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# COMMUNICATION RESEARCH TRENDS

Centre for the Study of Communication and Culture • Saint Louis University

## Book Review Issue

IN THIS  
ISSUE

Compiled by

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## Foreword

This number of *Trends*, a special book review issue, represents a temporary deviation from *Trends'* normal content. This has two purposes: to help us catch up on a large backlog of review books we have received and to give our readers a somewhat broader perspective than usual on recent publications in the field. The "Index," page 48, groups reviews by topic, and can serve as a multiple "mini-*Trends*" by in some cases providing access to several recent publications on certain topics. We hope that this issue will be especially helpful to our subscribers in less-industrially-developed countries and to those not "on-line," who may not always have easy access to information about recently published books on communication studies.

The "reviews" which follow correspond to our usual policy of describing and highlighting the books' contents, while trying not to criticize them. Our aim is to represent the authors' thoughts as they themselves would, insofar as space limitations allow. Each review is independent, so you are invited to browse among them in any order. For a more systematic approach, a

brief index has been provided, at the end, to suggest groupings of the reviews according to particular topics.

The advantages of our "non-critical" review policy are twofold: We can offer straightforward descriptions which can prove useful to readers of any ideological or theoretical orientation, and we can make available information about many more titles than would be possible in trying to offer more critical reviews. To do critical reviews fairly would require a much greater investment of time on the part of the reviewers. Some editorial input about the books nevertheless can be seen in what our reviewer chooses to emphasize about a particular book, based on what we think would be of greater interest to our "typical reader."

The next issue of *Trends* will return to our usual, topical review approach. Upcoming subjects will include "Public Opinion" and "Radio," with "Children and Television," "Public Journalism," and "Entertainment" possible for the more distant future.

— The Editor

## Reviews

**Adelman, Mara B., and Lawrence R. Frey.** *The Fragile Community: Living Together With AIDS*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xii, 128. ISBN 0-8058-1843-X (hb.) \$32.50; 0-8058-1844-8 (pb.) \$16.50.

Both authors — professors at Seattle University and Loyola University in Chicago, respectively — spent years as volunteer workers and participant observers at Bonaventure House, a residential facility for people with AIDS ("PWA"), established by the Alexian Brothers in Chicago in 1989. The house is named for Brother Bonaventure, who established the first American foundation of the Alexian Brothers, a Catholic male nursing order, in 1865.

The AIDS facility provided the researchers, both specialists in group communication, with an opportunity to study the ways residents of Bonaventure House establish and maintain community under extremely trying conditions of physical illness, social stigma, frequent deaths, and attendant psychological stress. The book is an ethnographic study of group communication processes under special circumstances which is intended not only to yield understandings of group communication in general but also, and more practically, to assist the staff and residents of Bonaventure House and similar facilities in their work, their lives, and their continuous confrontation with death (pg. ix).

A residence for people with AIDS necessarily brings together diverse people who have little in common to start with, except their disease. To make it work, they have to construct community on this shaky foundation. Working against this, in Chicago, is the American preoccupation with individualism, which devalues community and makes it difficult to create and maintain (pg. 2). The authors say that

the purpose of this work is to understand the profound need for community by focusing on how communicative practices help create and sustain everyday communal life amidst the crises of human loss. ... If we understand how collective communicative practices help residents forge a sense of community out of the fragility and chaos of living together with AIDS, perhaps we may learn something about forging community in our relatively stable environments. (pg. 3)

Chapters describe the search for community, including Bonaventure House and its establishment and

the researchers' relations with it; then they turn to the theme of "fragility." Fragility of place focuses on the entry experience of new residents. Fragility of relationship describes the social dynamics of everyday life in the community. Fragility of loss — coping with death and bereavement. One coping mechanism has been the growth of special rituals — e.g., a balloon-releasing ceremony a week after a resident has died, and the making of memorial quilts — as well as more traditional approaches such as Mass, prayers and other voluntary religious activities.

The Epilogue emphasizes the stability that has been generated amidst the fragilities so evident in the situation.

For amidst the fragility, we conclude that stability is created and sustained through three critical features: accepting and respecting dialectical tensions; enacting communicative practices that encourage the expression of conflicting points of view; and seeing community as a never-ending process embedded in both mundane and grand gestures. (pg. 105)

An extensive list of references is supplied (pp. 109-120).

