COMMUNICATION RESEARCH TRENDS

Book Publishing

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IN THIS
ISSUE

With a special section on Russia
by
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NEW COVER: This issue of CRT introduces our new front cover design. We think it adds distinction and originality and hope you like it.

Book Publishing

The tidiness of the book disguises the chaos of publishing.
--Irving Louis Horowitz (in Barber 1992: 29)

Sometime in the next century, we will be in a world without books,
victim of the latest technological evolution in publishing.
--Jeremiah Kaplan (1992: 23)

But face it: on the subway or under a tree, the book remains a convenient package for information
and illumination. It will endure. Only Twinkie-charged insomniac dweebs like to read on the screen.
--Eliot Weinberger (in Barber 1992: 42)

I. Introduction:

Some Recent Developments in Book Publishing World-wide

Philip G. Altbach and Edith Hoshino. *International Book Publishing: An Encyclopedia.* New York: Garland, 1995.

Albert N. Greco. *The Book Publishing Industry.* Boston/London/Toronto/Sydney/Tokyo/Singapore: Allyn and Bacon, forthcoming, 1997.

Communication Research Trends last visited the field of book publishing thirteen years ago (*CRT* Vol. 4, No. 4, 1983), in an issue titled, "Book Publishing in a Changing Environment." The environment has, indeed, changed since then; and, as the quotations above suggest, even the experts are uncertain of the future directions of the industry. Looking only at developments since 1983, however, it seems that, rather than becoming obsolete, as many predicted with the coming of computers and the "information age," increased international communication may be making publishing more important than ever before. The 1980s and 1990s have seen the proliferation of multinational publishing conglomerates, but publishing houses in "Third World" and less prominent industrial countries have remained vital to establishing and maintaining their cultures' self-identities and self-respect.

Statistics

Accurate statistical data on book publishing are notoriously hard to come by--especially internationally (Minowa 1995: 1). Gretchen Whitney (in Altbach and Hoshino 1995: 163-186), after struggling with the wildly erratic statistics from UNESCO's world statistical yearbooks, concluded that much is missing from the UNESCO data, due both to non-reporting and inconsistent application of guidelines.

Countries with centralized governments and controlled publishing industries, of course, have no excuse for incomplete reporting, although they may have their own reasons for inadequate reporting. European reporting is among the most consistent, but even there Britain, France and Germany show inadequacies in their data.

The United States and Canada have been almost unreported for several years in the UNESCO source. Greco's book (1997) will make up for much of that deficiency in regard to the United States with an exhaustive treatment, not only of production and distribution statistics but also of business organization and operation, editorial theory and practice, marketing practices, aspects of intellectual property rights, and the implications of electronic and multimedia issues for the future of publishing. Ongoing information about the United States book industry can be obtained from several periodicals, including *BP Report* (newsletter), *Book Industry Trends* (annual), *Journal of Scholarly Publishing, Publishing Research Quarterly,* and *Publishers' Weekly.*

English-language books appear to account for a large share of the world's book publication, but not at the expense of works in other languages, many of which also have increased in number. Children's books are clearly a growth area. Even with the difficulty of using them for international comparisons, the UNESCO data are useful for showing tendencies with regard to local languages, genres, and sometimes author information, as well as historical perspective within certain countries. Book production is increasing worldwide, and Whitney conjectures that as many as one million

titles may be produced annually by the end of this century (Altbach and Hoshino 1995: 185).

Publication in English, French, Spanish, and other international languages by authors from newly-independent countries also has achieved greater importance. Ireland is an especially interesting case, since, despite a plethora of outstanding Irish authors over many centuries, most Irish book publishing was done in England until the Mercier Press was founded in 1944. The Irish industry still is small, by world standards, but it is vigorous and growing (Donovan 1996).

Printing began in East Asia--China and Korea--and today book publication in Chinese, though mostly for domestic consumption in the mainland and Taiwan, exceeds that of either Britain or the United States in number of titles produced per year (see the section on China, below).

Japan almost matches the United States, with 42,345 new titles published in 1991, according to Amadio A. Arboleda (in Altbach and Hoshino 1995: 487). The United States published 44,528 new titles in that year, down from 56,027 in 1987, according to Robert E. Baensch (citing the *American Book Publishing Record*, not UNESCO, in *ibid.*, pg. 631), and that figure rose to 49,757, in 1993, but dropped to 40,584, in 1994, according to Greco (1997:21). Indian book production has declined somewhat in recent years, according to Tejeshwar Singh, because publishers are increasingly unwilling to take risks (Altbach and Hoshino 1995: 462). Throughout the world, however, book publishing remains an important social, economic and political

activity.

Overview

This issue of Trends will look at some of the recent developments in book publishing in the 1990s as seen by sampling some major languages and cultures around the world--especially Argentina, Canada, China, Taiwan, France and Russia.

The transition of a major part of the world from a centrally-planned economy under communism to a more democratic and unplanned system makes the experience of Russian publishers especially relevant. M. I. Alekseeva, Head of the Editorial-Publishing Chair of the Department of Journalism at Moscow State University, has graciously supplied an overview of the Russian situation especially for this issue.

The technological innovations of recent years have been responsible for many of the new directions the writing, publishing and marketing of books have taken, and therefore their direct effects will be sketched at the outset. Special attention also will be paid to international aspects of book publishing, and to the corporate mergers and takeovers which have introduced an element of disruption and uncertainty into publishing as well as other enterprises in capitalist countries during recent decades, to the role of women and women's interests in book publishing, and to textbooks, because of their critical importance in education. First, however, we shall sketch the views of some scholars who have grappled with the impact of the recent technological changes.

II. The Impact of Technological Changes

Henry J. Perkinson. *How Things Got Better: Speech, Writing, Printing, and Cultural Change.* Westport, CT/London: Bergin & Garvey, 1995.

Jan Tschichold. *The New Typography: A Handbook for Modern Designers.* (Weimar and Now: German Cultural Criticism series, #8) Berkeley/Los Angeles/London: University of California Press, 1995 (1987[1928]).

Priscilla Oakeshott and Clive Bradley. *The Future of the Book: Part I--The Impact of New Technologies* (Studies on Books and Reading, No. 8. Paris: UNESCO, 1982.

Irving Louis Horowitz. *Communicating Ideas: The Crisis of Publishing in a Post-Industrial Society.* New York/Oxford: Oxford University Press, 1986.

Media Studies Journal, vol. 6, no. 3 (Summer 1992), special issue on "Publishing Books."

Media, Culture & Society, vol. 15, no. 6 (April 1993), special issue on "The Publishing Industry."

Printing and Cultural Evolution

Human creativeness--the ability to produce the innovations in material artifacts, social structures,

mythology, and all the other contents of culture--has largely been determined and perpetuated by the human ability to communicate. Perkinson charts the growth of

that ability from the origins of language, through the increasing interaction of speech, social order and the accumulation of knowledge by oral tradition, to writing which made advanced civilization possible, and finally to printing which "created the modern world" (Perkinson 1995: 63).

In its first few centuries of development, "printing" meant broadsheets and pamphlets, but quintessentially books. Perkinson credits printing with many direct and indirect innovations in Western European life, from promoting the development of individualism and capitalism to paving the way for the scientific revolution--the transition from the deductive methodology of scholasticism to the inductive approach characteristic of science. Printing made modern educational systems possible by allowing "the exact duplication in multiple copies of a text as originally prepared and edited" (pg. 93). Politically, printing first promoted the development of royal absolutism, but later its breakdown and the growth of constitutional government and democracy (pp. 112-116).

In addition to these changes in material and social structures, thought processes themselves, have changed due to the technological changes in the means of communication, from orality, to chirographic literacy, then to print culture, and finally to the "secondary orality" of the electronic mass media, as Walter Ong (1982) and others have shown.

Evolving Forms of Print

Recent advances in computer-assisted printing have continued and escalated the process which began with the invention of printing by moveable type, for books as well as newspapers, magazines and other "hard copy" media.

Although the book by Tschichold (1995; originally, *Die neue Typographie*, Berlin, 1928) is only now appearing in English, his ideas had considerable influence when the book was first published in the late 1920s and through his work in Germany, Switzerland and Britain into the 1960s, by harnessing for typography the creative explosion which was transforming art, architecture and literature in that period.

Some design elements stressed by Tschichold included "asymmetry, the positive deployment of empty space, the meaningful use of colour, the meaningful exploitation of contrast and a corresponding lack of interest in visual balance," as Robin Kinross lists them in his Introduction (Tschichold 1995: xxvi).

More significant for the economics of the publishing industry was Tschichold's emphasis on standardization. Conditions in Germany following the

First World War were chaotic, highlighting the need for standardization--of paper sizes and layout of books as well as of industrial engineering--if any production enterprise was to be successful (pg. xxvii). Tschichold's quest for "a complete reorientation of the role of typography and a realization of its spiritual relationship with other activities" (pg. 7) foreshadowed the changes which computerization and other innovations later made both possible and necessary.

Challenges to the Book

The study for UNESCO by Oakeshott and Bradley (1982 [see also, *CRT* 1983: 5-6]) was an effort to predict the ways in which new technology, which "is getting cheaper and cleverer--more intelligent--every day" (Oakeshott and Bradley 1982: 3) would be likely to affect, or even threaten, the future of book publication.

John Cox (in Oakeshott and Bradley 1982: 43) "believes that computer-based systems hold no terrors for the publisher of narratives. (A narrative is a book that is read from cover to cover, or in substantial segments)." Nevertheless, the same writer felt that reference materials would be more seriously affected, with the many new production and retrieval techniques providing more convenient and more easily updated information than traditional book formats can provide.

Many of today's new media already were in use, under development, or foreseen as immanently feasible in 1982. Priscilla Oakeshott summarizes some of these developing spheres as they might affect publishing (in Oakeshott and Bradley, "Appendix", pp. 1-23). Her classifications specify information stores (databases, etc.), on-line access, networks, television access (videotex, teletext), and interfacing equipment (word processors, fax, videocassettes (tape), videodisc, microform, etc.). The intervening years have seen some of these fade from the picture, or fail to increase in importance (e.g., videotex, videocassettes, microform), while others have assumed central importance (e.g., (databases, on-line access, networks, fax, compact discs, etc.).

Positive Effects of New Techniques

Yuri Gates and Jon Maslin listed four effects of new production techniques which they felt would prove to be of positive value to publication, and their prediction has since proven to have been more or less accurate:

1. Authors will be able to keyboard their own papers and there will be pressure on them to do so, to reduce publisher costs.
2. Publishers will be able to use either conventional

printing or on-demand and electronic publishing, in any combination which suits their markets.

3. Printers will undertake considerably less keyboarding than previously, but they will offer a specialist service to the publisher where high-quality or complex work is required.

4. Librarians may become less 'custodians' of books and more 'experts' in the use of on-demand on-line services. (in Oakeshott and Bradley 1982:54).

A Multi-tiered System

Horowitz's sociological study of publishing (1986) saw the emergence of a "multi-tiered system: one based on both hard copy and videotext (or video-disc) information bases. They serve different but mutually important purposes" (pg. 17). His prediction that vast amounts of information would become available to the individual user now seems, if anything, to have understated what on-line services have made available. He recognized that books and other "hard copy" would begin to fill new functions created by the new technologies.

However active recipients of information may become, the need for intermediary layers of sifting data and ideas will not disappear, but will in all probability expand" (pg. 19).

He felt that one politically significant effect of this multi-tiered approach would be increased breadth of choices and a heightened democratizing potential (pg. 21). Internationally, some governments might interpret this, as well as the foreign origins of the technologies, as a threat. Although they might attempt to limit information flows the huge practical need for the technology, and its consequent proliferation, would make most such efforts futile (pg. 25).

Knowledge "Haves" and "Have-nots"

In the modern world, literacy has had a defining effect on social class formation. Not only the opportunity to learn to read and write but also the ability to purchase or otherwise access books has drawn lines between the "haves" and the "have-nots" in the world of knowledge. Horowitz felt that the equivalent phenomenon in a computer-dominated world knowledge system might be even more critical.

..it should be evident that the uneven distribution of hardware and software components make for a special problem in democracy, and, it should be added, a more costly one than the uneven distribution of books.

The issue of computer literacy is nothing other than the issue of literacy and its uses writ large for a future that is rapidly becoming now. (pg. 28)

Snakes in a Technological Eden

Publishing confronts new problems in a technological world where access to texts and to the means for reproducing them is easy. To "publish" originally meant simply "to make public", but Horowitz points out that "As technology influences publishing still further, the definition of what constitutes publishing will become more and more diffuse" (1986: 31). Copyright laws have had to be adjusted and readjusted to meet the changing needs and possibilities the new technologies are creating-- especially in the international context.

As authors--especially scholarly authors--assume more direct responsibility for the final product--by having to provide "camera-ready copy", etc.--their natural claim to a larger share in the profits of publishing becomes stronger (pg. 32). Their relationship to their publishers thus becomes more problematic.

The modern scholarly world is diverse and geographically dispersed. Authors still need the resources publishers offer, but publishers must rethink their role and figure out exactly what they will do for authors in order to retain their value to them. (pg. 40)

The implications of questions such as these for literary and scholarly work are numerous, and scholarship could be discouraged, in the long run, by adjustments to the system which take account only of the more immediate problems, neglecting a larger picture which involves incentives.

Knowledge or Information?

Horowitz also points to the dangers inherent in a subtle shift from scholarship as knowledge to scholarship as information. Since it is easier to sell information than knowledge, publishers have begun to emphasize "market orientation" rather than "product".

The organization of knowledge around the market-place is in fact a displacement of traditional scientific taxonomies in the name of delivering information in a variety of convenient modes and forms. (pg. 91)

The trend is especially evident in his own field, the social sciences.

The social sciences reveal this shift from knowledge

to information in a dramatic fashion. ..whereas in 1946, some 50 percent of the articles employed statistics, by 1976, some 87 percent of the articles in the *American Sociological Review* did so... Psychometrics, econometrics, cliometrics were key manifestations of a positivist trend. Quantitative data held out prospects for non-ideological solutions to vexing problems. (pg. 89)

He goes on to accuse libraries of falling into the same trap.

It is disconcerting to see the library community provide a similar rationale to its new approach to technology. ..we are inexorably moved from the promise of 'on-line gateway access to the universe of knowledge' to 'information on order and circulation status of documents.' What proves so disturbing is the seamless manner in which reductionism and positivism are insinuated as the unique approaches to knowledge-seeking. (pp. 91-92)

The Decline of the Geographic Factor

The new technologies have liberated publishing houses from their previous need to base themselves in a few large urban centers, where expenses are high and living conditions poor but where facilities, agents, and even the authors have been concentrated. John P. McMeel (in *Media Studies Journal* 1992: 55-61) describes the successful move of his companies, Universal Press Syndicate and Andrews and McMeel Publishing, from New York City to Kansas City.

As he describes them, some of the advantages of the new location were: greater incentive to pursue sources of information aggressively rather than depending on personal contacts with agents, more innovative thinking rather than depending on the "conventional wisdom" of established publishing circles, continuity of personnel, greater ability to treat authors with care and consideration, improved ability to coordinate the work of different parts of the company, greater ability to cut through red tape, and the chance to consolidate functions such as editing, printing and distribution-- rather than having to scatter them throughout a metropolitan area because of rent differentials, space availability, and similar inconveniences.

Greco notes this same tendency in the movement of regional percentages of printing establishments in the United States from 1977-1987. During that period, the Middle Atlantic states expanded by only 24%, while the Midwest grew by 45%, the South by 101%, and the Far West by 121%. Texas led all states with a 122% increase in printing establishments during the ten -year period (Greco 1997: 6). Using another indicator, however--that of book shipments--less change was evident, with the Middle Atlantic states holding their own, the Midwest declining, and both the Far West and the South showing modest increases (pg. 7).

An Era of Growth

Despite its many upheavals and problems, the book publishing industry in many parts of the world has gone through a period of unprecedented growth in the past three decades. Greco (1997: 2-9) charts the "striking rate" of growth in the U.S. book industry for the period, despite recessions and "stagflation". The number of book publishing establishments (those employing at least one full-time employee and having publishing as "its primary business function" rose from 1,022, in 1967, to 2,298, in 1987. Employment in the industry rose from 52,000, in 1967, to 70,100, in 1987, and 77,000 in 1994 (pg. 4). The value of product shipments during the same period rose from $2,135 million, in 1967, to $18,178 million, in 1994 (in US dollars, not corrected for inflation). That figure was projected to rise to $23,381 million by 1999, according to an estimate by the Book Industry Study Group (Greco 1997: 5, citing *Book Industry Trends 1995*).

III. The International Knowledge System

Philip G. Altbach. "The Unchanging Variable: Textbooks in Comparative Perspective." In, *Textbooks in American Society*, edited by P. G. Altbach, G. Kelly, H. G. Petrie and L. Weis. Albany: SUNY Press, 1991.

Philip G. Altbach. "International Knowledge Networks." In, *International Encyclopedia of Education*. Oxford: Pergamon, 1993, pp. 2993-2998.

Carol Priestly. *Book and Publishing Assistance Programs: A Review and Inventory*. Bellagio Studies in Publishing Number 2. Buffalo, NY: Bellagio Publishing Network/SUNY at Buffalo, 1993.

Many Countries: One Kind of Knowledge

Philip Altbach conceives of the world's information and knowledge exchange and storage mechanisms as constituting an integrated "world knowledge system."

It is, however, marked by inequalities, with the creation of knowledge and information concentrated in certain regions, rather than others, and their flow going out from those regions, rather than into them. The impact of the knowledge system is great and increasing, as contact among educators and researchers is facilitated by technological advances. Increasing multinationalization of publishing is both an effect of, and a contributor to this development (Altbach 1991: 240).

The industrialized nations dominate the world's knowledge system. This is not surprising, since major universities, research centers and publishers are located there and the major languages used for research and scientific exchange are the native languages of those countries.

More than 60 percent of the world's research and development is done in the United States, according to Altbach, and English is the major language of scholarly research communication. A majority of the world's scientific journals are published in English. Electronic communication networks used for research communication are centered in the industrialized nations. More than one million university-level students are studying abroad, mostly in industrialized nations (ibid., pg. 241).

