surrounding American culture and society in the hope of inciting change, but realistically only provide entertainment. As Winn admits in the conclusion of this study, Hollywood does romanticise the notion of the American Dream, and reflects an ideal that audiences desire; however, this is often unattainable.

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### Erratum

In the last edition of *MIA*, reviewer Vikki Fraser was listed as being affiliated with the University of Canberra. The affiliation should have been blank, although Vikki had previously been affiliated with the University of New South Wales – Canberra. In addition, Angela Daly's affiliation, Swinburne, contained a typographical error. Our apologies to both reviewers.