— WEB

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**Aguaded Gómez, José Ignacio.** *Comunicación audiovisual en una enseñanza renovada* (2nd edition) (Audiovisual communication in a renewed teaching method). Huelva, Spain: Grupo Pedagógico Andaluz "Prensa y Educación," 1996. Pp. 179. ISBN 84-920218-2-9 (pb.) 1,500 pesetas.

Recognizing that the mass media dominating modern society have both good and bad sides, Aguaded Gómez asks how education about audiovisual media can best be incorporated into school curricula in order to introduce pupils to both constructive ways to use the mass media messages to which they are exposed and to understand how to begin to use some of the more basic tools of the media. The object of the book is to develop an integrated teaching method that will be more appropriate for children learning to live in a society shaped by audiovisual media.

The main part of the book, "*Viaje por los medios*" (journey through the media, pp. 25-159) describes a wide range of media, item by item, from photos, slides and comics to radio, television and cinema, with discussions about how each might be used in teaching. The last part (pp. 163-171) suggests ways of

integrating the use of these various technologies with each other in the classroom.

The author wishes to convey a certain urgency and necessity for introducing these media into schools as soon as possible to fully develop children's ability to use them critically and creatively, as well as for entertainment (pg. 171).

A list of Spanish-language bibliographic references is appended (pp. 173-179).

The book is profusely illustrated by black and white photos and drawings. — WEB

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**Axley, Stephen R.** *Communication at Work: Management and the Communication-Intensive Organization*. Westport, CT/London: Quorum Books (an imprint of Greenwood Publishing Co.), 1996. Pp. xi, 221. ISBN 0-89930-913-5 (hb.) \$55.00.

The author notes that, while "many of today's most pressing organizational and management challenges... hinge on communication activities, and can best be understood and met in terms of communication and communicating," nevertheless, just talking about communication has its pitfalls, and "the very act of opening our mouths on the subject of communication can embed subtle yet compelling 'lessons' about communicating that seriously reduce our effectiveness as communicators" (pg. ix). He emphasizes that "most people and most managers seriously underestimate just how much *hard work* it is to communicate effectively, and that that perspective keeps them from being effective communicators," and consequently "ineffective at leadership, empowerment, shaping organizational culture, building effective teams, and managing change" (*ibid.*).

The first chapter goes on to spell out in greater detail the relationship of good communication to good management. In chapter two, the author says what communication is *not*: i.e., it is not a "conduit," channeling meanings unchanged from source to destination. Chapter three describes what communication is, laying down principles which "show just what a slippery, complicated proposition human communication is, and how easily and consistently we underestimate both its complexity and its difficulty" (pg. 64).

Subsequent chapters outline approaches to more effective communication in relation to accuracy and strong relationships (chapter four), leadership (chapter five), empowering others (chapter six), creating organizational culture (chapter seven), building teams (chapter eight), and managing change (chapter nine).

An epilogue, "The Fable of the Wizard of Con," describes in story form "the subtle deception — a 'con' — that the conduit metaphor helps us perpetrate on ourselves" through its deceptive promise that communicating is "easy."

A selected bibliography is appended.

— WEB

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**Baker, Aaron, and Todd Boyd.** *Out of Bounds: Sports, Media, and the Politics of Identity*. Bloomington/Indianapolis: Indiana University Press, 1997. Pp. xviii, 206. ISBN 0-253-33228-1 (hb.) \$39.95; 0-253-21095-X (pb.) \$17.95.

Todd Boyd, in his Preface, says that, although the murder trial of sports celebrity O. J. Simpson took place after this book had begun to be written, it "justifies our aim in a way that no academic endorsement could ever claim to" (pg. vii). The murder case "has been tailor-made for cultural studies," since it gathers together the "issues of race, class, gender, and an overall politics of identity in multiple ways" in their interactions with sport, which forms such a fundamental part of culture in late-twentieth-century America.

After sketching O. J. Simpson's life history, Boyd concludes that, "There is something quite criminal about a system that subsumes disadvantaged young men in their prime, exposes them to a world few real people will ever see, and then after a few years of life-threatening performance tells them that their bodies are no longer able to compete..." (pg. ix).

In his Introduction, the other editor, Aaron Baker, remarks that despite the popularity of sports little scholarship using a cultural studies approach "has focused on the media representation of professional sports in North America" (pg. xiii). In particular, little critical research has been done on the coverage of athletics by American television to probe "the broader cultural meaning of their symbiosis" (*ibid.*).