An American Hegemony of Knowledge

Altbach sees significant implications for the influence of the world knowledge system in these characteristics of its structure. For example, research findings drawn from the system increasingly are used to make decisions about educational practices and textbook contents. Preparation of textbooks has become increasingly professional, incorporating the latest knowledge about learning theory, tests and measurement, etc. But the bulk of the world's educational research is done in just a few countries, most notably, the United States.

> This research generally uses American designs and is focused on topics of relevance to American educators. The paradigms are related to the realities of the United States. (pg. 241)

The international knowledge system is "..a powerful combination of forces which dominate in many ways the development and dissemination of new ideas" (pg. 242). Because of the distribution of resources, expertise, national infrastructures and the size of academic systems, ideas and knowledge products are,

for the most part, centralized in the academic, scientific and intellectual circles of a small number of countries.

Altbach uses the example of Canada to demonstrate the functioning of the international knowledge system. Canada has one of the highest standards of living in the world. It has a very high literacy rate. It has an active publishing industry. Nevertheless, "..Canadians have worried about maintaining their cultural and educational independence in the face of tremendous market forces from the United States" (1991: 242).

Although special programs have been established to ensure that Canadian educational and cultural products can compete with foreign products, Canadian textbooks reflect many influences from abroad--not only from the United States, but also from Britain and France. In some cases, foreign books are adapted to meet Canadian needs, but imperfectly, since the basic premises of the books remain, although they may not be relevant to Canadian realities (ibid.).

Foreign Aid for Indigenous Publishing

One way to solve the problem of foreign influences in many countries--possibly the *only* way in some of them--is to guarantee adequate domestic funding for authors, editors, publishers, book distribution, and the other essentials of a viable domestic publishing industry. Failing sufficient domestic funding, disinterested foreign aid can fill some gaps. Carol Priestley (1993) has surveyed some of the foreign assistance programs designed to assist publishing in developing regions--especially Africa.

The needs of publishing in developing areas are at least as varied as those in industrially developed countries. Some special concerns also are apparent, such as a greater role for translation services, assistance in dealing with international copyright agreements and regulations which often are designed by and for the interests of the developed regions, expensive and hard to get equipment and materials--including paper, whose cost to those in the developing world often far exceeds that in developed countries, printing and publishing skills, markets often restricted by widespread illiteracy, lack of esteem for authors, poorly developed systems of bookstores and other distribution channels, and lack of extra capital to tide over publishers through the many delays and advanced costs typical of publishing (Priestly 1993: 2-11). Priestly goes on to list and described donor agencies interested in contributing to the development of book publishing in Africa (pp. 43-112).

IV. Mergers, Conglomerates and the "Bottom Line"

Fred Kobrak and Beth Luey (eds.). *The Structure of International Publishing in the 1990s.* New Brunswick, NJ/London: Transaction Publishers, 1992.

Merger Mania

Recent decades have seen an unprecedented escalation of mergers, buyouts and both friendly and hostile takeovers affecting enterprises of all kinds. This process reaches across national boundaries, to which it sometimes appears nearly oblivious. Some multinational corporations have become larger than most countries, in terms of the value of their assets, and more powerful. Media enterprises often have been at the heart of these movements. Although the focus usually is on the high-profile television, cinema and music industries, publishing houses have not been spared. Who owns what in the industry may be difficult to determine and is likely to vary considerably from the pattern of control which prevailed in earlier, less tumultuous years.

Albert N. Greco (in Kobrak and Luey 1992: 121-140) listed representative mergers and acquisitions of U.S. publishing firms for the period 1984-1988. Considerable numbers of these were acquisitions by foreign companies, as both the weakness of the U.S. dollar and the comparative profitability of the U.S. firms during that period encouraged foreign companies to purchase American publishing companies, which are not legally protected from foreign control as television stations are (pg. 123). Most of the acquisitions were by companies based in Western Europe, Canada and Australia.

Caught by the Tide

The vast amounts of money involved, and the multiplicity of the media industries affected by media mergers and takeovers dwarfs the role of publishing--not only of books, but even of newspapers and magazines--which is simply swept along in the tidal flow of the electronic media. A chart of company holdings, control, alliances and interactions in the electronic media published by *Screen Digest* (1995) graphically suggests the magnitude of the total phenomenon.

A summary of the revenue of the total media market in the United Kingdom for 1993 (Congdon, Graham, Green and Robinson (1995: 56) showed books' share at only 18.1%--£2.699 billion out of a total media revenue of £14.968 billion. Although the category, "books" ranked third, after terrestrial TV and the national press, the diversity of the book publishing industry and the relatively small size of each publishing enterprise, in contrast to the magnitude of individual television, national newspaper and cinema companies, further diminishes the potential for book publishers to hold their own in the face of the merger and takeover mania driven by the other industrial categories.

Nevertheless, as Greco notes in his forthcoming book (1997:45) the relative prestige of book publishing and its value as a source of content gives it a special, "keystone" position in the whole communications industry.

Greco places the total of mergers and acquisitions in the U.S. book publishing industry between 1960 and 1989, at 573. He adds that, although the pace declined somewhat from 1990 to 1995, the scope and size of these consolidations in the latter period was such that it "changed dramatically the business fabric of the book and mass communications industry in this nation" (*ibid.*).

A Case Study: The Cultural Effects of a Merger

Perhaps the most important question to be asked about publishing company mergers and takeovers is whether, or to what extent they affect the actual product: the kinds and quality of the books produced.

Linda E. Connors, Sara Lynn Henry, and Jonathan W. Reader conducted a study (in Kobrak and Luey 1992 39-70) of the effects of the merger of the privately owned fine arts publishing company, Harry N. Abrams, Inc., with the communications conglomerate, Times Mirror, Inc., in 1966, on the subsequent production policies of the Abrams company. The longitudinal study covered the period from 1950 to 1985, concentrating on the types of books issued in each of Abrams' annual lists, and how changes corresponded with organizational changes in the merged companies.

From its foundation, in 1950, to 1957, Abrams published an average of only 3.7 titles per year, all of them in the fine arts. As the company grew, from 1958 through 1965, its annual publication average for the period was 16.5 titles, while maintaining an 87% share of fine arts titles. A small number of applied art and non-art illustrated books was added to the list. After the merger, in 1966, this proportion was not immediately affected to a great degree. The average number of titles published per year, from 1966 through 1971, was 32, almost double the previous five-year

period, and the fine arts percentage was 82%.

The merger had been a voluntary one. Harry Abrams sought the greater security and creative freedom with which the support of the conglomerate could provide him; while Times Mirror saw ownership of the small publisher as a good long-term investment in what was then a growth industry (publishing) and as a source of prestige and enhanced corporate image, rather than high profitability (pg 52).

Times Mirror did not interfere in Abrams' editorial policies during the first years of their association, but changes nevertheless began to appear. Non-art illustrated volumes, such as *Portrait Gallery of Early Autos* and *Great Italian Cooking*, were published. The company's advertising in *Publisher's Weekly* became more lavishly produced and illustrated, and Abrams' ads appeared in more periodicals. More advertising indicated an increased interest in sales volume and profits on the part of corporation management (pp. 53-54).

By 1972, corporate pressure had increased--though still indirectly. Changes occurred in Abrams' management, and the imaginative spirit which had previously galvanized the company's fine arts sector seemed to falter (pg. 55). In the years from 1972 to 1976 the average of fine arts books in each year's offerings was only 70%, and by the 1981-1984 period fine arts barely held its own, at 35% of the company's titles, against nearly equal numbers, each, for applied arts and non-art illustrated titles (pp. 46 and 55-65).

A decline in the market for art books over the years accounted for some of this change in emphasis, but depersonalization of the relationship between the changing Times Mirror management and the smaller company resulted in increased emphasis on market factors, with deemphasis on the cultural values and innovative character of the books being published (pg. 65). "..Over time, the means preempted the ends, resulting in the gradual erosion of editorial autonomy" (pg. 66). In the later period of the study,

..between the Abrams firm and Times Mirror there were different values, standards of success, and control mechanisms. The former organization placed greater value on publishing high-quality art books than on managerial efficiency and profit. The latter's value emphasis was the opposite: the cultural significance of various publications was subordinate to the dual corporate imperatives of profit maximizations and management efficiency. (pg. 66)

The lessons to be drawn from this case study may not be universally applicable. In another study involving the Times Mirror company, Thomas L. Bonn's analysis of its acquisition of the New American Library (Kobrak and Luey 1992: 71-92), the author suggests that, while "corporate domination and insensitivity to the creative publishing mind" may have been a factor (pg. 90), other causes may have done more to bring about the decline of a publisher responsible for lists that "are among the finest and most innovative collections of commercially sponsored books ever produced" (*ibid.*).

Nevertheless, the Abrams case raises serious questions about whether localized, non-economic values can be maintained when decision making has been transferred to a distant, financially and bureaucratically motivated corporate center. This is an especially critical issue in transnational control of book publishers, since foreign managers would be much less likely than domestic managers to be sensitive to the cultural values and national interests of both authors and readers.

Mergers, Acquisitions and Public Policy

At the end of his chapter on public policy issues in mergers and acquisitions in publishing, Albert N. Greco summarizes some of his findings about a process which by 1989, the time he was writing, showed "no signs of abatement" (Kobrak and Luey 1992: 137). The heavy debt burden assumed by firms to accomplish the mergers threatened some companies with a "financial nightmare." He feels that "corporations in the United States have been far too eager to sell off valuable assets that cannot be replaced", undeniably resulting in harm to the editorial integrity of certain firms. Some of the most significant acquisitions studied by Greco involved American textbook companies being taken over by foreign corporations--an event which he felt to be culturally and politically undesirable. In addition, Greco saw the possibility of shortened press runs of books, increases in college textbook prices, and the possibility books would go out of print faster as companies tried to generate cash to service debts (pp. 137-138).

The Culture of Concentration

Elizabeth Long (in Kobrak and Luey 1992:93-117) also addresses the cultural meaning of concentration in book publishing and distribution. She notes that many in the United States have expressed concern, not only about mergers of publishing houses but also about increasing concentration of book selling in the hands of a few bookstore chains, alliances between Hollywood and publishers, and inhibitions about the publication of books by new and unknown authors and of books with

small anticipated sales (pg. 94). Cultural degradation and homogenization would be the result if these tendencies were allowed to run their course, according to the critics.

Long, however, is less concerned about the future of book publishing. "Certain characteristics of publishing..limit the tendency towards concentration and dilute its effects" (pg. 99). Although "high culture" undeniably comprises a smaller percentage of the titles published now than it did a few decades ago, the number of titles published and sold annually also has risen massively; so high culture has simply been supplemented by a greater number of more popular categories, not cut back. "The rise in affluence and education that accompanied the 'baby boom' has given rise to a much more diverse and sophisticated set of reading publics than is predicted by mass culture theorists" (*ibid.*). She feels that research is inadequate to tell the degree to which standardization has come to

dominate the large bookseller chains, but "the proliferation of specialized bookstores, especially in large cities, may somewhat undercut the domination of centralized bookstore chains" (*ibid.*).

Although we may be witnessing a broad cultural transformation, affecting books as well as other means of communication, the outcome will not necessarily be bad, according to Long.

The current despair about literature and cultural diversity seems informed by an ironically exclusive perspective...Yet the interstices from which cultural invention springs are mysterious, and the institutional complexity that has resulted from economic concentration in some aspects of publishing, and increased specialization and fierce independence in other parts of the book world, may provide a node where the next creative melding of high culture and more popular forms can take place. (pg. 114)

V. Women in Book Publishing

Butalia, Urvashi and Ritu Menon. *Making a Difference: Feminist Publishing in the South*. Bellagio Studies in Publishing, Number 5, Chestnut Hill, MA: Bellagio Publishing Network. August 1995.

Women's Roles in the Industry

Professional women have faced the same, uphill battle for equality in the book publishing industry as they have in other professional roles, worldwide. Greco (1997: 9-18) discusses the findings of a 1994 study by the Cahners Research organization for *Publishers Weekly*, which surveyed 543 individuals (51% male and 49% female) employed in book publishing in the United States.

Substantial levels of discrimination against women were reported in the study. Only 6.8% of the women received salaries of more than $100,000 per year, in 1992, while 23.9% of the men surveyed were in that high salary range. In 1993, the average salary in the industry's large salary category (over $50,000 per year) was reported to be $74,470. Men, however, averaged $93,760, while women averaged only $54,360. Male executive vice-presidents averaged $157,141, but female vice-presidents received only $114,660 per year. This difference prevailed throughout almost all categories of executive-level roles and types of publisher (pg. 11).

Greco's own survey of women's involvement in scholarly publishing found similar salary differentials between men and women, as well as consistently fewer women in responsible decision-making positions. In his survey, 27.75% of the women reported discrimination

on the job, and 25.55% reported sexual or other harassment at work (pg. 14).

By the time of these two studies, "women's liberation" had already achieved a high degree of momentum in the United States; so the data suggest a deep-seated and stubborn pattern of discrimination. If such a pattern continues in America, where substantial progress in women's rights already has been made, it can be hypothesized that women in book publishing work in other countries are generally subject to even more discrimination.

Change through Feminist/Women's Publishing

Butalia and Menon suggest that "more than any other development in publishing in our century, women's publishing has attempted to bring about radical and wide-ranging change" (1995: 1). It has provided a forum for half the human race whose views suffered serious neglect until women's or feminist publishing began to become significant a bare quarter of a century ago.

To avoid the negative connotations the word "feminist" has acquired in some circles and some geographical regions, the authors prefer the designation, "feminist/women's" publishing. For them, it encompasses all "..women who have been influential in putting women's books on the agenda..whether they call themselves feminist or not" (pg. 3).

Stimuli for Women's Publishing

The earliest publishing houses devoted entirely to women's interests began in the United States in the period of great social activity and protest movements during the 1960s and 70s, and they soon spread to Canada and Europe. Developing countries often experienced the same needs, but their expression was restricted by historical, political and cultural factors-- which often placed those who spoke out in serious danger. In the industrialized countries, the feminist movement and its printed expressions found common ground and support in other movements: for civil rights, against war, for environmental protection, etc. In many other countries, however, even the word "feminist" was regarded as radical, an interpretation fueled by reports of extremism in some manifestations of the feminist movement in the United States.

By the mid-1970s, many American universities had begun to develop women's studies programs, which in turn generated a demand for feminist publication. Few mainstream publishers were interested, creating a need for specialized women's publishing houses, often led by women's organizations. They often began by publishing pamphlets or newsletters and only later moved into either academic or general-interest book publishing.

Publishing Houses: Some Examples

Some early women's publishers did not succeed. Others have survived with a struggle. An example of the latter is Naiad, begun in the 1970s with a significant lesbian orientation, which by the mid-1990s had 190 titles in print and annual sales of over US$1 million. Kitchen Table for Women of Color Press, started in 1981, to emphasize writing by and for women in developing countries.

Women's Press, was established in Canada in 1972 to document the women's movement there. Sister Vision started in 1985, "..to focus on the histories of marginalized women--such as black, ethnic, native, lesbian women within the Canadian women's movement," by women editors and writers formerly associated with Women's Press (Butalia and Menon 1995: 8). The lesbian interest cannot be said to dominate the field of women's publishing, but it is a recurring theme, at least in the industrialized countries.

In Britain, Virago, Onlywomen, and the Women's Press had begun publishing in the 1970s. Virago began by publishing reprints of work by "lost" women writers--an enterprise common to many feminist publishers in other countries, as well. It was more quickly successful than many of the other feminist publishers--partly, according to Butalia and Menon,

because of its distinctive logo: a half-eaten apple and green covers. Virago soon spread overseas, particularly to the United States, and by the mid-1990s was producing about 50 titles per year. The Women's Press concentrated on new writers, rather than "lost" writers, and took a more feminist line than Virago. It has also collaborated with U.S. and "Third World" publishers, and now publishes 40 to 50 titles per year.

In France, Des Femmes was set up in 1974 to publish both popular and academic works, as well as translations. Its international interests stressed India, Vietnam, and the Arab countries. It publishes 30 to 40 titles per year, including audio books, and runs a bookshop and gallery, as well as organizing various cultural events emphasizing feminist themes.

A German publisher with the provocative name, "Frauenoffensive" was established in 1974, to publish both "lost" German women writers and new material. In India, an even more aggressive impression is given by the name of the publishing house, "Kali for Women" (pg. 19).

Companies dedicated to feminist/women's themes also have been successful to varying degrees in the Netherlands, Austria, Finland, Spain, Portugal, the Czech Republic, Croatia, and Italy, although sometimes their success has been only temporary.

In Australia, Spinifex has been especially successful, and has gained an international reputation.

Significance

Although few feminist publishing houses in any country can claim to approach even the medium-sized range of publishing companies their work is significant. Women's studies programs in universities have provided both writers and markets, but the most significant contribution to women's publishing has been the women's movements and the activists themselves. They have provided new ideas and materials to develop, as well as many of the authors of feminist books. The conviction that they are effecting cultural changes has allowed publishers and activists to explore new areas and new ways of thinking, and to question "patriarchal" philosophies and ideological perspectives which hitherto have been taken for granted (Butalia and Menon 1995: 3).

Post-colonial Contexts

In developing countries, women's publishing has gone along a different path from that in the industrialized "North". In many countries, domestic publishing itself is a new phenomenon--most books having been imported from the colonizing power in earlier times. Lack of resources, underdeveloped

infrastructures, struggling economies, political instability, and religious and cultural restraints all have created significant hurdles.

Nevertheless, women's publishing in the "Third World", as in the west, has become a major source of cultural change. Much of the publication is not in the form of books but consists of leaflets, pamphlets, magazines, newsletters, etc.

In many developing countries a great deal of women's publishing takes place *outside* publishing houses. Much of the publishing is only occasional, but still contributes to building up a knowledge base to support the women's movement. Few of the women's organizations of developing countries which are publishing would consider themselves as publishers. They are multipurpose organizations, "simultaneously--and equally--involved in grassroots work, in mobilizing, in training, in working on health, education, political empowerment and so on.." (pg. 54). The publication they do is characteristically in response to felt needs to make particular kinds of printed materials available to activists and potential recruits.