The book attempts to do some of that probing and to show how "media representations of sports contribute to the contested policies of identity construction in American culture" (pg. xviii). Baker also recognizes that the analyses in the papers demonstrate that although professional sports "reproduce the conservative values" of their corporate owners, there are some examples "that define identities outside" those ideological boundaries (*ibid.*).

The nine essays are grouped into three parts: Part one, "Sports and the Revision of Masculinity," contains chapters on "Television Sports as Mas(s)culture Cult of

Distraction," "Female Spectators and the Corbett-Fitzsimmons Fight Film" in 1897, and World Wrestling Federation wrestling as "masculine melodrama." Part two, "Sports, Race, and Representation," deals with "Japan-bashing" and fears of miscegenation in debates about Japanese investment in U.S. baseball teams, Mike Tyson, and Black masculinity in basketball. Part three, "Hollywood Sports Films and Contested Identities," has chapters on "the body, sex, sexuality and race in the "Pumping Iron" films," "populism and Depression-era boxing films," and "baseball in the post-American cinema."

"Post-American," in author Vivian Sobchack's title for the last chapter listed above, refers to a post-Cold War "collapse of phenomenological belief in the existence of the 'nation' as anything more than phantasmagoric" and to the view that any sense of a "unified national character or belief in an enduring liberal consensus" lies mainly in television, movies, the shopping mall and other consumeristic culture-constructing agents. This collapse is exemplified by an "ugly and venal baseball strike" which damaged the reputation of that traditionally unifying sport just at the time it was being "eulogized" in a historical documentary series on public television, "as if it were dead" (pg. 193). — WEB

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**Bechelloni, Giovanni, and Milly Buonanno, eds.** *Television Fiction and Identities: America, Europe, Nations.* Napoli/Los Angeles: Ipermedium, 1997. Pp. XXV, 171. ISBN 88-86908-11-3 (pb.) n.p.

This is the first publication resulting from, in Bechelloni's words, a research project on "a discredited social object," the "productions of the big media" (pg. XVII). Those media are listed as cinema, radio and television. The researchers' interest is, the editors feel, in sharp contrast to that of "most of the theorists of post-modernity ... [who] consider the popular products of the big media, especially television, nothing more than pure noise, mere trash, indistinct jam, senseless fragments not worth ... observation or analysis" (ibid.)

The project, called the "EUROFICTION" project, is designed to be "a European observatory on television fiction," to do quantitative and qualitative monitoring of fiction annually produced and offered in European countries" (pg. 162). Its participating researchers want to gather data that "cannot be found elsewhere or is dispersed and fragmented," and to rearrange it "into an organic whole," which "will provide ... new and fruitful knowledge" (pg. 164). Television fiction deserves this special attention because it has special

significance as

a central element in the raising of crucial questions concerning the ceaseless construction and negotiation of cultural identities, as well as the promotion of a European culture in the context of rapidly advancing processes of globalization (pg. 161).

The project is a collaborative effort of the Eurofiction Network

of research organizations in Italy, France, Britain, Germany, and Spain. Its context is a Europe "suffering at the moment a serious deficit in television fiction production and offer. National television fiction programming, to a greater or lesser extent, depends on imported products from north and south America ... (pp. 161-162).

Two papers, the Introduction by Bechelloni, and "Italian Television Fiction: A History of Rise, Fall and Resurgence," by Buonanno, are published in full in both English and Italian, and the remaining papers are only in English.

Part One contains three papers on "Television in the New Media Contexts," including one by Horace Newcomb on "National Identity/National Industry...," a second by Richard Paterson on "Evidence of Identities," and the third, by Mauro Wolf, on "New Media and Social Complexity." Part two includes Buonanno's paper on Italian television, mentioned above, and similar papers describing television fiction in the other four countries. Part three consists of a paper on Scandinavian television fiction and one on "language transfer as cultural transfer" in European TV.

An appendix describes the Eurofiction project and discussions of the work being carried out by the participating institutions in each of the five countries.

— WEB

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**Biagi, Shirley, and Marilyn Kern-Foxworth (eds.).** *Facing Difference: Race, Gender and Mass Media.* Thousand Oaks, CA/London/New Delhi: Pine Forge Press (a Sage Publications Company), 1997. Pp. xxi, 285. ISBN 0-8039-9094-4 (pb) \$33.00 [Schools: \$29.95] (Test items available on disk.)