The earliest women's publications in newly-independent countries therefore tended to be basic in their aims: literacy materials, handbooks, biblio-graphies, information reference material, and research findings. Only later, and then rarely, would fiction, literary non-fiction, poetry, memoirs, historical works, etc., be published. Since many of the writers in that context are also activists, it is difficult for many to put off the immediate demands of activism and political struggle long enough to complete manuscripts and meet deadlines. When deadlines are not met, publication may be delayed, and finances become disrupted (pg. 50).

The market for women's studies in the industrialized countries tends to be among the relatively affluent, who are interested in, and able to afford fiction and works of creative writing and "higher culture". The "market" in the "South" consists largely of poor women, who can buy few, if any books; and consequently publishing there has depended heavily on subsidies from donors, often in the "North".

An International Community of Women

One of the strengths of women's publication has been its ability to form an international community of women. This has provided assistance to support alternative communication and media efforts by women's groups. This sense of solidarity has been encouraged by various United Nations initiatives on women, such as the International Conference on Women, in Mexico in 1975, which inaugurated the UN Decade of Women. The end of the Decade, in 1985, was marked by a statement of "Forward Looking Strategies" and a convention to Eliminate Discrimination Against Women.

These and subsequent conferences and statements have laid the groundwork for continuing analysis, policy recommendations, implementation and action on a wide range of issues of concern to women (Butalia and Menon 1995: 56). All this activity has, of course, encouraged the publication of books and other printed matter to disseminate the statements, proceedings, commentary and research findings.

In 1992, a project called "Women, Ink" was created by UNIFEM (the United Nations Development Fund for Women) to market in the "North" feminist publications originating in the "South". By 1995, it represented 60 publishers and carried 162 titles in stock. It sells about 70% of its volume in North America, 10% in Europe, and about 4% each in Latin America, Africa and Asia (pg. 63).

The first International Feminist Book Fair was held in London in 1984. The organizers actively promoted, and even funded, attendance by writers and publishers from the South. Subsequent fairs have been held every two years, in different countries, and featuring different regional emphases.

The development of women's publishing has been a major force in the "democratization of information" throughout the world. Butalia and Menon say that, "perhaps more than any other kind of publishing, women's presses reflect the diversity and plurality of the politics and political movements of which they are a part" (pg. 74).

VI. Textbooks

Philip G. Altbach (1991, as cited above)

Philip G. Altbach. "Publishing in the Third World: Issues and Trends for the 21st Century. In, *Publishing and Development in the Third World*, edited by Philip G. Altbach. Oxford: Hans Zell, 1992.

Philip G. Altbach and Eva-Maria Rathgeber. *Publishing in the Third World: Trend Report and Bibliography*. New York: Praeger, 1980.

An Indispensable Instrument

Despite the growing importance and use of computers and other means of knowledge transmission, textbooks are likely to retain their preeminent position in education. Textbooks have been a key element in schooling for two centuries, exist in all levels of educational systems throughout the world, and are among the most important components of any educational system. They are the most reliable, least expensive means for relaying knowledge and providing coherence to the curriculum (Altbach 1991: 237).

According to Altbach, textbooks are not only educational artifacts but also commodities--there is an important economic dimension to textbooks: who pays for them and how they are distributed. They also are political: who chooses them and determines their content.

How do economics, politics, and pedagogy impact the production, content and distribution of textbooks? These issues have aroused a great deal of controversy and contention in many countries. Indeed, textbooks are frequently flashpoints of controversy in debates about education... Textbooks are visible and easy to point out. They are in a sense, a proxy for the ills of the educational system --since textbooks after all mirror the ideas, methods and orientations of the educational system they serve (Altbach 1991: 238).

Textbooks are selected by teachers and paid for by their students. As Greco notes, "the price of textbooks has become astronomical" at least in the United States, and the market there was so volatile, with so many unpredictable factors, that textbook publishers felt seriously threatened. Electronic replacements for the textbook constitute a potential threat lurking just over the horizon (Greco 1997:27-28).

International Implications

Furthermore, Altbach notes that with the growing internationalization of publishing and the knowledge system, textbooks must now be studied as an international commodity. Now, more than ever before, there are more international connections in textbook production, due in part to the growing impact of multinational publishers and the fact that educational research is increasingly used worldwide (1991: 238).

Concerns about textbooks vary from country to country and even within countries. In many parts of the Third World, the problem often is to provide sufficient numbers of books to school children. In the United States, issues tend to focus on policy-making and quality, although some urban school districts are undersupplied. In Eastern European countries, "..questions of efficiency and cost in textbook production and articulating content into rapidly changing political circumstances are widely debated" (ibid.).

The increased role of large multinational publishers is probably the most important development in publishing in the past several decades. Large publishers of textbooks have come under control of multinational firms. This tendency has even affected the gigantic publishing industry of the United States. Macmillan/ Pergamon of Britain has control of Macmillan in the United States and is now one of the largest American textbook publishers. Bertelsman of West Germany is also among the larger American publishing houses. Hachette (France), Kluwer and Elsevier (Netherlands), and Longmans (Britain) have also entered the American market. Harcourt Brace Jovanovich, a long-time American textbook industry leader, has lost dominance following a battle to maintain its independence from foreign control (Altbach 1991: 239).

Greco (1997: 234), quoting William S. Lofquist, a U.S. Department of Commerce expert on book publishing, notes that U.S. book publishers have not shown much interest in investing in foreign publishing operations; although the United States remains the world's largest book exporting country.

National Emphases in the Industrialized World

However, textbooks have remained essentially national in both scope and content despite the increased role of multinational publishers in industrialized countries, where markets are sufficiently large and wealthy to support books designed specifically for a single country. Educators and policy makers generally insist that textbooks be designed according to specific national or federal systems although there is a strong resistance in markets such as the United States, Australia and West Germany to books not embedded in the specific culture of the country in which the book is used (Altbach 1991: 239).

Third World Disabilities

The situation is different, however, in Third World countries where international influences are more powerful. In those countries that had been under colonial domination publishers from the colonial power had firmly established themselves in the local market, and many remain powerful even today.

Particularly in smaller countries, it has been virtually impossible for local educational authorities and publishers to develop and publish their own textbooks,

and foreign books are still used. This problem is particularly serious in Africa, where infrastructures of both education and publishing are relatively weak and textbook markets are small. Books written for use in African primary schools are often written and designed by experts working for multinational firms located in England or France.

They use African examples, but they cannot reflect specific national circumstances. Books produced in this way can often be used in several countries at the same time. The books may not be entirely relevant for local conditions and may not meet the needs of the local market, but they are economical to produce and yield significant profits for the Western publisher (Altbach 1991: 240).

Perhaps even more important, in Africa, according to Altbach

..they may be written with assumptions about both the curriculum and the learning process that are not well suited to the country in which the books are used. And in such contexts, research shows that the book will be a significant influence on the nature of the curriculum, instructions and the knowledge imparted to pupils, because teachers are usually poorly trained and there is a lack of carefully designed curriculum materials, guides, and nontext materials (ibid.).

Altbach says that the situation is not so desperate in Latin America and Asia, where publishing and educational systems are better developed, at least at the primary education level. There, textbooks tend to be designed specifically for local needs and are frequently printed in the countries in which they are used (pg. 241).

The current trend in many Third World countries is to give responsibility for producing school textbooks to government agencies. Governments can maintain control over content and design of the textbooks, and strive to assure that books are produced inexpensively and widely distributed either at low cost or free.

Textbooks as Political Commodities

Altbach remarks that textbooks are among the "most political of commodities." Because they define education to a degree and because they are perceived to be powerful teaching tools, their content is integral to determining what gets taught in schools. Battles over the nature of education, sometimes important social issues touching on how a nation's culture or sensitive international relations are represented, make textbooks highly political (Altbach 1991: 242).

United States: Textbook "wars" have been fought in many parts of the world. In the United States, church-state issues as well as America's pluralistic society have been major areas of contention. In some instances, conservative politics and religious fundamentalism lay behind the conflicts, as in the arguments over "creationism" versus evolution.

Japan: In Japan, a series of controversies arose over the way Japan's role in World War II has been portrayed in Japanese textbooks. Thus far, the Ministry of Education views, which treat Japan's wartime activities relatively gently, have prevailed, but some academics and the powerful teachers' union support the "revisionist" view of the Japanese role, recognizing the harsh domestic and foreign policies which prevailed during the war period. Some textbook issues impact foreign policy as well. In the late 1980s, the Chinese government began protesting the way the treatment of the Japanese occupation of China during the war was presented in Japanese textbooks (Altbach 1991: 244).

Eastern Europe: Sweeping changes in the governments and policies of Eastern European countries and the former Soviet Union probably will result in significant changes in those countries' textbooks, as well. In Communist countries, textbooks usually have reflected only the official view of the country's history, economy and society. Recent changes undoubtedly require that the orthodox Communist ideology and interpretation be eliminated from the textbooks, or at least modified. But according to Altbach, one major difficulty remains: "...there is so much controversy about fundamental issues in these societies and there is, at present, no accepted orthodoxy to reflect" (pg. 244).

"Third World": In the so-called "Third World", the newly independent states will need to create a sense of their own history and interpretations of that history. Often, this must be done where, until now, colonial era books written and published by the colonial powers have been the only textbooks available. Thus, the interpretation of the colonial experience, of national liberation movements, the role of ethnic and religious movements all become flashpoints in the debate that is a matter of concern not only for educators but for the political systems and educated public (ibid.).

The Future of Textbooks

Textbooks are politically important because they are so visible and are crucial to the educational process. They define the national experience and put specific interpretations on key social issues and for the most part have a large, virtually captive audience of school children (Altbach 1991: 244-245).

Textbooks are an effective means of delivering schooling and, as such, will remain important to the educational process. The textbook infrastructure has become more internationalized, in part because of the increase in multinational publishers and as a result of the proliferation of information processed by computers. New databases and technology make it possible to communicate research findings quickly and internationally. But, as noted above, the international knowledge systems that produce and disseminate research and provide expertise are inequitable-- knowledge is created in the west and used worldwide. The increasing internationalization of textbooks maintains the dominant role of the industrialized nations (ibid., pg. 251).

Nevertheless, because of a greater awareness of the importance of textbooks, further development of publishing capability and research expertise, and greater focus on education, countries that have been at the periphery--and dependent in the development and production of textbooks--may move in more independent directions. While textbooks will remain critical in education at all levels, who will pay for the books and control their role in education remains an open question in many countries (pg. 252). The possibility of electronic replacements for the traditional textbook remains a future imponderable for the industry, especially in industrially developed countries, although the role of the printed book in the classroom seems secure for the next decade or two (Greco 1997: 27).

VII. Some National Cases

It is difficult to generalize about book publishing world-wide, since conditions vary greatly from country to country. However, the situation in selected countries can suggest tendencies in their regions. Developments in Argentina, Canada, China, Taiwan, France and Russia will be taken as examples. These countries are each in their own way representative of a region or unique development.

Argentina, with its recent political and economic difficulties, serves to illustrate the growth of book publishing in Central and South America. Canada, while a "First World", Western nation, struggles to retain its autonomy in the shadow of the United States. China remains the largest governmentally controlled book publishing system, with a huge market. Taiwan represents newly emerging economic contenders of the Pacific Rim region. France takes a distinctive approach in academic studies of publishing, as it does in other aspects of communication studies.

Our coverage of Russia is more extensive due to the complexity of its book publishing situation following the recent breakup of the former Soviet Union and as it moves towards a free market economy. While the other former U.S.S.R. regions are also experiencing dramatic change, what occurs in book publishing in Russia, as the largest republic, will impact its sister republics.

Argentina
Herbert R. Lottman. "Don't Cry for Argentina." *Publishers Weekly*, no. 239 (July 13, 1992), pp. 33-35.

The 1990s have brought political and economic

stability to Argentina, and as a result it is reentering the book market in a big way. ISBN figures for 1991 showed that 6,092 titles were issued in Argentina in that year. Isay Klasse, a leading exporter and publisher, estimates that there are 300 "real publishers" in Argentina, distributing to 1,000 bookstores, 1,200 shops that also sell other goods such as stationery, and some 2,500 newsstands.

Earlier chronic inflation and a foreign-exchange freeze had given Spain's publishers a virtual monopoly in Argentina, but the market is now reopening to American, British, French and other international publishers. Klasse has estimated a total book market of US$180-$200 million in 1992, with exports at nearly $23 million (over 11 million units), and yearly imports of approximately $30-35 million. A French book export promotion agency estimates that US publishers held 31% of the market in 1990, the UK 5% and Spain 53% (Lottman 1992: 33-35).

Canada
Rowland Lorimer. "Book Publishing in Canada," an article prepared at Simon Fraser University, September 1995, for the book, *Canadian Cultural Industries* (working title), edited by Michael Dorland, scheduled for 1996 publication by James Lorimer & Co., Toronto.

Today, Canada has an active book publishing industry generating yearly sales of more than $3 billion in retail sales and $1.5 billion in publishers' receipts. The growth in the past thirty years has been impressive and deliberate. In the 1960s, a general movement toward cultural self-assertion began. Cultural

industries' policies were established in the book, magazine and film industries. The federal government, Ontario and Quebec, followed by other provinces, enacted policies that were generally extensions of cultural assistance programs provided to artists and writers. In the late 1980s and early 1990s, joint federal/provincial small business development programs were expanded to the cultural industries. Despite this progress, publishing labors under marginal profitability, which along with the threat of being inundated by imports threatens its stability.

The industry is somewhat diverse in terms of the numbers of firms, location, size, and genre orientation. It encourages new authors, in a range of genres, and recognizes a wide range of political, cultural, and social groupings, helps develop authors, contributes to Canada's international presence and plays a key role in articulating Canadian ideas and realities, according to Rowland Lorimer (forthcoming).

China
David Wei Ze. *Doing Book Business in China: Information Report #1*. Vancouver and Burnaby, BC: Canadian Centre for Studies in Publishing, Simon Fraser University, 1994.

In 1991, 88,000 titles were printed in China, making one in ten books published in the world a Chinese book. It is interesting to note for comparison that, in 1991, the United States published 48,146 titles (Greco 1997: 21). There are over 500 publishing house in China, all of which are government owned. There are 400 government appointed printers who are licensed to print books. The government runs 16,000 bookstores in cities and towns, 46,000 sales outlets in rural areas, and 12,000 sales outlets in post offices and cultural centers. In addition, there are 28,000 private bookshops. Annual sales are 8 billion yuan (US$ 1.3 billion). Imports from over 100 countries exceed 100,000 titles at US$50 million annually, but that dollar amount is lower than annual book imports into Hong Kong and Taiwan (Ze 1994: 2).

The Press and Publishing Administration, a ministry-level agency under the state council, is the central administrative organization with authority over all publishing houses, magazine publishers, all state printers, most newspapers and the state bookstore network, Xin Hua Bookstores.

Every province has a press and publishing bureau. People working in publishing houses are considered government employees. Each publishing house is responsible for its own business operation. Each house is responsible for a specific category of books which is assigned to it by the government. The categories might include government documents, science, technology, scholarly books, reference books, children's books, art, literature, and books for farmers, women, youth and international markets (ibid., pg. 3).

Education books, including school textbooks, academic books, college textbooks and self-education books, have generally had the best sales. They represent 40% of titles published by all houses annually and 80% of the sales. Art and literary books are the next best sellers, but some translations of Western books have had the highest title sales. *Winds of War* and *Gone with the Wind* each sold more than a million copies (ibid.).

Taiwan
Sally Taylor. "Taiwan: New Player on the Publishing Stage." *Publishers Weekly*, no. 238 (May 17, 1991), pp. S5, S23-S26.

The early 1990s saw a resurgence of publishing in Taiwan. Government support and encouragement has played a vital role. Taiwan's Government Information Office (GIO) has been actively involved in setting up displays in foreign bookfairs, such as in Frankfurt, in 1990, where forty-six Taiwan publishers participated, although the previous year had marked only their first participation. For twenty years, the GIO has awarded its Golden Tripod award to the best-produced books in the country, and those awards are prominently displayed by publishing companies. According to the Ministry of Finance, in the early 90s, total annual revenues for publishing, printing and related industries in Taiwan exceeded US$2 billion.

In 1989, 20,000 new titles were produced in Taiwan (compared to 36,000 in Japan), and the number of libraries reportedly increased by 25% in that year alone. Taiwan exported more than 1.7 million copies of foreign language books, other than Japanese, in 1990, comprising 875 titles.

In 1990, more than 3 million books were imported into the country, with that number growing steadily each year. Imports, other than Japanese, totalled 2,755,303 copies of 69,727 titles. Although 94,888 Japanese titles were imported, the number of copies totalled only 669,272. This averages barely seven copies of each title, and suggests that most purchasing of Japanese books was done by libraries. But it also supports the view that a large number of Taiwan's readers are fluent in that language.

Many international publishers see Taiwan and South Korea as among the countries having the greatest potential for growth in the world into the next century. Both countries boast almost 100% literacy and are

large markets for English-language books. Both also have many readers of both Japanese and Chinese, making them markets for three of the world's largest book producing sources by language.

The government of Taiwan has gradually been persuaded to take strict measures to try to eliminate the piracy of foreign books, which flourished some years ago, and many publishers--though not all--have recognized the long term advantages of international copyright agreements. Co-production, through legal arrangements with foreign publishers, of both English and Chinese-language books is becoming an especially flourishing area of activity.

France
Jean Bianchi. Professor of Communication, Catholic University of Lyons - personal communication, 1995.

Mediaspouvoirs, No. 27 (July-August-September 1992). Special section, "Le livre en question", pp. 80-193.

The most notable research work on book publishing in France, according to Bianchi, has been done by historians--many of them now concentrating on the period of the French Revolution. The most notable figure has been Roger Chartier, whose works include *Lectures et lecteurs dans la France d'Ancien Régime* (1987a), *Les usages de l'imprimé* (1987b), *L'ordre des livres* (1991), and his preface to a recent edition of

Mémoire sur la librairie, by Malesherbes (1994). Also important are Henri-Jean Martin, who has devoted his career to the study of the history of the book, as typified by his major work, *Histoire et pouvoirs de l'ecrit* (1988), an American, Robert Darnton, author of *Edition et Sédition* (1991) and *Gens de Lettres, Gens du livre* (1992), and the bibliographer Georges Minois, for his work, *Censure et culture sous l"Ancien Régime* (1995). Papers from an international colloquium held at Göttingen in 1990 were edited by Hans-Erich Bodeker and published in France under the title, *Histoires du livre* (Bodeker 1995). The foreword, by Roger Chartier, reflects the current preoccupations of European historians of the book.

Jean-Marie Bouvaist (in *Mediaspouvoirs* 1992:84-92) indicates that French publishing, like that in many other countries, was not faring particularly well in the early 1990s. Publication of new titles had risen from 9,985, in 1971, to 16,543, in 1990; and the total of all books, including reissues, rose from 21,371, in 1971, to 38,414, in 1990 (*ibid.*, pg. 88). Nevertheless, readership had declined drastically. In 1973, those who classified themselves as "moderate to heavy" readers amounted to 31% of respondents to a survey, while those giving the same answer in a comparable 1988 survey were only 22% of the sample (pg. 85). Book sales declined from 358 million copies, in 1988, to 324 million, in 1990 (pg. 88).

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Russia
Book Publishing in Russia: A Current Overview
A special section prepared for *Communication Research Trends*
M. I. Alekseeva, Head of the Chair of Editorial-Publishing, Department of Journalism, Moscow State University.

Under the former, centrally-planned economy in Russia, relations between publishing houses and the state were completely regulated, with the publishing houses financially answerable to the bodies of state management.

In the mid-1980s, prior to the breakup of the Soviet Union, the high nationwide demand for books made publishing one of the country's most profitable sectors. Up to 70% of revenues were, however, channeled back into the budget. The resource allocation for the sector was centralized. Publishing houses' printing orders were based on estimates of *Soyuzkniga* - the centralized agency which collected and processed book orders made on the basis of publishers' lists. Printed copies were dispatched to the wholesale book depositories. Prepayment was unheard-of. The system ran on non-

interest-bearing credits extended to publishing houses by printing houses and the wholesale book-trade network. Publishing houses thus had nothing to do with distribution and ran no risks. Relatively low prices for the printing and distribution services ensured the sector's financial stability, though the acute shortage of resources was apparent, even then.

That situation in the domestic book market was paradoxical. While the general demand for books was climbing, there was a sizeable inventory of titles that constantly remained unclaimed. Rigid regulation of the subject list planning, which required the mandatory incorporation into the lists of various books on ideological grounds, and a lack of proper market research, which might have established more realistic publishing priorities, together created an overabundance

of certain titles. While the flow of book requests in libraries was dwindling, the shortage of books was increasing, resulting in a black market in books.

In view of conditions that existed for publishing activities, prices for books were relatively low, and customers could well afford to buy books at set prices in state-owned bookshops. The book distribution system had a number of advantages providing an opportunity for the customer to order books in advance, pick them from the publisher's lists, or to file a subscription. Books in short supply were obtained on the black market where any book could be bought for a much steeper price, with the exception of those books which, for obvious reasons, were not published at all.

This led the book publishing sector's management to attempt to determine the actual demand for certain kinds of publications. The unrestricted subscription to the three-volume edition of A. S. Pushkin's works, announced in 1986, resulted in a press-run amounting to 10,700,000 copies. V. V. Mayakovsky's works in a one-volume edition sold 8,000,000 copies. The unrestricted subscription to a two-volume set of M. Yu. Lermontov's works yielded a circulation of 14,000,000.

The *Knizhnaya Palata* (Book Chamber) publishing house announced its "Popular Library" series of over sixty volumes in 1987. That move marked the sector's first attempt at market research in subject planning. The books presented in the series had been selected through reader surveys conducted by a team of sociologists from the Book Chamber Research Institute together with the *Knizhnoye Obozreniye* (Book Review) newspaper.

An increasing shortage of resources understandably forced decision-makers to think of overhauling the sector. The need to identify the readers' and the book buyers' priorities became the order of the day. This, in turn, led to the creation of goal-oriented publishing programs based on reader surveys, which implied a greater independence of publishers in terms of subject planning and economics.

The resulting decision adopted in November 1985, by the State Committee of the USSR for Publishing, Printing and the Book Trade, gave publishing houses the right to independent subject planning, enabling them to change certain selections in the projected subject lists. Other concessions included lifting of restrictions on circulation which had existed for many years, the repeal of mandatory peer reviewing, and permission to print books at the author's expense. Beginning on January 1, 1988, the sector began to operate on the basis of self-accounting and self-financing, and the result of those measures was not long appearing.

In 1989-90, the attitude toward the forms of property in the publishing business began to change fundamentally. In February 1989, *Goskomizdat* (State Publishing Committee) issued the order, "About Cooperative Activities in the Publishing Branch." On a par with the state publishing enterprises, there arose dozens of cooperative and other publishing houses, acting on the basis of non-state forms of property and different legal foundations.

The book market formation was pioneered within the state. Then the market was enlarged as the result of privatization and joint-stock activities. Starting in 1989, the basic indexes of book and booklet publication have declined annually. State regulation of publishing was reduced, and the publishing sector became incapable of putting its price policy in order. By the end of 1991, the demand and supply, and prices themselves, were actually free.

The procedures of book publishing changed. Publishing of scientific, technical and reference books sharply declined. Best-sellers ensured a stable profit and even high profits for the printing houses. At the same time, many printing houses were unable to allocate money to replace obsolete equipment. The legal basis for the activities of the printing industry was the decree of the council of Ministers, "About the Regulation of the Publishing Activities in the RSFSR (Russian Soviet Federal Socialist Republic)".

At the same time, obligatory licensing for all publishing activities was established. In accordance with the regulations, all newly founded publishing enterprises as well as all existing publishing houses were obliged to register. Various republics of Russia were each given the sole right to issue licenses for the publishing activities to be applied only on each given republic's territory.

The results of the licensing in 1991-1994 were published in 1993 by the *Alvis* informational-marketing center as a reference book, *The Publishing Houses of Russia* (Alvis 1993). The statistics in the reference book were compiled from the actual data bases of the publishing and book-selling organizations. The book was prepared by the head computing center of the Department of the Publishing Houses and Book-selling of ROSKOMPECHAT (Russia's Committee of Publishing Activities) and the All-Russia Book Chamber (Alvis 1993).

From June 1991 until the end of 1994, licenses were given to nearly 7,000 publishing enterprises in Russia. However, actively functioning enterprises totalled no more than 2,000. Approximately a third of the registered publishing enterprises never began

publishing, and some enterprises only issued one or two books. Nevertheless, the information given in the Alvis reference book presents a rather complete picture of the contemporary system of Russia's book publishing.

The types and numbers of organizations are as follows:

Joint-stock companies, Ltd.	860
Joint-stock companies	155
Leaseholders	23
State enterprises	1,258
Individual activities	40
Private (family) enterprises	743
Cooperatives	115
Municipal enterprises	35
Associations	42
Educational organizations	13
Public organizations	486
Companies, Ltd.	179
Associations, Ltd.	2,159
Free capital associations	5
Integrated associations	58
Branches of organizations	11
Other organizations	745
Total:	**6,927**

It is interesting to look at the distribution of licenses among the various federations and regions. The highest number of publishing houses and publishing organizations was registered in Moscow. In Moscow, there are currently 136 joint-stock companies of different types, 97 state enterprises, 111 limited associations, etc. Second place is occupied by St. Petersburg, followed by Sverdlovsk (now Ekaterinburg), Rostov, Nishny Novgorod, and Cheliabinsk.

In 1990-1993, publishing businesses worked under extremely difficult conditions. Publishing houses started to buy paper and other materials on their own, and they were forced to sell their own publications, because the state wholesaling structure had ceased functioning. Since the end of 1992, printing houses have begun to demand advance payments for their services to publishing houses. The paper plants and printing industry became virtual monopolies, generally dictating their demands, decreasing output and raising prices.

Publishers survived as best they could. They tried to print books abroad, as this was more profitable than dealing with the Russian houses. They dismissed their staff, discharging specialists such as editors and translators. As a result, the quality of publications has been steadily falling. Many publishing premises have been leased for other enterprises. The transparencies and copyrights have been sold. In conjunction with their publishing activities, book publishers began to perform related works. Some publishing houses tried to maintain themselves by concentrating on re-publications. Many publishing houses—especially private ones—have been founded hoping to get "quick money" publishing detective stories, fantasy, and science-fiction books, and endless series of romance and historical fiction.

In the period, 1989-1991, some publishers were able to make money, but at present the book market is changing dramatically. On the whole, the market is full of publications of the sorts mentioned above, although those books still make a profit for some publishing houses.

This situation has been especially difficult for socially important works, that is, educational, scientific, technical and children's literature. State support for the publication of these types of literature was included in the latest federal programs. Recently, there has been a tendency to transfer the care over these publications to regional and inter-regional levels.

In the Ulianovsk region, for example, in 1992 regulations "About Publication of Books and Periodicals in the Region" were issued. These regulations guaranteed reduced taxes and interest-free loans. The publishing houses were compared to cultural institutions and given financial incentives, such as reduced rent.

The official statistics regarding the book business have been criticized. According to some specialists, the official statistics do not show an objective picture of Russian book publishing. Their main concerns are what they feel is the "unconscientious and inopportune mailing of the obligatory copies (to the All-Russia Book Chamber, first of all) and the disorder that rules Russian printing houses." Nevertheless, the statistics eventually get published and show a decrease in book publishing according to almost all indicators, beginning in 1989. That situation has become especially dramatic since 1992.

The general dynamics of book and booklet publication in the period from 1991 to 1994 are as follows:

Year	Titles (#)	Copies (millions)	Quires* (millions)
1991	34,050	1,630.0	21,071.2
1992	28,716	1,313.0	19,658.2
1993	29,017	949.9	17,466.9
1994	30,390	594.3	10,335.7

(Source: All-Russia Book Chamber)

Analyzing the statistics, Russia's Book Chamber arrived at the following conclusions:

Beginning in 1993 there was some increase in the number of titles of mass-market political, scientific, popular-scientific, educational and reference book publications. The publication of fiction in 1994 dropped to 96.5% of the 1993 level in number of titles, but much more sharply, to 49.3%, in terms of circulation.

There were fewer publications for children and youth.

The publication of educational literature increased by 1,120 titles, but their circulation decreased by 35 million copies.

The publication of reference books increased by 2.9 million copies. Although the publication of encyclopedias and dictionaries increased considerably according to number of publications, the increase was insignificant in terms of circulation.

Tendencies: Forecasts about the future development of the book publishing business in Russia are contradictory, but some tendencies seem clear. The first thing the experts note is the catastrophic condition of the printing industry, with slow privatization and lack of state support being the chief detriment. Printing houses have had to renounce requiring advance payments from publishing houses because they could not find customers on those terms.

On the regional and inter-regional scale, the process of founding a network of small and medium printing shops with modern equipment has begun. It is foreseeable that some publishing firms will not be able to withstand the competition and will leave the market. This would affect those firms that do not have enough circulation, capital or even their own premises. Some small firms are now being swallowed up by larger corporations; leading to the consolidation of firms and companies. At the same time, however, new publishing houses are also being established. Small publishing houses that find their niche in the market and have the printing base and international contacts could stand firmly on their feet.

The experts talk seriously about foreign investments in Russian publishing, about the absorption of publishing into bank capital, and about emerging large publishing-book-selling organizations. There is now some experience with the creation of powerful publishing-information structures that combine under one roof the paper industry, printing industry, creative personnel, financial institutions, scientific-research institutions (in the cities of Vladimir, Samara and Barnaul).

According to the prognoses, Russia will be publishing more modern prose and classics as well as literature, demand for which is not formed by the market but by professional interest and human needs. The circulation will remain relatively small. With few exceptions, it will be no more than 25-30 thousand copies for each title.

The fate of the state publishing houses is questionable, though some of them are still the leaders of the publishing industry. Their diversification is clear enough: while the structure of publishing has been changed, many state publishing houses, particularly the specialized ones, are publishing more diverse literature.

Perspective

In book publishing throughout the world, many countries have begun deliberate movement toward cultural self-assertion, often with government programs specifically aimed at promoting works by native authors and publishing houses, such as the efforts begun in Ireland in the 1940s and Canada in the 1960s.

Each country must try to balance its cultural and political interests against the challenges and advantages of multinational corporations and foreign competitors.

Recognition of the importance of international communication has made publishing even more important then in years past. The proliferation of

multinational publishing conglomerates has not diminished the need for national, regional and/or culturally based publishing houses. Domestic publishing houses - both private and government sponsored - remain vital to the various nations for maintaining and/or establishing each culture's self-identity and history, and promoting cultural awareness. Women's/feminist publishing has added an important dimension to the industry both locally and internationally.

While English remains the most prominent language in world publishing, the importance of indigenous languages, as well as of publication in non-native languages such as English, French or Spanish, is growing throughout the world. Book publishing remains a vital social, economic and political concern that each nation will continue to struggle with, both within its borders and in the world market. Competition is fierce, the economics are often daunting, but the social, cultural and political implications are so important that this is an issue that must be continually addressed and examined in every nation, region, and culture.   --MWD

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Afterword
--The Editor: William E. Biernatzki, S.J.

This is a transitional period for publishing of all kinds around the world, including books. Technological changes have impacted practically every sector of the industry, resulting in the loss of jobs by printers with now-obsolescent skills and in complications arising from revamped distribution networks. In addition to printers, other jobs have been affected, as machines take the places of humans and mergers eliminate staff positions. Publishing companies have been faced with high retooling costs, in the expectation of lower operating costs a few years later. Mergers and acquisitions have accelerated, both domestically and internationally. International acquisitions have raised fears of foreign cultural domination--and those fears have been almost as strong in the industrially developed countries as in those which are less developed.

Technological innovation also has made changes in the role relationships of author, agent and publisher-- sometimes causing authors to question the value to them of the traditional services offered by either agents or publishers. It has freed publishers from the need to headquarter their operations in large, chaotic, expensive metropolitan centers--opening those that do move to

new cultural influences in their new locales, which may, in turn, affect what they print.

And, just when technological change was having its greatest impact, in the mid-1990s, the price of paper has risen sharply. The rises in the price of paper have been a shock to publishers in the developed countries, but some of the less-developed countries have seen paper prices increase by as much as 300% or more, almost overnight, seriously threatening their publishing industries.

On the horizon looms the possibility of even more radical technological changes which seemingly could threaten to make the book, as well as magazines and newspapers, obsolete.

Despite the "chaos" in publishing, which Horowitz described, the weight of the sources reviewed in this issue of *Trends* seems to favor Weinberger's view--also quoted on page 3, above--that the printed book has many practical features which will ensure its survival. If a book could talk, it might say with Mark Twain: "The report of my death was an exaggeration."

The book's portability would be difficult for electronic media to duplicate, and, as Horowitz noted, computer manuals in book form probably always will be needed to teach people how to gain access to the book's chief competitors: electronic data bases and on-line services. Furthermore, the book offers a refuge for the survival of narrative and knowledge--indispensable attributes of the intellectual life which are not outstandingly present in the "sound bytes" and "information" so efficiently transmitted by other media.

Although small publishers are unlikely to disappear, and desktop publishing offers nearly everyone an opportunity to break into print, creating an effective system of distribution for such small scale production is more problematic, and large corporations and conglomerates continue to swallow smaller companies.

This is a problem for book publishing as it is for television and cinema. Bigness, in itself, is not bad; but with bigness comes bureaucracy, and large bureaucracies--especially those with a variety of small subsidiaries whose values are not shared or not understood by top management, tend to be satisfied by only two indices of success: efficiency and profit. The intrinsic quality of the product or the subsidiary's creativity becomes secondary or irrelevant. The pressure of the "bottom line" eventually will make itself felt whenever a large conglomerate takes over a smaller company, possibly to such a degree that the subsidiary can no longer pursue goals which promise little financial return.

As of the mid-1990s, religious publishing was booming, at least in the United States, with dollar sales there increasing from $737.1 million in 1989 to $1.03 billion in 1995, with 154.2 million units sold in 1995, according to Greco (1997: 24). This strong financial showing would give religious publishers bargaining advantage for maintaining their orientation, even after a merger or takeover. Nevertheless, market conditions change, and the "bottom line" continues to rule the larger corporations; so both religious publishers and those in the arts and humanities should weigh the possible consequences carefully before entering into mergers or selling out to large corporations, if they hope their enterprises will continue to fulfill their original goals.

Similarly, without becoming unduly xenophobic, it should be recognized that the continued pursuance of a nation's cultural values can only be guaranteed in its books--especially its textbooks--if key publication management decisions are made by domestic, rather than foreign managers.

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Current Research

Canada
The Canadian Centre for Studies in Publishing (Simon Fraser University, Harbour Centre, 515 West Hastings, Vancouver, B.C. V6B 1S6, Tel: 604/291-5242, Fax: 604/291-5239; Website CCSP and *Canadian Journal of Communication*: http://www.harbour.sfu.ca) **Rowland Lorimer**, Director < lorimer@sfu.ca > is active in research on publishing policy and mass communications. Recent projects include an in-store survey of book purchasing of only Canadian titles, an analysis of 20 years of title data in collaboration with the National Library, and several projects for innovation in understanding the power of television, multi-media distance education at the Masters level, an electronic version of the *Canadian Journal of Communication*, a conference on scholarly communication in the next millennium, and an exploratory study on

professional training in Indonesia.

France
Contributors to the *Mediaspouvoirs* issue (see references) on "Le Livre en Question" (The book in question) included the following: **Jean-Marie Charon** (editor-in-chief of *Mediaspouvoirs*); **Valérie Ganne** (*Mediaspouvoirs* staff) who contributed an article on literary translation in Western Europe; **Jean-Marie Bouvaist** (Professor at Université de Paris XIII (Paris-Nord) - Ave. J.-B. Clement, 93430 Villetaneuse; University Tel: +33 1 49 40 30 00; University Fax: + 33 1 49 40 33 33) on the economic and organizational dimensions of French publishing and on publication for youth; **Marc Minon** (Director of Studies at BIPE Council for the Management of Books and Reading) on publishing in the humanities and on the role of chains of

bookstores in Europe; **Bruno Schmutz** on book clubs; **François Gèze** on book distribution; and **Bertrand Gosselin, Erwan Lescop,** and **Stéphane Rénie** on the idea of a single fixed price for books. *Mediaspouvoirs'* address is: 1, Place Paul-Painlevé, 75005, Paris.