This textbook/anthology brings together papers from a wide variety of sources, including not only academic conventions and books but also popular newspapers and magazines. The fifty-one selections are grouped

into six chapters.

Chapter one deals with various reflections of "who we are" in the media, in terms of the ways they present racial, ethnic and sex differences. Chapter two discusses language — inclusive and dismissive, hateful, pornographic and free. The nine papers in chapter three look at treatment of minorities and women in the media. Chapter four, "Power at Work," consists of ten selections on minorities' and women's employment in the media, audience targeting, and public relations. Chapter five focuses on minority audiences and the ways the media, and especially advertising, approach them. Finally, the ten selections in chapter six speculate about how the media will deal with minorities in the next century.

The editors' own contributions consist of the Preface and brief introductions to each chapter, as well as introductions to each selection incorporating discussion questions about that selection. In the Preface they state their aim as being "to challenge students, using a variety of voices, to discuss the issues covered in the book" (pg. xix). They say they have exerted a special effort to ensure that "the book should include articles about Latinos, Native Americans, and Asian Americans as well as African Americans," and they "felt that gender issues, as they affect the gay and lesbian communities, must be discussed," as well as "the effects of changing demographics and emerging technologies" (*ibid.*).

— WEB

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**Black, Donald**, (series editor) and **James L. Nolan, Jr.** (volume editor). *Virginia Review of Sociology, Volume 2, 1995: America at War with Itself: Cultural Conflict in Contemporary Society*. Greenwich, CT/London: JAI Press., 1995. Pp. xiv, 256. ISBN 1-55938-903-6 (hb.) £47.00, \$73.25.

A growing ideological polarization in the United States population during the past thirty-five years, which has been called a "culture war," or even a whole panoply of culture wars, was described most strikingly by James Davison Hunter, in his 1991 book, *Culture Wars* (New York: Basic Books), and its sequel, *Before the Shooting Begins: Searching For Democracy In America's Culture War* (New York: Free Press, 1994). Hunter saw it as a division between "orthodox and progressivists." Others have described the same phenomenon in different ways, as conflicts between conservatives and liberals, between fundamentalists and moderates, and between traditionalists and modernists (pg. x). The distinguishing feature which sets off all these confrontations from similar conflicts in the past

is the vehemence with which the contending parties put forth their arguments and "the absolute certainty with which the different sides hold to their positions" (pg. xi).

According to Nolan, the present volume "through empirical analyses of varying cultural skirmishes ... endeavors to further investigate the viability of the culture wars thesis on a case by case basis" (pg. xii). In addition to cases, the authors discuss the sources of the divisions, in differing worldviews and philosophies, and suggest possible approaches to solutions.

Nolan points out that while religion is an important factor in the current debates the divisions no longer follow denominational boundaries but, instead, cut across them. Conservative Catholics, for example, may be ideologically more closely allied with conservative Jews and Protestants than they are with liberal Catholics, despite continuing differences with members of the other religions about purely religious matters (pg. x).

David Yamane finds Hunter's thesis somewhat inadequate to fully explain a controversy over ethnic diversity studies — the proposal for an "American Cultures Requirement" — at the University of California at Berkeley, because "it inadequately characterizes cultural conflict in the concrete institutional setting" (pg. 28). Nevertheless he admits that, as an "ideal type" heuristic model, "Hunter's conceptualization highlights key aspects of the sharply crystallized national debate over multiculturalism that we can use .. to grapple with the more equivocal, messy debates over curricular diversity played out on local stages" (*ibid.*).

Other chapters deal with cases of public school reform in North Carolina, federal funding for public television, the National Endowment for the Arts, abortion, and laws about homosexuality.

In her chapter on the abortion debate, Michelle Dillon says that "the core of Hunter's thesis is the claim that current public controversies are cultural rather than political," and that "while compromise is possible on political matters, it is not possible regarding questions of moral truth" (pg. 122). Dillon notes, however, that single-issue organizations on both sides of the abortion issue use arguments which follow a simple structure, while multi-issue organizations — such as the Catholic Church, on one side, and the American Bar Association, on the other — "present more nuanced and equivocal arguments" (pg. 123). New alignments, such as "Feminists for Life of America" and "Catholics for Choice," in Dillon's view, "highlight the complexity of the abortion issue in American society" (pg. 126). Parallels with political debate are more

evident to her than to Hunter. Movements such as "Common Ground," which try to find areas where pro-life and pro-choice activists can work together, also suggest that the abortion debate is more like a "conversation" than a "war" (pg. 130).