Japan

Shigeo Minowa, Institute of International Business and Management, Kanagawa University, Kanagawa, Japan.

Sweden

NORDICOM (the Nordic Documentation Center for Mass Communication Research, Göteborg University, Sprängkullsgatan 21, S-411 23 Göteborg; Tel: +46 31 773 10 00; Fax: +46 31 773 46 55) has issued the first in a series on media trends in the five member countries, Denmark, Finland, Iceland, Norway and Sweden. The book, *Media Trends 1995* (Nordic Media Trends 1) was edited by **Ulla Carlsson.** It includes a three-page section on book publication and libraries (pp. 29-31), as well as charts showing media ownership relationships (pp. 9-19) [see also, book review in this issue of *CRT*]. Carlsson also edits *MedieSverige*, an annual of statistics and analysis concerning publishing and other mass media in Sweden (see "Additional Bibliography", above).

United Kingdom

Hans M. Zell (P.O. Box 56, Oxford OX1 2SJ; Tel: +44 865 511 428; Fax: +44 865 793 298) continues his interest in African publishing. His recent publications include "Publishing and Book Development in Africa 1993: A Checklist of Recent Literature" in *Bellagio Book Publishing Record,* Vol. 20, No. 3, 1994, pp. 175-179. He delivered five papers on African publishing at conferences in Zimbabwe, the Netherlands, Italy and Norway, during 1994. Topics covered included training for publishers, author-publisher relations, and buying and selling rights.

United States

Philip G. Altbach (School of Education, Boston College, Chestnut Hill, MA 02167; Fax: +1 617 552 8422; e-mail: Altbach@hermes.bc.edu) edits the *Bellagio Publishing Network Newsletter,* on publishing and book development in the Third World. His interests include copyrights, textbooks and world information structure. He recently co-edited, with **Edith Hoshino,** *International Book Publishing: An Encyclopedia* (see references).

Albert N. Greco (Fordham University Graduate School of Business Administration, Lincoln Center Campus, 113 West 60th Street, New York, NY 10023; Tel: +1 212 636 6150; Fax: +1 212 765 5573; e-mail: AGRECO@MARY.FORDHAM.EDU) is the author of the forthcoming book, *The Book Publishing Industry,* to be published in January by Allyn and Bacon. It is a comprehensive study of the organization of all aspects of the industry in the United States.

Acknowledgements

Completing the Job: Omissions from Past Issues

In our issue on "Intercultural Communication" (*CRT* Vol. 15, No. 4) we omitted mention of an important and relatively recent work dealing with the question of intercultural communication from the perspective of Catholic missionary activity: *Communicating Between Cultures: An Introduction to Intercultural Communication,* 2nd Enlarged Edition, by Franz-Josef Eilers, S.V.D. (Manila: Divine Word Publications, 1992 - also published in Indian (Indore, 1993) and Indonesian (Ende, Flores, 1995) editions.

The missionary work of Christians and representatives of other "religions of the Book" is centrally involved with intercultural communication. Various approaches have been taken in the past--ranging from veritable "cultural genocide" to total syncretism--but few, if any, contemporary Christian missionaries would consciously advocate either of those extremes. Instead, while respecting and trying to communicate the core values and doctrines of their own religion they would use ethnographic methods and ethnological understandings to internalize in themselves as fully as possible the worldview of the people they are attempting to influence. The ideal outcome of contemporary Christian missionary work is to present people with the fullest understanding and the spiritual advantages of Christianity while disturbing as little as possible their original culture.

--The Editor

Book Reviews

Reviewers: Paul J. Duffy, S.J. (PJD)
             W. E. Biernatzki, S.J. (WEB)

Alasuutari, Pertti. *Researching Culture: Qualitative Method and Cultural Studies.* London/Thousand Oaks, CA/New Delhi: Sage, 1995. Pp. ix, 208. ISBN 0-8039-7830-8 (hb.) $65.00; 0-8039-7831-6 (pb.) $21.95.

The author juxtaposes three types of research: cultural studies, quantitative studies, and qualitative studies. They should work together--each being employed where it is best suited to the data under consideration and the kinds of information sought. Often, however, they are mutually exclusive. Advocates of qualitative methods sometimes reject quantitative analyses which could give broader applicability to findings from their case studies. Those trained chiefly in quantitative methods may tend to look for statistical findings in situations where the quest for the measurable neglects subtle but important intangibles which cannot be counted. The field of cultural studies is more eclectic and pragmatic in its choice of methods, favoring the qualitative but using surveys and statistics where they serve its purposes. Its lack of methodological rigidity has laid it open to ideological influences--sometimes causing a choice of methods which will yield the desired findings rather than pursuing a set method and letting the findings emerge from the data.

Coming from an ethnographic background, Alasuutari wishes to reconcile these streams in a form of cultural studies which can more effectively penetrate mere "facts" and grasp their underlying meanings. The challenge, for him, lies not so much with the quantitative approach--whose usefulness, within its proper scope, is acknowledged (pp. 116-132)--but in harnessing "idiosyncratic" qualitative material to study the broad range of subject matter appropriate to cultural studies (pp. 42-46).

After clarifying key terms and its theoretical framework, this textbook addresses problems inherent in the interpretation of facts drawn from questionnaires, interviews and speech (pp. 47-62), the "specimen perspective", in which collected facts "are seen as *part of* the reality being studied" (pg. 63), the study of narrativity (pp. 70-84), and interaction and its structures (pp. 85-115). Chapters are then devoted to "asking why" and generalization. Two final chapters focus on the practical dimensions of the research and writing processes. In regard to the former, the author tries to rectify a defect found in other textbooks.

> ..I have always found it difficult to relate to textbook descriptions of the research process; somehow they seem to be far removed from my own experiences. I cannot honestly say that the rules they provide have been of very much help to me (pg. 158).

Flow charts may map some of the outlines of the research process, but in-depth human involvement is regarded as essential to reach the heart of the human condition. Hypotheses must be tested and continuously revised in the light of new, emerging information. But "the research process does not by any means advance in a straightforward fashion as a set model of hypothesis-testing" (pg. 174).   --WEB

Bracken, James K., and **Christopher H. Sterling.** *Telecommunications Research Resources: An Annotated Guide.* Mahwah, NJ/Hove, UK: Lawrence Erlbaum Associates, 1995. Pp. ix, 173. ISBN 0 8058 1886 3 (hb.) $36.00; 0 8058 1887 1 (pb.) $17.50.

The authors have assembled and annotated references to the most important sources for research on telecommunications, which they define as "all means of electrical and electronic communication *except* for electronic mass media", including both wire and wireless communication (pg. 1). Besides mass media, the book also *excludes* computers and information science--except where they overlap with the main focus area-- highly technical engineering works, languages other than English (with a few exceptions, where no English works deal with a topic), foreign (non-USA) telecommunications systems, international telecommunications, and specific Congressional hearings on telecommunications (pp. 1-2). Even after that narrowing of the field, however, 1,153 works qualified for inclusion.

Topics, as outlined by the headings of the eight chapters, include: General Reference, History, Technology, Industry and Economics, Applications/Impact, Policy and Regulation, International (mostly as affecting American telecommunications), and Periodicals.

The "History" chapter includes bibliographic resources, museums, archives, libraries, and selected secondary sources on various aspects of telecommunications history. Some more specific topics under history deal with AT&T divestiture and its aftermath and military communications. The "Technology" chapter includes patents and technical standards. Statistics and employment data, as well as associations and organizations, are listed under "Industry and Economics". Research entities and educational programs fall under "Applications/Impact". U.S. federal and state governments, and also policy research centers and organizations come under "Policy and Regulation". The "International" chapter contains sections on the International Telecommunication Union, other agencies of the United Nations, international satellites, other international and regional telecommunications entities, and statistical sources on international telecommunications trade. Periodicals consist of 116 entries classified according to the same pattern as the chapters: general, history, technology, industry and economics, applications/impact, domestic policy, and international.

Appendices deal with: "A. Finding Library Materials: Dewey and Library of Congress Classifications for Telecommunication", and "B. Selected Library of Congress Subject Headings for Telecommunications". The book closes with an index of main entries.   --WEB

Brown, Richard Harvey (ed.). *Postmodern Representations: Truth, Power, and Mimesis in the Human Sciences and Public*

Culture. Urbana/Chicago: University of Illinois Press, 1995. Pp. xiii, 246. ISBN 0 252 02176 2 (hb.) $49.95; 0 252 06465 8 (pb.) $22.50.

The focus of the papers in this volume is, according to the editor,

..on the *how* of representation more than on the what and why. That is, we look at the modes of mimesis from a rhetorical or postmodern perspective and try to show how truth is represented (misrepresented) poetically and politically. (pg. vii)

One of the nine contributors is based in Ireland, and the rest in the United States. One of the two chapters written by Brown, himself, describes postmodernism as growing out of the collapse of optimism in the middle and late 20th century.

It is radically democratic in its focus on discourse, its disavowal of any permanent ends, system or essences of social order, and its affirmation that the world is made here and now through communicative interaction. (pg. 5)

The resulting relativism poses obvious questions about moral norms, social structure, the nature of truth and even the possibility of truth, in any objective sense. Brown favors the postmodernist outlook for its criticality, but recognizes the need for retaining some "modernist" ethical "commitments (to truth, freedom, or justice)", (pp. 15-16).

In chapter three, Norman K. Denzin addresses two "crises" which affect key assumptions of social theory and interpretive research: the "representational crisis", whose framework "makes problematic the direct link between experience and text", and the "legitimation crisis", which asks, "'How are interpretive studies to be evaluated in the poststructural moment?" He then locates the two crises in the history of American social theory, using four major works by James Joyce "as vehicles to illustrate how the representation and legitimation crises were resolved in earlier historical moments" (pg. 39).

Some of the authors are directly concerned with ethnographic approaches, such as John Van Maanen, in his chapter on writing ethnography and Jon W. Anderson, who discusses "Rhetorical Objectivity in Malinowski's *Argonauts*". Others deal with the writing of Sovietology in the West, "Realism and Power in Aesthetic Representation", the "reproduction of woman" in the writings of Roland Barthes and Jacques Derrida, and postmodernity and modern film.

The volume ends with Bruce E. Gronbeck's chapter (Ch. 10, pp. 217-238), "Rhetoric, Ethics, and Telespectacles in the Post-everything Age". The author concentrates on political rhetoric in the United States since the 1960s and its scholarly critics.

The message of both the critics of absence and the critics of presence is clear: the contemporary electoral system in the United States is seriously flawed, and those flaws constitute grounds for political despair. (pg. 224)

If the criticisms were to be accepted in toto, it would be easy "to conclude that political morality is no more" (*ibid.*). But

Gronbeck feels that "such attempts to write off contemporary political morality are too precious.." He continues, saying that "a longer look at the matter of ethics in American democracy" would show that "public moral judgments have always been constructed rhetorically.." and "..must constantly be reconstructed every time democracy faces a point of decision" (*ibid.*). This construction has to be approached as a collective activity, not an individual one. He agrees with Celeste Condit's conceptualization of the rhetorical construction of public morality "as a craft" and "to recognize the hard work that underlies it as well as its reach for goodness, creativity, and perfection" (pg. 230).

Gronbeck concludes with a plea to his academic colleagues:

..the academy abrogates its duties to the civic world when it ignores the political telespectacles of our time. .. Our scorn affects television ratings and political conventions not one whit. Cursing the   darkness only leaves us hoarse. .. The telespectacle, for better or worse, is the center of public politics, of the public sphere. .. To ignore the conversation--to fail to arm students with the means of verbally and visually decoding it--is folly. Furthermore, that conversation is embued with moral positions that must not be left to do their work in unexamined ways. (pp. 234-235).   --WEB

Burnett, Ron. *Cultures of Vision: Images, Media and the Imaginary*. Bloomington/Indianapolis: Indiana University Press, 1995. Pp. xii, 356. ISBN 0 253 32902 7 (hb.) $39.95; 0 253 20977 3 (pb.) $18.95.

Burnett's thesis is that our relationship to images is mediated by imagination, past experiences, and other factors, with the result that sense perception is only part of the total, complex process of viewing.

He begins with a meditation on the fate of statues of out-of-favor historical figures and of the complex meanings both of their original exaltation and of their decapitation, dismemberment and real or figurative "burial". The fluidity of interpretation which affects, and continually changes the ways we perceive statues or anything else is disconcerting. We continually feel a need to stabilize, concretize or control perception, by such means as absolutizing the visual sense image or the use of language to control perception. But language is subject to confusing mental processes.

This has led to a nostalgic desire for the eye to be dominant and an often-times paradoxical feeling that although language is posited as the royal road into consciousness, this is somehow really achieved through the act of seeing. The penchant for describing the activity of watching a film or television or any visual phenomenon as 'reading' is the best example of this cultural ambiguity at work, although another and perhaps more forceful example is the hysteria around violent images, from the photographic to the televisual, which supposedly have a transformative effect on consciousness. The problem is in the way we view the mind, arbitrarily creating a material universe of physiology and cognition when that suits the events being described, and other times invoking

a metaphysical notion of consciousness, within which there is no room for the body at all. (pg. 9)

The author, who teaches communication and cultural studies at McGill University, in Montreal, is a filmmaker, as well as a communication scholar; and the book is the result of many years of grappling with both the practical and theoretical implications of media imagery (pg. xi).

Chapter 2 discusses questions asked about photography by Roland Barthes, in *Camera Lucida*. Burnett says that, using Barthes as a focus, "this chapter is designed to raise a primary distinction between photographs and images..[in order] to more clearly understand the role played by the viewer in the experience and interpretation of images" (pg. 32). He concludes the chapter by suggesting that Barthes anticipated both Jean Baudrillard and Jean-Paul Sartre. Implicit or explicit in the writings of all three is the idea that

The image and the photograph become the bearers of loss and yet remain subjects of discussion. It is precisely this 'endless' flow that must be grappled with in a continuum of image production, which will always be responding to paradox as well as generating contradiction. (pg. 71)

Subsequent chapters deal with differences between the imagery of photograph and film, the role of projection as the viewer is drawn into the imagery and its interpretation or misinterpretation, the reinvention of the electronic image, and postmodern media communities.

Although it has been suggested that "the electronic image in its computerized, televisual, and multimedia form heralds the advent of a structural transformation of the public sphere", the imagination continues to transcend technology, as the author emphasizes in the book's final sentence:

Yet no amount of sophistication to the various technological surrogates that our culture invents will drain the imaginary of its flexibility to reinvent not only itself but the human subjects who nurture and are nurtured by its creativity and energy. (pg. 335)   --WEB

Chanan, Michael. *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism.* London/New York: Verso, 1994. Pp. xi, 302. ISBN 1-85984-905-9 (hb.); 1-8598-4005-1 (pb.) $18.95.

Chanan notes that the intellectual discussion of music in the twentieth century "has frequently remained entrapped in an idealist, sometimes sub-Hegelian discourse, even in the one modern scholar for whom its social dimensions were always paramount, Theodor Wiesengrund Adorno" (pg. 9). Adorno thought that the industrialization and commer-cialization of culture had changed and distorted the "conditions of listening" to music, even while technological innovations vastly extended the reach of music. Now, however, "a more adequate and realistic 'social view of music' has finally begun to develop," extending, deepening and nuancing Adorno's insights (ibid.).

The author tracks the development of music's social practice

in the West from several different disciplinary and theoretical perspectives. In doing so, he discusses the views on music of some of the interdisciplinary thinkers who have addressed it, such as Roland Barthes, Claude Levi-Strauss and Umberto Eco. This diversity of approach is necessary because of the many facets displayed by the topic.

In the course of the nineteenth and twentieth centuries music gradually became a "commodity"--bought and sold like other goods. Commodification has increased so greatly since the invention of recording that, today, the chief purpose of musicianship often seems to be profit, rather than art. Part III of the book explores this dimension of music from the point of view of theories of political economy. To describe the growing influence of market forces on music Denzin uses the example of the movement of the concert orchestras of the nineteenth century from royal and noble patronage to theaters, where they performed before paying audiences.

Technological developments, new instruments, and innovations in tuning all have changed music and have influenced its social significance, as the author describes in part IV. The piano, which first appeared in Florence, was one of the eighteenth century's pioneering inventions. In the nineteenth centure it assumed a kind of priority among instruments, yielding, finally, only to the synthesizer, in the 1970s. As such, its development warrants a separate chapter.

The innovations of modernism--led and typified by Schoenberg--created a revolution in which..

established musical conventions had been 'thrown overboard in a revolt of the collective unconscious', tonality, harmony, melody and rhythm all decomposed, 'eternal laws were revoked'. (pg. 244, quoting H. H. Stuckenschmidt)

The birth of modernism coincided with the birth of recording, which rapidly evolved into electronic recording. Furthermore, the electronic revolution was by no means limited to recording but has permeated almost every aspect of the production and transmission of music. Significant influence is exerted on avant garde "classical" music by innovations in popular music--jazz, rock, etc. The symbolic power of music remains a powerful influence in human social, and even political life.

Music, at the same time a direct and a symbolic expression of social relations, retains the power of affirmation. Through a century of transformation by electronic technology, it responded with enormous and often anarchic energy, and in the process has only renewed its utopian dreams. (pg. 286).   --WEB

Chiasson Jr., Lloyd E. (ed.). *The Press in Times of Crisis.* Westport, Connecticut/London: Praeger, 1995. Pp.xi, 255. ISBN 0-313-29364-3 (hb.) $59.95. ISBN 0-275-95340-8 (pb.) $18.95.

The fourteen essays in this book analyse the performance of the American press in reporting thirteen crisis events or periods, ranging in time from the 1770's and the early struggle for independence from British rule to the 1991 contest for

governor of Louisiana. Each essay illuminates one or other function of the press during crisis times: the press as reliable and effective reporter, or as partisan political advocate; the press acting with social responsibility, or recklessly cultivating racial hatred and mass hysteria; the press as the crusader for freedom of speech, or as the acquiescent dupe of governments.

Carol Sue Humphrey describes the central role the press played in colonial America in building support for the independence movement, its successful use of propaganda against the British, and its part in developing solidarity among widely dispersed communities. The 'party press' (political party newspapers) developed in the Republic's early years, and soon the press became a major defender of freedom of speech, as it resisted attempts by government politicians to make criticism of their administration an act of sedition.