Part II, "The Culture Wars and Beyond," includes James L. Nolan, Jr.'s discussion of contrasting styles of political discourse in America's past and present culture wars — the Lincoln-Douglas debates of 1858, Kennedy and Nixon in 1960, and the Clinton-Bush-Perot debates of 1992. He notes a movement from appeals to reason and logic in the 19th century to "pathos" and a "therapeutic compulsion" in the more recent debates, even among more conservative candidates (pp. 177-179). Joseph E. Davis discusses the conflict over moral issues which arose in the 1994 U.N. Population Conference in Cairo (pp. 189-212). James R. Kelly goes into more detail than Dillon had done about the "Common Ground" movement in the abortion controversy (pp. 213-241).

Finally, James Davison Hunter reviews his "culture wars" hypothesis in the light of the analyses of it presented by the other authors. He reemphasizes the way religion or moral order remain fundamental to the dynamics of conflict and change. He sees a realignment taking place in American public culture. Western civilization, as we have known it — defined by "moral parameters of biblical revelation and natural reason" (pg. 244) — is dissolving, and "the primary axis of conflict is now taking shape in the wake of the dissolution of that civilization" (*ibid.*). The chief tensions, now, are "between cultural systems: a world view that seeks to maintain the normative ideals and social institutions of that traditional civilization and a world view that seeks its transformation" (*ibid.*). He continues to maintain the validity of the hypothesis. He thinks that culture conflict "has the potential to revitalize democratic institutions and ideals." But the problem remains that "the very normative foundations and baseline civic mechanisms upon which any revitalization might take place are also disputed." The moral arguments of our day therefore tend to "go all the way down" (pg. 254). The conflicts are rudimentary, without much agreed common ground for their resolution.

— WEB

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**Bondebjerg, Ib and Francesco Mono** (eds.). *Television in Scandinavia: History, Politics and Aesthetics*. (Acamedia Research Monograph 20). Luton, UK: John Libbey Media/University of Luton Press, 1996. Pp. viii, 248. ISBN 1-86020-509-7; ISSN 0956-9057 (pb.) £25.00; \$40.00.

The editors describe this as "the first comprehensive book on the history, politics and aesthetics of television in the Scandinavian countries" (pg. 1). Originally published in 1994, for a "special Festival Nordico occasion" in Rome, the more recent edition has been revised and updated, and a chapter on Iceland has been added. Authors represent all the Scandinavian countries and Italy.

Although television broadcasting began in Scandinavian countries in the 1950s and early 1960s, its development followed different paths in different countries. Finland combined public service and commercial models from the start, in 1957. Norway and Iceland formed their public channels only in 1960 and 1966, respectively, and likewise were late in allowing commercial channels — Iceland in 1986 and Norway in 1992. Public service broadcasting remains strong in all the countries except Finland, despite rising commercial competition. Media research has flourished in the region in recent years.

Two chapters describe Danish television, with Henrik Søndergaard sketching its general development, and Ib Bondebjerg discussing what happened after the public service monopoly in Denmark ended with the introduction of commercial stations in 1980.

Iceland's situation, described by Thorbjörn Broddason, is unique, not only because of the country's geographic isolation and small population but also because of the special role it plays "in the preservation of the common Nordic cultural heritage" (pp. 70-71).

The formation of Finnish television according to a "pragmatist media policy" is described by Heikki Hellman; and Veijo Hietala presents an overview of the state of Finnish television today.

Similarly two chapters are devoted to Norway, with Henrik Mastiansen and Trine Syvertsen addressing Norwegian television's history and Espen Ytreberg dealing with contemporary Norwegian Broadcasting Company programming as it responds to the challenge of commercial broadcasting.

Three stages of Swedish television history are outlined by Madeleine Kleberg, and Maaret Koskinen discusses the national and aesthetic patterns of Swedish television today.

An appendix contains statistical tables suggesting Scandinavian media trends as of 1995 (pp. 226-239)

— WEB

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**Bromley, David G.** (series editor), and **Lewis F. Carter** (volume editor). *Religion and the Social Order: The Issue of Authenticity in the Study of Religions*.