Bernell Tripp analyses the antebellum debates on slavery and finds a press beginning to be concerned with broader civic issues rather than with partisan political propaganda. Newspapers and magazines played a pivotal role in this debate. Abolitionist publishers and editors often faced grave personal danger from the powerful slaveholders, who, in the name of saving society from the chaos that would follow a violent uprising by the slaves, sought to impose severe restrictions on the press. Debate continues on how much the press influenced the abolition of slavery. A chapter on John Brown's violent antislavery crusade, and the bias in the northern and southern press reporting of his subsequent trial, illustrates the temptation for the 'gatekeepers' to become 'participants in shaping news beside just reporting it' (p.80). Donald Reynolds' chapter on the press during the Civil War describes the challenges of military censorship and manipulation of news, and of withstanding efforts to use the press for propaganda.

Gene Wiggins' case study of 'yellow journalism' traces the part played by the newspaper tycoons, William Randolph Hearst and Joseph Pulitzer, in bringing on the Spanish-American War in 1898. Hearst used his papers to create a media frenzy of hatred of the Spanish, and the sensationalist press generated such a atmosphere of crisis and war fever that Congress was persuaded that war was inevitable. Joseph McKerns writes of a dark chapter in press history: the story of how the press generally supported Attorney General Mitchell Palmer's attack in 1920 on immigrant groups which were judged to be radical 'reds' and a threat to society. The press cultivated hatred and paranoia, and prejudice against Jews and Catholics. Serious government repression of civil liberties, both at that time and earlier during World War I, was met by a press response which was more "a whimper than a roar". McKerns concludes that as a whole the press "acted in a dismal and unconscionable manner", following Palmer's raids on innocent citizens and newcomers.

Lloyd Chiasson, Jr. examines the issue of the internment of Japanese Americans at the beginning of America's war with Japan, the arousal of racial fear by parts of the press and the varied response of the press to the wartime action of making these people 'second class citizens'. The same author studies the use of the press by Senator Joseph McCarthy in his campaign in the 1950's against what he alleged was a serious communist penetration of parts of the federal government service. Arthur Kaul offers an analysis of the role of the press

in the 'unravelling of America' in the 1960's: the eruption of political assassination, racial riots, the anti-war movement, and widespread violence and social unrest across society. Keith Woods shows the press in an overt advocacy role, in his study of the New Orleans *Times-Picayune's* militant campaign against the former Ku Klux Klan leader, David Duke, in his bid in 1991 to become Louisiana's governor. Mike Maher's chapter on population and the environmental 'crisis' illustrates the press in its agenda-setting mode.

In a summing-up, Lloyd Chiasson, Jr. and Mike Maher conclude that, while the press does a valuable service of informing the people, its style of news reporting fragments reality, and its tendency is to ignore causes and long-term solutions of society's major problems.   -- PJD

Cutlip, Scott M. *Public Relations History: From the 17th to the 20th Century.* Hillsdale, NJ/Hove, UK: Lawrence Erlbaum Associates, 1995. Pp. xv, 300. ISBN 0 8058 1779 4 (hb.); 0 8058 1780 8 (pb.) $

The scope of this history is limited to the United States, and only indirectly refers to other countries. Cutlip regards it as a companion volume to his recent history of public relations in the U.S. in the 20th century, *The Unseen Power: Public Relations* (Hillsdale: L.E.A. 1994--reviewed in *Communication Research Trends*, vol. 15 (1995), no. 1, pg. 30).

Although the term, "public relations" did not become current until the late 19th century, its practice can be traced to the origins of human society, and it began to assume its contemporary shape with the beginnings of the mass media. Public relations in the United States started with the exaggerated publicity claims which promoted the beginnings of colonization in the late 16th and early 17th centuries (pp. 1-2). That colonial history is briefly sketched in the first chapter; then Cutlip turns in earnest to the pivotal role of PR efforts in preparing public opinion in the colonies for revolution, in the 1770s, and the creation of a national constitution, in the 1780s.

The author quotes historian Allan Nevins as saying that the *Federalist Papers* and other efforts to sell the new constitution to the people were "the greatest work ever done in America in the field of public relations." An equally strong opinion was voiced by James Wilson, a contemporary of the Constitution's framers, who said that the *Federalist Papers* were "the frankest, baldest, and boldest propaganda ever penned" (pg. 34).

"PR" continued to play a major role in American political life through the populist government of Andrew Jackson, the anti-slavery movement, and the Civil War, in which

In sharp contrast to Lincoln's sensitivity and astuteness in dealing with the press and the public stood the ineptitude of President Jefferson Davis of the Confederate States. (pg. 129)

The cry of "Manifest Destiny" urged on the flood of migration to the West, after the War (pp. 140-169). Advertising came into its own during the same period, and even the most powerful of the industrial tycoons began to realize that the "public be damned" attitude--as it was expressed by one of

their number, William Henry Vanderbilt --had become counterproductive (pp. 187-209).

The book's later chapters outline the ways in which public relations became--already, in the late 19th century--essential for American political, educational, and non-profit institutions, even those which had the common good, not profit, at heart.

Already, at the end of that century, the genesis could be discerned of threats which have, in the author's opinion, become far more serious as we approach the end of the 20th century: the downward spiral of campaign rhetoric and tactics and the disappearance of impartiality in the news media (pg. 284).   --WEB

Denzin, Norman K. *The Cinematic Society: The Voyeur's Gaze.* London/Thousand Oaks/New Delhi: Sage, 1995. Pp. viii, 248. ISBN 0-8039-88657-2 (hb.)   ; 0-8039-8658-0 (pb.) $21.95.

The main title of this book is a quotation from Alfred Hitchcock, who defined the "cinematic society" as "that twentieth century social formation that knows itself through the cinematic apparatus" (as quoted by François Truffaut in *Hitchcock: The Definitive Study of Alfred Hitchcock*, pg. 216). The sub-title is from Michel Foucault. An alternative title might have been, *Medium and Audience as "Peeping Tom".*

The voyeurism portrayed in many films of different genres-- detective, spy, comedy, etc.--resonates with various levels of voyeurism in the audience, starting with a foundation in the very nature of "audience."

These films make voyeuristic looking a problematic activity, but they do so in a very specific way. A taken-for-granted double and triple reflexivity organizes these texts. The cinematic apparatus of course turns the spectator into a voyeur who gazes at the screen. This gaze is focused in the voyeuristic gazing of the voyeur, so a voyeur watches a voyeur gaze. (pg. 3)

Films which focus on voyeurism tend to present it as illicit, diseased or perverted. "Each version deploys a particular version of the voyeur's desires to look and to know. These desires are multiple: erotic, political, scientific, medical, investigative, criminal, personal" (ibid.). Implicitly, the audience is invited to participate with the protagonist in behavior which is excitingly illicit, but vicarious and "safe".

After sketching the development of the cinematic society in the United States, Denzin discusses the motivation of the voyeur portrayed by Hollywood and factors which have influenced that treatment (pp. 42-63). He then goes on to discuss it in different cinema genres and perspectives, in chapters entitled, "The Comic Voyeur's Gaze", "The Asian Eye: Charlie Chan and Mr Moto Go to the Movies", "Flawed Visions: The Obsessive Male Gaze", "Women at the Keyhole: Fatal Female Visions", and "Paranoia and the Erotics of Power". He concludes with a chapter, "The Voyeur's Future", which ventures "to take up again the task of offering an interpretive framework for the understanding of the voyeur's place in the American cinematic society" (pg. 190).

Sixteen pages of references provide a substantial bibliography of the subject.   --WEB

Douglas, Mary. *Thought Styles: Critical Essays on Good Taste.* London/Thousand Oaks/New Delhi: Sage, 1996. Pp. xvii, 222. ISBN 0 8039 7655 0 (hb.) $65.00; 0 8039 7656 9 (pb.) $19.95.

Thought styles are the ways people reason, and they differ, not only from culture to culture, but often among different sub-groups of one society. The differing styles are distinguished by the differing weights assigned to various evidences and by differing logics used to arrive at diverse conclusions.

Ludwig Fleck described a scientific community as a "thought collective", with its own, internally-agreed-upon, thought style, in 1935. Douglas uses the concept to analyze more prosaic daily activities involving taste and judgement. The essays in which she does this were written at various times, for different occasions, but all illuminate some aspect of the same phenomenon. Douglas highlights the different approaches of anthropologists and art historians in her essay on "Bad Taste in Furnishing" (Chapter 3, pp. 50-76). To the anthropologist, what constitutes "good" or "bad" taste is heavily influenced by cultural and social functions, varying with changes in time and perspective. On the other hand,

The implicit idea of the art historian who objects to an anthropology of art is that objects are spontaneously what they are, no more, no less; truth requires plain speaking and no ambiguity. (pg. 74)

Another essay (Chapter 4, pp. 77-105) explores the motives of women in shopping.

Economics and market research are good at explaining the influence of the market on consumers' choices. .. But nowadays the really difficult problem is the other way round. We need to understand the influence of the consumer on the market. (pg. 77)

She concludes that shopping is protest, not "an expression of individual wants," an assumption in consumer research which has "misdirected all our inquiries."

Shopping is an agonistic struggle to define not what one is, but what one is not. ..When we see that the shopper is adopting postures of cultural defiance, then it all makes sense. (pg. 104)

Chapter 8, "Prospects for Asceticism" poses the seemingly foredoomed idea that personal asceticism might be an answer to the vast and increasing threat posed to the environment by modern lifestyles. But, she admits, to make such a movement effective would require the simultaneous adoption of contradictory behaviors and thought styles by its participants.

It is much harder to make eco-conversions than some may have thought, and harder for a movement on the negative

diagonal to make itself effective. ..Someone would have to play Emperor Constantine to their role of Christians renouncing the world's pomps, so that they could enjoy the strengths, incentives and credibility of the positive diagonal. And the imperial role is in heavy disrepute just now. (pg. 189)

The final essay (Chapter 9), "The Cosmic Joke," deals with the anthropologist's approach to religion. Anthropology poses no intrinsic threat to faith, but "when specialists try to explain religion, their theories are in terms of controls and constraints"--which misses the point. "The professionals find it convenient to overlook the fact that the Jews [among others] rejoice in the laws of their religion" (pg.201). Religion is, to the non-believer, "a solemn affair..not a joking matter." But, much of the message expounded by the prophets in the Bible is "the oldest and best joke in the world, they promise that the mighty will be brought down and the lowly raised up" (pg. 193). Douglas suggests that academics might be a bit disconcerted by this since, "relatively speaking, we are the mighty and to some extent the joke will be against us" (pg. 193).   --WEB

Featherstone, Mike. *Undoing Culture: Globalization, Postmodernism and Identity.* London/Thousand Oaks/ New Delhi: Sage, 1995. Pp. x, 178. ISBN 0-8039-7605-4 (hb.); 0-8039-7607-2 (pb.) $21.95.

Culture is in a theoretical ascendency in postmodern theory, in contrast to considerations of social processes, which are in decline, according to Featherstone.

A central aim of this book is to explore some of the processes which are alleged to have uncoupled culture from the social and some of the ways in which this particular image itself has been formed. It has, therefore, been argued that culture has gained a more significant role within social life and that today everything is cultural. (pg. 2, citing Baudrillard's book, *Symbolic Exchange and Death,* as an example.)

Featherstone argues that the grounds for post-modernism can be explored as "autonomization of culture", the "deformation of the cultural sphere" with "the artist and intellectual as hero", representing the type of autonomous person associated with that deformation. However, he favors a different approach, through "the process of globalization which..provides the wider intellectual context for many of the themes associated with postmodernism" (pg. ix).

He emphasizes that globalization is a complex phenomenon, and by no means does it represent a universal cultural homogenization. While "MacDonaldization", as George Ritzer calls it, undeniably is going on as fast-food restaurants and their parallels in other socio-economic institutions pop up in the furthest corners of the world (pg. 7), diversities of various kinds continue to arise, to be insisted upon and even to be fought for throughout the world. Featherstone prefers to see globalization "not as a common culture, but as a field in which differences, power struggles and cultural prestige contests are

played out" (pg. 14).

The papers on which the book's chapters are based were written over a period of five or six years, and consequently assume varying perspectives. Chapter two explores the "autonomization of the cultural sphere", which, as noted above, the author now regards as of secondary importance. Next, he looks at "personality, unity and the ordered life", factors which might seem out of place when discussing the "global cultural order", but which are consistent with the less rigorously compartmentalized sociology which Featherstone values as continuing the more fruitful sociological tradition of Max Weber and Georg Simmel (pg. 51).

Chapter four deals with the changing character of the "hero" in the postmodern world. In chapter five, "globalizing the postmodern", he concludes that, "to make sense of postmodernism.. it is insufficient to remain at the level of the nation-state society" (pg. 84).

Subsequent chapters discuss the interactions of global and local cultures, cultural identity as it relates to localism and globalism, and the role of travel and migration in developing our images of social life. These latter factors interacted with a dominant assumption of social evolution, during the nineteenth and most of the twentieth centuries, which, among other effects, created an unfortunate "rank-ordering" of peoples, cultures and ethnic groups. This paradigm is now being questioned and resisted as the balance of world power moves away from the West (pg. 154).   --WEB

Gehring, Wes D. *Populism and the Capra Legacy* (Contributions to the Study of Popular Culture, Number 44). Westport, CT/London: Greenwood, 1995. Pp. xx, 129. ISBN 0 313 26183 0, ISSN 0198 9871 (hb.), $49.95.

Populism has been a perennial feature of American motion pictures, and, in fact, of American culture. Steve Bell, in his Foreword, notes that Alexis de Tocqueville "captured its essence, when he visited the United States early on (1831-32)" (pg. xiii). Gehring cites such examples or interpreters of American populism as Abraham Lincoln in politics, Thomas Hart Benton in art, Carl Sandburg in literature, and Will Rogers in early motion pictures (pg. xv-xvi). Frank Capra is selected as outstanding among the several American cinema directors who have been successful in this enduring genre of film. Others include the several directors of Will Rogers' films (John Blystone, David Butler, Sam Taylor, and James Cruze, to name a few), John Ford, George Stevens, Preston Sturges, Leo McCarey, H. C. Potter, George Seaton, George Cukor, Sydney Pollack, and--in populism's revival during the last three decades--Sydney Pollack, Herbert Ross, John G. Avildsen, Ron Howard, Robert Redford, Phil Alden Robinson, Lawrence Kasdan, and Ivan Reitman.

Populist movies are humorous, but Gehring carefully distinguishes them from "screwball comedy" by their serious endorsement of the deep seated values and attitudes of "ordinary people."

Gehring defines populism as "a basic belief held by many people that the superior and majority will of the common man is forever threatened by the usurping, sophisticated, evil few"

(pg. 1). He supplements that by quoting populist historian Harry Lazer that "'A basic working definition of populism is the belief that the majority opinion of the people is checked by an elitist minority'" (pg. 2).

Other characteristics frequently associated with this kind of populism include a celebration of rural and/or small-town life, mythic-like leaders who have risen from the people (also reflecting the movement's often patriotic nature), an adherence to traditional values and customs (mirroring the phenomenon's strong sense of nostalgia), anti-intellectualism (in an elitist sense), a faithfulness to honest labor, and a general optimism concerning both humanity's potential for good and the importance of the individual. (pg. 1)

Early in his career, writing for Hal Roach Studios, Capra was unable to wrangle an office of his own, so he "rented" space in Will Rogers' dressing room for the price, set by Rogers, of one joke a day. Capra said of the arrangement, "'I tried to give him one gag a day, but for my one he gave me twenty'" (pg. 5). After Rogers' death, Capra filled--though in a different way--the great gap Rogers' plane crash had left in the motion picture industry.

Gehring describes the tradition Capra established in such films as *Mr. Deeds Goes to Town* (1936), *You Can't Take It With You* (1938), *Mr. Smith Goes to Washington* (1931), *Meet John Doe* (1941), and especially, *It's a Wonderful Life* (1946). He then goes on, in the remaining chapters, to show how the "Capra Legacy" was operative in the subsequent work of other directors, both during the 1930s and 40s and during populism's recent revival.

Appendices contain a selected filmography of populist films by various directors, including Capra, and a selected bibliography.   --WEB

Graham-Yooll, Andrew. *Committed Observer: Memoirs of a Journalist.* London/Paris/Rome: John Libbey, 1995. Pp.xii, 403. ISBN 0 86196 462 4 (pb.) £17.50/US$28.

Graham-Yooll, an Argentinian journalist and author of 25 books in English and Spanish, worked for *The Buenos Aires Herald* for ten years, before fleeing to London in 1976 from the life-threatening rule of his country's military dictatorship. He had been news editor and political writer for the *Herald*, and decided on exile after enduring "Daily death threats, a short arrest, a narrow escape from the para-military Uzi users, and a criminal trial pending.." In England he worked on the *Daily Telegraph* and *The Guardian*, and edited *South* magazine and *Index on Censorship*. In 1994 he returned to Argentina as *The Buenos Aires Herald's* editor-in-chief.

Most of the book comprises excerpts from his diaries and the articles he wrote for newspapers and journals, in England, France, Spain, the U.S. and Latin America. The first section records his experience of returning home after the years of exile, and his observations on the readiness of governments and societies to 'forget' the evil in their recent past history. He found that it was almost bad manners to mention Argentina's military governments of the 1970's and 1980's and their crimes

against humanity. The only people keeping the memory alive are the grandmothers and mothers of the 'disappeared ones', who each week parade around the Plaza de Mayo; but, he says, they are considered an embarrassment to most people.

The second section, called "Buenos Aires Diary, April-June 1982", gathers together twenty pieces of background history and reflections on the war between Argentina and Britain in 1982. The rest of the book contains 48 pieces drawn from the diaries and his journalism of the 1980's and 1990's, including historical sketches of social life and politics in Argentina, travel articles, interviews and profiles of a variety of celebrities, especially literary figures, and spies he has known. His book is a reminder of the constant risks which journalists and writers take, of the high price they pay when they challenge repressive governments with probing questions and fearless reporting, and of their role in advancing the causes of free access to information and freedom of expression, in societies where such democratic rights are under threat or are ignored. - PJD

Hevia, Renato, S.J. *La Palabra Pública: Ética y Periodismo* (The Public Word: Ethics and Journalism). Santiago, Chile: Ediciones San Pablo, 1994. Pp. 127. ISBN 956 256 150 X (pb.) n.p.

"To publish or not to publish, that is the question." Problems of journalistic ethics are often the same, around the world, but local circumstances influence their solutions as well as giving some problems relatively greater or less importance than they might have in other contexts.

As Hevia notes, "every ethics supposes an anthropology, a determined conception of what humankind is" (pg. 5). This complicates the issue of ethical judgement in a pluralist society, where differing "anthropologies" co-exist. The Christian-humanistic perspective, which is at the foundation of western civilization, does provide at least a starting point. It assigns value to the human person and charts a general path which human development should follow, in the recognition that an individual's development is controlled by that person through moral choices (*ibid.*).

Starting from this principle, the author explores what this implies for journalism, in a human habitat which has come to be shaped, and even dominated by the media of social communication (pg. 7). After outlining the mission of the journalist in a role of service to humanity, he discusses the "common good", especially as it interacts with the particular good of journalism, then the foundations of a humanistic ethics, as it relates to "values".

Later chapters apply these concepts to the work of the journalist, dealing with such factors as public opinion, objectivity, compromise, truth, freedom and its limits, justice, equality, and the sense of solidarity which forms the basis of respect for the common good. Another chapter faces the complex question of morality in advertising. Chapter ten discusses ethical codes for journalists and quotes the full text of the "Latin American Code of Journalistic Ethics", adopted by the Second Latin American Congress of Journalists", in July 1979. Chapter eleven is an outline of various statements relevant to communication ethics by Catholic Church

authorities, stressing those by Latin American bishops.

Finally, the question of a new world communication order is discussed, in relation both to the Christian principles and church documents outlined earlier and a summary of papal statements, as well as to the idea of a "New World Information and Communication Order", as proposed in UNESCO in the late 1970s and further developed in the "MacBride Report" (*Many Voices, One World*, 1980) and subsequent discussions.

A select bibliography is appended.   --WEB

Jones, Steve. *Rock Formation: Music, Technology and Mass Communication* (Foundations of Popular Culure Vol. 3). Newbury Park/London/New Delhi: Sage, 1992. Pp. xvi, 223. ISBN 0-8039-4442-X (hb.); 0-8039-4443-8 (pb.) n.p.

The author, a record producer and engineer as well as a University of Tulsa communication teacher, asked himself why more research had not been done on the relationship between the available technology and the music being recorded. He saw that in the process of music recording, "there was a constant compromise between the recording artist, producer and engineer, based on the ability of a technological object to perform a given function" (pg. xi). This book is his effort to understand that interplay of forces in the production of rock music, and in the ways that music influences popular culture.

Today's music depends on technology, not only for its mass production and historically unparalleled mass availability to a vast audience, but also for its form and quality, as composers and musicians use technology to express their art (pg. 1).

"Rock 'n' roll" was dominant among musical genres in the late 1980s and early 1990s, at least in the United States. The dollar volume of rock and roll recordings purchased constituted 46.2% of all U.S. music sales in 1989 (pg. 2).

Jones first stresses that recording technology relates to sound in general--especially voice--not chiefly to music. The vast and rapid changes in sound recording have affected music to such a degree that in the realm of popular music "it has become sound--and not music--that is of prime importance" (pp. 11-12).

He sketches the history of the evolution of sound recording from the phonograph and gramaphone, in 1877 and 1887, respectively, through the first practical magnetic recording, in 1898, then to open reel tapes, cartridges, cassettes, multitrack recording, digital recording, compact disks, digital compact cassettes, and other developments still to emerge (pp. 14-47).

"The ability to record sound is power over sound" (pg. 5). Once recorded it can be manipulated in many ways, in both space and time. It also is a means of social control--of political power (pg. 53). Sound manipulation entered avant garde music early, but popular music only in the late '60s--most notably with the Beatles (pg. 57).

An early rock innovation was the "Sun sound", developed by Sam Phillips' Sun Studios in Memphis, Tennessee. It was "epitomized by the early recordings of Elvis Presley" (pg. 61) and illustrates the pivotal role of technology in determining the emerging shape of popular music. "Many consider the Sun Recording studio to be the place where rock 'n' roll was born" (ibid.).

The Sun sound's combination of black blues style with that of white country music achieved a heavy, echo effect while retaining clarity.

The Sun sound was dictated by the available recording technology as much as by Phillips' production values... and Presley's talent. In the mid-1950s Phillips had available a tape machine capable of capturing a live performance in a monaural recording. There was no capability for overdubbing (layering of tracks)..(pg. 62).

Jones credits much of the spontaneity of the Sun recordings to the need to have all the musicians grouped in the same room and interacting, as was required by these limitations. In the resulting music a "cultural sense" can be found which is "crucial to popular music" in creating a space "within which audience discourse concerning popular music takes on meaning in terms of sound" (pg. 62). Similar processes are described in the birth of reggae and punk rock (pp. 63-66).

The author goes on to discuss the design and marketing of music technology, copyright, the process of sound recording, and how technology involves and affects each musician.

Despite its mass-produced character, popular music can still be considered "authentic", partly because of, not in spite of, the increasing opportunities for innovation provided by new technology at many points in the process of musical recording and editing (pg. 197).   --WEB

Kalbfleisch, Pamela J., and **Michael J. Cody** (eds.). *Gender, Power, and Communication in Human Relationships.* Hillsdale, NJ/Hove, UK: Lawrence Erlbaum Associates, 1995. Pp. xiv, 366. ISBN 0-8058-1403-5 (hb.) $59.95; 0-8058-1404-3 (pb.) $29.95.

Sex is a physical attribute. Gender is the set of meanings assigned to that attribute by a culture. Both inevitably are important influences on the power relationships within any society. Rapid change in contemporary society has made some of the earlier interpretations of sex and gender obsolete, and new meanings are being generated. The papers assembled in this book are efforts to grapple with this emerging situation as it relates to human communication.

The 14 papers by 31 contributors represent a wide range of research done in departments of communication, psychology and sociology in state universities in the United States. The editors advocate change in the roles of men and women, and state their goal in this volume as "to chronicle changes, both the changes that are occurring and changes that need to occur" (pg. 4). They are interested in promoting both equality for women and "improved quality in female/ male relationships and human relationships in general" (ibid.).

After an introductory chapter, which includes the editors' overview of the chapters, the contents are divided into three parts, on "gender-based expectations and beliefs", "women and men together" (sexual discourse, negotiation, gender preferential language use, managing conflict and anger, money and sex, etc.), and broader issues of "women and men in society".

While most of the papers are research reports, the final

chapter, by Judy C. Pearson and Leda Cooks, has more of the essay quality one has come to expect in feminist research. After sketching the evolution of focus from "sex" to "gender", during the past 25 years, they describe how power and identity relate to each other in gender research. They cite research methods constructed within a "patriarchal" society as having skewed gender research (pg. 341), and they argue that new methodologies should be constructed from an explicitly feminist perspective (pp. 342-346).   --WEB

Keith, Michael C. *Signals in the Air: Native Broad-casting in America.* (Media and Society Series) Westport, CT/London: Praeger, 1995. Pp. xix, 177. ISBN 0 275 94876 5; ISSN 0890-7161 (hb.) $49.95.

Prior to 1970, tribal leaders in the United States were so skeptical of the value of tribally-sponsored radio that few such enterprises had even been attempted, much less succeeded. That situation has now changed drastically. The book discusses, station by station, most of the "fewer than thirty" Native stations licensed to broadcast at the time of writing. Another six were scheduled to begin broadcasting within a year. Satellite hookups have been used, notably by 25 tribal stations in a broadcast from the White House on the American Indian Radio on Satellite (AIROS) network, in 1994 (pg. xv).

The 547 federally recognized tribes comprise a total population of two million, half of whom live in major cites. Many of the remainder are on 300 reservations covering 55 million acres in 33 states (pp. 1-2). Most of the tribal stations are on or near the reservations. White-owned stations pay little or no attention to Native broadcasting interests, except in regions where special economic considerations (Indian or Eskimo population concentrations, control of petroleum resources, etc.) make such broadcasting commercially rewarding. States with large indigenous populations--such as Alaska, Oklahoma, New Mexico, Arizona and South Dakota--have both more tribally-owned stations and more attention paid to Indian cultures, language and other special concerns by non-tribal stations than do other regions.

The book sketches the history of the growth of tribal radio from the early 1970s to 1994. Most of the stations are described in detail, including the four tribally-owned commercial stations as well as the majority which are supported by grants and donations from the Corporation for Public Broadcasting and other sources--in addition to radio, three television stations are included. Many of the descriptions were supplied by station managers or other local station staff members. Only three of the stations surveyed are east of the Mississippi River.

Various problems have been encountered, including intra-tribal factionalism; but interest in broadcasting is increasing among tribal leaders as they realize its power and potential for meeting their people's needs. Although much of a typical day's programming on many of the stations may be culturally "white" or "black", rather than Indian, the author feels that, rather than a sign of cooptation by "Anglo" culture, the expanding coverage of tribal stations is both a symbol of the resiliance of the indigenous cultures and a means to preserve cultural

integrity and identity.   --WEB

Martinez Nicolás, Manuel Antonio. "La construcción de la crisis del SIDA en la información periodística. Análisis del discurso informativo sobre el SIDA en *Cambio 16, Tiempo de Hoy e Interviú* (1982-1992)" [The construction of the AIDS crisis in periodical discourse, according to (the news magazines) *Cambio 16, Tiempo de Hoy,* and *Interviú,* 1982-1992]. Doctoral thesis. Barcelona: The Autonomous University of Barcelona (Bellaterra), 1995. Approx. 680 pp. ISBN 84 490 0161 7 (microfiche) n.p.

The handling of news and commentary about AIDS in the popular media is important because of the serious nature of the disease and the special role of social factors in its epidemiology. The author nevertheless wants to go beyond the construction of that particular crisis in the media to study how the media construct social reality in general.

As a preliminary to analyzing AIDS coverage in the three Spanish news magazines, Martinez summarizes the results of almost a hundred empirical studies done on AIDS reporting in North America, Europe, Australia and Japan.

Reporting on AIDs in Spain became significant only after "the media *gatekeepers* perceived that AIDS was a health problem concerning the kind of people that constitutes its average public", according to the English-language Abstract (pg. 6). Inaccuracies in reporting about AIDS were traced not only to negligence by journalists but also to lack of rigorous reporting by the scientific community and to unscientific bias on the part of both scientists and reporters (pg. 6).

The symbolism of AIDS discourse changed through time, from its interpretation as a "natural disorder", before much was known about its means of transmission, to becoming seen as a "moral disorder", as its link to illicit sex and drug use became known, and finally as a "social disorder", as its epidemic proportions became clear and as it became the subject of "social conflict" (pg. 7).

The research suggests that "the mass media effectiveness in health promotion is limited because of ..failure [to].. make individuals aware of [their].. personal vulnerability .. in certain behaviours and situations" (pg. 7).   --WEB

Murray, Timothy. *Like a Film: Ideological Fantasy on Screen, Camera and Canvas.* London/New York: Routledge, 1993. Pp. x, 267. ISBN 0-415-7733 8 (hb.) $49.95; 0-415-07734-6 (pb.) $17.95.

Art, regardless of genre--film, photography, paint, etc.--is not merely a mirror of reality, but, according to the author, can become a cultural model by which real experience is interpreted. Consequently, it can play a role in shaping not only the interpretation of reality but the real events themselves.

The introduction relates descriptions of a serious accident by some of its victims and bystanders as having been "like a film." They observed it, in retrospect, as dissociated from themselves, viewing it as they would a motion picture.

Murray explores many implications this phenomenon carries

with it in a contemporary civilization which is media saturated, and in which individuals inevitably become habituated to being audience--spectators rather than active participants in real events which affect them personally. Those implications are especially meaningful in the realm of ideology. Murray's chapters explore them from the perspective of post-structural psychoanalytically based deconstructionism, as represented by Lyotard, Derrida and Foucault. But he takes account of more recent criticisms of the postmodernists as participants in "internal colonialism" because of their European ethnocentrism (pg. 14f.) and patriarchal bias.

The author writes from his acknowledged position of "historical privilege...as a heterosexual, white male," exploring the "differend"--perspectives in, and on media which contrast with his own--and attempting to see how his own "critical regulations" might be different if approached from those differing points of view.

The book's chapters comprise a series of essays on the interpretation of the ideological content of various "fantasy" works. These include discussions of Yvonne Rainer's film, *Journeys from Berlin/1971*, Roland Barthes' interpretations of photographs and paintings, racial identity in Olivier's 1965 production of *Othello*, Derek Jarman's 1983 film, *Caravaggio*, Lyotard's theory of art, and a photo-narrative project, *Lagoon Cycle*, by Helen Mayer Harrison and Newton Harrison. --WEB

Newcomb, Horace (ed.). *Television: The Critical View - 5th Edition*. New York/Oxford: Oxford University Press, 1994. Pp. xiv, 634. ISBN 0 19 508528 0 (pb.) $19.95.

This most recent edition of Newcomb's perennial classic was used extensively in an earlier issue of *Trends*, on "Quality in Television Programming" (Vol. 15 [1995], No. 1). In that issue, we concentrated on the chapter by Betsy Williams, "'North to the Future': *Northern Exposure* and Quality Television" (pp. 141-154). The present review is needed to supply a fuller description of the book's rich contents.

Section I, on "The Production Contexts of Television", contains chapters dealing with gender roles, anti-communism, Disneyland, blue-collar situation comedy, and presenting AIDS in television drama. Also in that section, David Barker discusses "Television Production Techniques as Communication", analyzing how camera techniques, set design, lighting, etc., carried meaning in the "breakthrough" American series, *All In The Family*, and *M*A*S*H*.

Section II, "Television Texts", included Williams' article, Laurie Schulze's "The Made-for-TV Movie: Industrial Practice, Cultural Form, Popular Reception", and others on topics such as gender, ethnicity, authorship, and alternative television.

Section III is devoted to "The Reception Contexts of Television", and includes articles by Ien Ang, John Fiske, and David Morley, among others. Henry Jenkins III, in his chapter on "fan writing as textual poaching" defends fans--such as "Trekies" passionately devoted to watching reruns of early *Star Trek* programs--as "reluctant poachers who steal only those things that they truly love, who seize televisual property only to protect it against abuse by those who created it and who have claimed ownership over it" (pg. 408).

Finally, Newcomb devotes Section IV to "Overviews", including the seminal 1983 article by Newcomb and Paul M. Hirsch, "Television as a Cultural Forum", Todd Gitlin's 1973 article, "Prime Time Ideology: The Hegemonic Process in Television Entertainment", and other key discussions of the way television fits into, and helps shape contemporary culture.
--WEB

NORDICOM (Ulla Carlsson, editor). *Media Trends 1995, in Denmark, Finland, Iceland, Norway and Sweden: A Statistical Compendium* (Nordic Media Trends 1). Göteborg, Sweden: NORDICOM/Göteborg University, 1995. Pp. 96; ISSN 1401-0410 (pb.) n.p.

The Nordic Documentation Center for Mass Communication Research (NORDICOM) "is an organ of Nordic cooperation and consists of a network of national centres for information and documentation in the field of journalism, media and communication research" (inside front cover).

This first publication in the annual series of NORDICOM's statistical reports on its five member countries includes data on media companies, newspapers, magazines and other periodicals, book publication, radio, television, video, cinema, phonograms (audio recordings), and relevant demographic and economic data. An annotated bibliography of sources for each country, a list of addresses of media organizations, and an extensive bibliography from Nordicom's online database, NCOM, covers Nordic media trends from 1993 to 1995.

The work is a response of the Nordic Council of Ministers to the growing needs of researchers in the region for better access to basic information about mass media trends. --WEB

Nussbaum, Jon F., and **Justine Coupland** (eds.). *Handbook of Communication and Aging Research*. Mahwah, NJ/Hove, UK: Lawrence Erlbaum Associates, 1995. Pp. xxii, 517. ISBN 0 8058 1453 1 (hb.) $89.95 (special prepaid price: $45.00).

This handbook assembles papers from the flourishing field of communication and aging which has been stimulated in recent years by "a simultaneous growth in the discipline of communication and in the population of elderly individuals across the world" (pb. xi). The 31 authors are based in the United States (21), the U.K. (9), and Canada (1), and represent a wide range of disciplines. Their 18 papers are grouped into seven sections: "The Experience of Aging", "Language and Social Aging", "The Communicative Construction of Relationships in Later Life", "Organizational Communication", "Political and Mass Communication", "Health Communication", and "Educational Gerontology.

The editors feel that the communication dimension of aging has been neglected, in favor of demographic approaches, even though communication problems are central to many of the major concerns of the elderly. They point out that the social construction of old age is largely determined by communication and affects what it means to be "elderly" in any particular case (pg. xi).

Central to the aging of most people is communication

between the spouses themselves as it passes through such transitions as retirement, the departure of children from the home, caretaking of a sick, disabled or senile partner, etc. Marie-Louise Mares and Mary Anne Fitzpatrick review the literature which has addressed this aspect, including the effect that changing norms of marriage have, and will have on the elderly (pp. 185-205).

William K. Rawlins discusses friendships in later life (pp. 227-257). "Sustaining personal integrity and autonomy" is an increasing challenge in later life. Friends can help meet it only in a limited way, because of similarity in age and functional ability and because the voluntary character of friendship makes people reluctant to impose on friends. Consequently, and ironically, the elderly depend more on kin than on friends to help preserve autonomous living conditions (pg. 252).

Jake Harwood, Howard Giles and Ellen B. Ryan apply intergroup theory to the social identity and intergenerational communication issues which accompany aging (pp. 133-159). They believe that social identity theory "offers a perspective that includes both dominant and subordinate group perspectives, and that provides an explanation for age-based discrimination.." (pg. 153).

Karen L. Henwood views the especially problematic relationship between adult offspring and their aging parents from the perspective of feminist and discursive social psychology (pp. 167-183).