Vol. 6 1996. Greenwich, CT/London: JAI Press, 1996. Pp. xvi, 279. ISBN 0-7623-0038-8 (hb.) £47.00, \$73.25.

One of the contributors to this volume, Jon R. Stone, cautions that "because 'authenticity' is a claim that can only be examined and confirmed by theological means, it is therefore beyond the range of sociological inquiry" (pg. 69). Nevertheless, "because 'authentication' is a process that can be studied independent of theological claims and theological categories, one is better able to explore its conditions and consequences through sociological and historical methods" (*ibid.*). What is deemed sacred by those inside a given belief system is, ipso facto, "authentic" and "orthodox" to them, but may be "unauthentic," "unorthodox," or "heretical" to those outside that system. As the editor points out, however, that applies mainly to "hegemonic" belief systems, such as are found in Christianity, Judaism and Islam, but not necessarily to Hinduism or Buddhism, which are less exclusivist in the gods they worship or acknowledge (pg. x).

Part I discusses the role of the state in confronting the issue of religious authentication. When church and state are identical, as in fundamentalist Islam, or when there is an officially established religion, as in Israel or Britain, there is little problem in determining what is "unauthentic," but in any situation where all religions are constitutionally required to be treated equally, as in the United States, problems do arise about what constitutes a "religion," not to mention other points of church-state friction.

The chapter by William Herbrechtsmeier, "Religious Authenticity as a Function of State Power," first describes the well-defined church-state relationships found in ancient Israel and at the beginning of Islam; then the author discusses the use of state power to enforce orthodoxy in the context of some contemporary Islamic and Christian fundamentalist groups. Dick Anthony and Thomas Robbins then address the parallel cases, under the United States Constitution, of the freedoms of religion and of speech. In the third chapter of that Part, again within the framework of U.S. constitutional law, Arthur L. Greil grapples with the issue of when a group is an "authentic religion," as mentioned above.

Part II deals with the role of authority in maintaining religious orthodoxy within particular groups, with one chapter on orthodoxy in Protestantism as it applies to evangelical revitalization movements from 1940 to 1960, two examples from Mormonism — one on the social construction of "authentic" Mormonism and the other on the Mormon Church's authority structure —

and one chapter on the discursive practices of Old Order Mennonite and Unitarian-Universalist congregations as they involve authentication.

Part III, "Cultural Revitalization and Innovation," has four chapters: on authentication in new Roman Catholic religious institutes, on the recruitment of Latin American peasants to non-Catholic groups, on categories used in judging the authenticity of Shamanism, and on authenticity in Afro-Caribbean religions.

"Henotheism" — the worship of one god or set of gods while recognizing the existence of others — is treated in the two chapters of Part IV: one on authenticity in Hinduism and the other on "truth and authority in Tibetan religious practice."

Finally, Part V consists of one chapter, by Anson Shupe, dealing with the loss of authenticity which occurs "when victims of clergy abuse confront betrayed trust." The role of the clergy draws much of its authenticity from the trust vested in it by the laity; so violations of that trust by the clergy can seriously undermine the laity's perception of that role as "authentic."

Clergy malfeasance occurs in all kinds of groups, but the effect of such violations differs with differing group structures. Hierarchical religious bodies depend on transmission of a "*charisma of office*," independent of the personal qualities of the priest or minister, while "congregational-style churches" do not tend to elevate the status of their clergy, although some may create "unrealistically high expectations for pastors to fulfill" (pg. 264).

"Whistle-blowing" is done more reluctantly in hierarchical groups, and an entrenched hierarchy is likely to be less responsive to complaints about members of its clerical "in-group" than would be the case in a parallel situation in a "more permeable" congregationally-organized denomination. Secrecy, as a traditional damage-control response, has recently become extremely counter-productive (pg. 267), as has a "retreat to formal guidelines of procedure, protocol, and legality...[which] ultimately..alienate laity" (pg. 274). Shupe closes with what might be taken as a warning to all in positions of religious authority:

Authenticity, in symbolic interactionist terms, is constantly being negotiated, however much, on a day-to-day basis, lay members in nonproblematic situations take that authenticity for granted. ...the claims of authenticity, so incrementally inculcated by socialization and experience, can be undermined or demolished so relatively quickly" (pg. 276).