Frank Glendenning argues for continuing education as a means to promote a higher quality of life in later adulthood, noting that "there is increasing support for the belief that cognitive decline is not inevitable," and that, where it does exist, "it is possible through carefully planned instruction in strategies at the ability level, to reverse the process" (pg. 467).

Extensive references are appended to each article, and both author and subject indexes are located at the end of the book.
--WEB

Pile, Steve, and Nigel Thrift (eds.). *Mapping the Subject: Geographies of Cultural Transformation.* London/New York: Routledge, 1995. Pp. xiii, 414. ISBN 0 415 10225 1; 0 415 10226 X (pb.) $25.00.

The social/philosophical "subject"--together with words such as "self", "I", "me", "she", and "he", which substitute for various subjects in various contexts--is almost impossible to define. All we can do is point to concrete subjects as "actors", "knowers", etc., and go on from there. The boundaries of the subject are even more difficult to chart, and ambiguities abound. Where do "I" begin and end--physically, psychologically, spatially, and in the ways I influence other people and things? In human communication and interaction how do we exist "intersubjectively" in each others' consciousnesses, so that communication can take place? Such questions are potentially endless.

The British-based contributors to this book are geographers, anthropologists, sociologists, psychologists and communications scholars concerned with spatial models of the human subject, in the context of what Pile and Thrift call, in their Preface, a "recent deluge of writing which draws on, or takes issue with,

notions of postmodernism or postmodernity", and "rekindled the question: 'Who or what is the Subject?'" (pg. xiii).

Sixteen of the eighteen chapters are arranged in four groups, which address ways of constructing the subject, sexuality and subjectivity, the limits of identity, and the politics of the subject. In the concluding chapter, the editors "..briefly point to five different ways in which extant maps have so far failed to produce a feeling for the terrain of the subject.." (pg. 371).

They find too much reliance on the academic writings of intellectuals, and insufficient attention to "everyday usages of body, self, person, identity and subject.." They feel that existing maps fail "to articulate a clear sense of exploitation and oppression" (pg. 371). They also say that the maps neglect emotions, which "are a crucial element of how we go on." They cite a frequent failure to stress "the importance of the link between social practices and forms of the unconscious.." (pg. 372). Finally, although the maps recognize that "figures of space..are used to signal a sense of fluidity associated with current reformative cultural impulses, and they allow the subject to be thought of as both inside and outside..," they nevertheless "often remain trapped in a textual world, an inside of their own devising" with a doubtful relationship to external reality (pp. 373-374).

An extensive bibliography is appended (pp. 481-503).--WEB

Pratte, Paul Alfred. *Gods Within the Machine: A History of the American Society of Newspaper Editors, 1923-1993.* Westport, CT: Praeger, 1995. Pp. xiii, 231. ISBN 0-275-94976-1 (hb.) $55.00.

According to the author's description, "The purpose of this volume is to provide the general public, as well as ASNE members and journalists, with an interpretive, critical history of how the society and its individual members, especially its presidents, have functioned as leaders since the organization's beginnings in the 1920s" (pg. x). In addition to narrating the society's development, describing its principal leaders, and giving details of its structure, finances, and similar details, the book tries to evaluate its response to "the three major problems of American journalism." These are said to be its concentration "on effects rather than causes", its "profound ethnocentricity", and the effects of television, which give rise to "instant mass emotions [which] create instant mass opinions even before leaders have time to lead." This not only "has diminished rational deliberation", but it "has also diminished the role of newspapers", driving many out of business (pp. xi-xii).

The title of the book quotes the first president of the ASNE, William Hilliard, editor of the Portland *Oregonian*, who called editors, "the gods within the newspaper machine" (pg. x).

The ethical dimension of their profession has been a recurrent concern of the organization. In 1947, the issue arose with the publication of the report of the Commission on Freedom of the Press, which criticized the Society for an alleged failure to enforce its own code of ethics. The resulting dispute within the organization highlighted potential conflicts between the enforcement of such codes and respect for the freedom of the press (pp. 14-15). Discussions surrounding the revision of the ethical code, in 1975, suggested the ambiguities

inherent in the profession of journalism which were said to make a strictly enforceable code impossible to apply to all editors and newspapers. The result of that debate was to write a "statement of principles", rather than a "code" (pg. 136). The original code was a pioneering effort to establish ethical standards for the profession, but "the revised code better reflected editors' desire to prevent their professional ideology from being used against them in legal suits" (pg. 190).

Several appendices include both the "ASNE Code of Ethics" (pp. 205-207) and the "ASNE Statement of Principles" (pp. 209-210), as well as a chart of the political leanings of the organization's 64 presidents from 1922 to 1994 (pg. 212), and a selected bibliography.   --WEB

Socha, Thomas J., and Glen H. Stamp (eds.). *Parents, Children, and Communication: Frontiers of Theory and Research.* Mahwah, NJ/Hove, UK: Lawrence Erlbaum Associates, 1995. Pp. xiv, 385. ISBN 0 8058 1604 6 (hb.) $69.95; 0 8058 1605 4 (pb.) $34.50.

Arthur P. Bochner, in his "Foreword" to this book, congratulates the editors on their use of the metaphor "frontier", to describe research on communication between parents and children.

A frontier is an exciting and dangerous place, a place where the heroic self is pushed to its limits, where uncertainty converges with longing, fear meets desire, and survival compels endurance. (pg. vii)

He goes on to describe some of the dangers and demands of parent-child communication,

..a place where mistakes are abundant, where people seldom recognize what they are doing to each other, where innocence and ignorance can yield misery and suffering, and where few people feel adequately prepared to cope confidently with their circumstances. (*ibid.*)

The thirty contributors to this volume--communications scholars, psychologists, and one social work professor, all based in either the United States or Australia--attempt to address some of the needs of parents and children confronting each other across this "frontier". Problems abound, and many have not been squarely faced by systematic research. Rising reported incidences of child abuse and even murder by parents and caregivers attest to the serious nature of the problems.

The book is divided into five sections: "Foundations and Beginnings", "Methodological Frontiers", "Cultural Frontiers", "Enduring Topics", and "Persistent Problems", with two to four chapters in each.

Various perspectives are taken by the different authors, highlighting different aspects of family relationships. The systemic approach, discussed in chapter one, by Laura Stafford and Marianne Dainton, remains inadequately developed, but gradually more attention is being paid to empirical research which takes account of the total family system and of the effects which all the family members have on their

relationships to each other.

Other chapters deal with the parent-infant relationship, models of parent-child communication which relate influences both from within and from outside the system, the father-child dyad, mother-child interaction regarding work, intersubjective methodology, and conversation analysis. Specific contexts and topics discussed include race, sex, topic-avoidance, discipline, conflict patterns, and child abuse.

The references, collected at the end of the book, comprise an extensive bibliography (pp. 319-359).   --WEB

Stout, Daniel A., and Judith M. Buddenbaum (eds.). *Religion and Mass Media: Audiences and Adaptations.* Thousand Oaks/London/New Delhi: Sage, 1996. Pp. 294. ISBN 0 8039 7173 7 (hb.); 0 8039 7174 5 (pb.) $22.95.

The writers whom Stout and Buddenbaum have assembled address many of the problems of relations between churches and the mass media which were covered in a recent *Trends* issue on "Religion in the Mass Media" (Vol. 15 [1995], No. 2).

Stout and Buddenbaum--from Brigham Young University and Colorado State University, respectively--see a special need for interdisciplinary research on religion and the media. They call especially for greater collaboration between sociologists of religion and communication researchers.

Simply stated, mass communication researchers have only a limited knowledge of how religiosity defines audiences of mass media. Research in the sociology of religion provides mass communication researchers with new insights about the nature of religiosity and how it might help orient the audience member to a particular worldview regarding media. (pp. 6-7)

On the other side of the equation, greater awareness of what is involved in communication processes can assist the work of sociologists of religion. For example,

Although the question of media effects has been addressed by mass communication researchers for almost a century, few sociologists have referenced this work in their contributions to the secularization debate. (pg. 8)

The editors begin the book with their own survey of the literature (chapter 2), in which they outline the findings of 59 studies relevant to the topic--30 from communication literature and 29 from sociology journals. Their survey revealed many defects in the research.

Scattered studies, simple and simplistic measures, ambiguous and apparently contradictory findings, incomplete explanations, and a general lack of thoughtful and coherent explanations are common when new fields of social science inquiry open up. ..Providing a reasonably complete understanding will take time and much work. Given the importance of both religion and the mass media in U.S. society, however, the potential value of conducting research in this area seems well worth the effort. (pg. 30)

Part II of the book contains five papers on "Religious Beliefs and Media Orientations: Institutional Perspectives." The papers are concerned with Catholics, mainline Protestants, Evangelicals, fundamentalism, and Mormons. Part III contains four papers on "The Role of Religiosity in Mass Media Use: Comparative Studies of Audience Behavior." Part IV consists of six case studies, on the relation between media exposure and "keeping the faith", diversity, Quakers, Mennonites, "Gospel Rap" in Black religious communities, and Mormons.

In Part V, on "The Future: Religion and the Changing Information Environment", Jorge Reina Schement and Hester Stephenson, both of Rutgers University, discuss "Religion and the Information Society". They conclude "that the impact of the information society on the practice of religion will produce a most complex range of possibilities beyond any simple predictions" (pg. 281). They feel that both information and religion are being converted into commodities; that the home has become a private media center, immune to the "norms of the congregation"; that the "yen for intimate community" will continue but will be expressed in the non-geographical terms of the Internet; that "religions of the book" will have to adapt to the new forms of electronic literacy; and that the lines between religion and both entertainment and politics will continue to blur.

All these developments will have implications for the ways people think of God, practice religion, and possibly develop new religious sects generated from "the dynamics of the information society" (pg. 282).   --WEB

Thayer, Lee (ed.). *Organization--Communication: Emerging Perspectives III* (People, Communication, Organization Series). Norwood, NJ: Ablex, 1996. Pp. xvii, 265. ISBN 0 89391 621 8 (hb.) $59.95.

This is the most recent volume in this series to be published, although Vol. IV preceded it, in 1994. That volume was reviewed in *Trends*, vol. 15, no. 4 (pg. 38). Volume I appeared in 1986 and Volume II in 1988. Although publication of Vol. III was delayed, the publisher assures readers that "the present chaptrs are entirely updated and current" (pg. v).

Most contributors to the volume are from the United States, with two from Canada, and one, each, from Australia and the United Kingdom. Their specialties are communication, management and psychology--all with a focus on organization.

Series editor, Lee Thayer, says in his "Introduction to the Series" that organization, "or better, perhaps the *idea* of organization" is "the main engine of Western civilization, as we know it.." (pg. ix). The central theme of the book is organizational communication, seen from various perspectives.

Elizabeth More, James R. Taylor, and Geoffrey Gurd, in the first two chapters, address "some questions about how the field is getting to where it is going"--in other words, a definition of the field and a discussion of its methodology.

More describes the human sciences today, including the study of organizational communication, as "marked by their epistemological turbulence, by dissension" (pg. 7). She sees this as largely stemming from the decline of the positivistic outlook which earlier dominated them, and which has not been replaced

by any alternative philosophy or ideology of science.

Cultural studies offer one such alternative. More feels that the route through culture, as blazed by Stuart Hall, James Halloran and others, may offer the best opportunity for finding a more productive approach to communication studies through a renewed "'concept of objective reality which is divorced from the presuppositions of empiricism and which, as a consequence is not tied too closely to the methods and findings of empirical science'" (pg. 27, quoting R. Trigg). She suggests "that organizational communication may be the field to develop such a concept that may be applicable across all arenas of the field and avoid the dysfunctional debates that have occurred in mass communication" (*ibid.*).

Taylor and Gurd follow More's chapter with their discussion of "contrasting perspectives on nonpositivist communication research" (pp. 38-79), defining the limitations of positivistic models of research and weighing ethnography versus critical theory as competing alternatives to positivism.

Part two presents two views of sensemaking in organizations, one stressing tacit knowledge and self-communication, the other a semiotic phenomenological model.

Part three first offers a "way of seeing organizations, organizational communication, organizational change, and a basis for interventions with organizations" through cybernetics. Then the editor, Thayer, offers his own reconsiderations and speculations about communication and organization, noting, among other points, that "the fundamental issues in the study of communication and organization are not to be found *in* communication, or *in* organizations, or *in* the relationship between them," but "in how we construe or imagine" communication, organizations and their relationship (pg. 171).

The four final chapters, in part four, discuss the cultural ecology of organizing, the relationship between culture and effectiveness, the role of metaphors in conflict within organizations, and "drama in organizational life". --WEB

Tonna, Benjamin. *Malta Trends: A Report on the Signs of the Times for 1994*. Floriana, VLT, Malta: Discern, Institute for Research on the Signs of the times, 1994. Pp. 106. ISBN 99909 2 003 6 (pb.) n.p.

Tonna, Benjamin. *Signs Trends Values: A Report on the Signs of the Times 1995*. Floriana, VLT, Malta: Discern, Institute for Research on the Signs of the Times, 1995. Pp. 203. ISBN 99909 2 008 7 (pb.) n.p.

The 1994 annual report of the Institute for Research on the Signs of the Times charts eleven "dynamic threads" which influenced the way the people of Malta lived through the year 1993. Tonna lists them as: "more people, a poorer habitat, more wealth, a closer Europe, new uses of wealth, a welfare gap, a weaker judiciary, a stronger democracy, women and families, communication and education, religion and faith on the move.

Chapter one outlines a discernment model, and chapter two moves that discernment process ahead through a perspective of Christian faith and hope. Chapter three outlines 31 demographic, economic and political trends, which concretize the eleven threads, listed above, and give--to at least some

degree--material grounds for the hope called for in chapter two. Chapter four is a week-by-week report of news events in the island nation during 1993. Chapter five, "A Watch on Culture", comments not only on culture, but also on factors affecting the quality of life of the Maltese people. Chapter six is an analysis of the values underlying the people's responses to the factors outlined in the earlier chapters. Chapter seven matches those values to the criteria of Catholic standards. Chapters eight and nine offer an upbeat perspective of how Maltese society and culture might develop in the future, along lines which the author generally regards as favorable, though facing obstacles-- some of them being generated by the general improvement in the economy and quality of life discussed earlier.

The 1995 edition, despite its title change, covers much the same ground for the year 1994. Tonna discerned twelve cultural trends, at the beginning of 1995, which varied somewhat from his comparable list for the start of 1994. Quality of life on Malta was beginning to be affected by "the quantity of guests". Employment in the services sector was increasing. Continuing adjustment to a free, rather than socialist, market was generating more employment, greater consumption, and the fear that government was paying excessive attention to economic, rather than social factors. Governmental efforts to improve social welfare were leading to more State controls, but popular participation in democratic processes continued to increase. Class structure was becoming less traditional and more economically based. "Forms of poverty associated with affluent societies" were more in evidence. More individualism was seen, as people became "less dependent on their families and on their schools.." Finally, the quality of the nation's cultural life was felt to be improving through "the media, the arts and religion" (1995: 1-2).

We reviewed the 1993 edition in *CRT* Vol. 15, No. 1, pg. 37.   --WEB

Trent, Judith S., and **Robert V. Friedenberg.** *Political Campaign Communication: Principles and Practices, Third Edition* (Praeger Series in Political Communication). Westport, CT: Praeger (Greenwood), 1995. Pp. xvi, 320. ISBN 0-275-94883-8 (hb.); 0-275-94884-6 (pb.).

This third edition of *Political Campaign Communication* has been extensively revised to reflect "what occurred in the 1992 and 1994 election campaigns, as well as to consider the early stage of the 1996 campaign" (pg. xv).

Election campaigning in the United States has changed massively in the past twenty years. Primary elections have assumed greater importance. They now tend to predetermine the makeup of convention delegations, and thereby the candidates to be nominated, well before the dates of the party conventions. Party leaders cannot control the process as they did previously, and political parties have lost much of their internal discipline and much of the loyalty of party members. Changes in the national election financing laws, in 1974 and 1976, have resulted in a situation in which candidacy now depends largely on the individual candidate's ability to raise money independently of his or her party, thereby sharply limiting the party's role and its ability to influence the course of the campaign. The authors see these changes as encouraging greater participation by ordinary people in the political process as well as the decline of party bosses. Single-issue pressure groups, the "political action committees," also have become stronger and are major contributors to campaigns. Technological changes, especially in television, have transformed not only the ways candidates communicate with the public but also the ways in which campaigns are planned. Demographics and "geodemo-graphics" have become essential elements in scheduling trips and speeches (pp. 5-11).

After describing the "communicative functions of political campaigns," through their four stages--"surfacing" of the candidate, primary elections, nominating conventions and, finally, the general election--the authors discuss campaigns' communicative styles and strategies, their communicative mass channels (stressing the varying theories of mass media effects through the past 70 years), and types of TV political advertising. They go on, in chapters 6 through 10, to deal with public speaking in campaigns, recurring forms of campaign communication (acceptance speeches, etc.), debates, interpersonal communication (candidate-voter, candidate-contributor, voter-voter), and advertising in political campaigns.

In an epilogue (chapter 11) the authors reiterate their central thesis: "that communication is the heart of the modern political campaign" (pg.301). They also repeat the six questions about campaign communication which they had raised in the first edition of the book (1983). "Those concerns still remain, and in some instances have grown alarmingly more disturbing than they were then" (ibid.). They ask whether the new, emerging techniques in campaign communication will continue to develop and play a dominant role in future campaigns. They ask the basic question as to whether campaigning really makes a difference. They ask about the role of ethics, and conclude, "We see no evidence that contemporary candidates and their advisors are inherently less ethical than those of prior generations" (pg. 303), but imply that things were pretty bad then, too! "The new communication-oriented politics, in which candidate and media have focused on the negative, have doubtlessly brought questions regarding political ethics into sharper focus" (ibid.).

A fourth question asks about the effects of escalating campaign costs--especially with regard to "the financial advantages of incumbency" (ibid.). The effect of political communication on public expectations constitutes a fifth question. Does negative political advertising cause voter cynicism? The sixth question focuses on the discrepancy between the skills needed to win an election and the differing skills needed to run a government effectively after the candidate has been elected.

The authors sum up these concerns in a more fundamental and over-arching question: "Is contemporary political campaigning failing the nation?"

A selected bibliography is appended. --WEB