— WEB

**Bunker, Matthew D.** *Justice and the Media: Reconciling Fair Trials and a Free Press.* Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. viii, 151. ISBN 0-8058-2168-6 (hb.) \$29.95 [individual, prepaid: \$17.50].

The author says he wishes to concentrate on "how [Federal] intermediate appellate courts and trial courts use U.S. Supreme Court doctrine to decide First Amendment cases. This picture is then used to evaluate and critique the doctrinal system" (pg. vii).

The O. J. Simpson case has brought this conflict of rights — the right to press freedom vs. the right to a fair trial — to the foreground of popular interest in the United States, but Bunker regards that case as "an anomaly that has little relation to the everyday concerns of media coverage of the criminal justice system" (*ibid.*). He admits that what he says may be controversial, because he "favors uninhibited speech," and because he prefers "clear rules over more discretionary standards," despite the predominance in today's culture of opposed views (pg. viii). He nevertheless recognizes that recent cases "have seemed to some observers to tax the ability of the justice system to provide a fair trial, in the face of pervasive and sometimes prejudicial media coverage" (pg. 1).

A key point in the discussion is the "strict scrutiny test," under which "First Amendment interests are upheld unless the governmental interest in regulation is compelling and that interest is achieved in the least restrictive manner" (pg. 3).

Communication law scholars are said to "have paid inadequate attention to the doctrines of heightened scrutiny... This book is intended to examine heightened scrutiny as applied to government restrictions on the media... [It] focuses on constitutional analysis of restrictions on press coverage of the criminal justice system," rather than "as a complete analysis of the 'free press-fair trial' problem" (pg. 3).

Free speech, as a constitutional right, is based on a number of social values: "individual autonomy, diversity, self-government, and checking abuses of official power" (pg. 5). This last heading is explored in chapter one, "Scrutinizing the Scrutiny Structure."

Chapter two narrows its interest to "the Supreme Court and First Amendment Scrutiny" (pg. 15). The U.S. Supreme Court has developed a strict scrutiny methodology, and has applied it to First Amendment cases, among others.

The term *strict scrutiny* means that when certain fundamental rights are restricted by government, judges will exercise a very active form of judicial

review to test the constitutionality of the restriction. (pg. 15)

Thus the burden is placed on the government to justify any regulation of speech. The rights being protected are considered to be valuable as ends in themselves, rather than as means to some other social end. Many cases that have shaped these current understandings are cited.

Chapter three goes on to discuss "courts and prejudicial publicity." It notes how Supreme Court cases since 1941 have "severely limited the ability of courts to use their contempt power to punish out-of-court statements and press reports about judicial proceedings" (pg. 34). Considerable attention is paid in this chapter to the importance and methods of finding an impartial jury.

Prior restraint on publication — "a judicial order preventing the media from publishing material already in its hands," — is discussed in chapter four. "Prior restraints have historically been perhaps the least tolerated infringements on free speech in Anglo-American law" (pg. 65).

Chapter five surveys "postpublication sanctions," which have many unanswered legal questions concerning them, although a 1975 case (*Cox Broadcasting Corp. vs. Cohn*) "and its progeny appear to have so settled the issue of post publication sanctions in favor of uninhibited publication that few cases appear in the reports of the federal courts" (pg. 93).

The "right of access to proceedings," dealt with in chapter six, "is of far more recent vintage than constitutional limits on prior restraints and subsequent punishments," tracing only to a ruling in 1985. A general right of media access is now recognized, but "the question of access to any particular proceeding remains in doubt" (pg. 114-115).

Chapter seven, on "defects in the system," summarizes the uses of constitutional scrutiny in the cases considered in this study" and it then "offers a practical critique of the scrutiny structure" (pg. 116).

Finally, chapter eight offers "a proposal for a categorical solution" to the "significant weaknesses" this analysis is claimed to have revealed to exist in the present system of First Amendment scrutiny (pg. 132).

— WEB

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**Cahn, Dudley D., and Sally A. Lloyd (eds.)** *Family Violence from a Communicative Perspective.* Thousand Oaks, CA/London/New Delhi: Sage, 1996. Pp. xi, 284. ISBN 0-8039-5982-6 (hb.) \$49.95; 0-8039-5983-4 (pb.) \$23.95.

In their Preface, the editors cite statistics which indicate the prevalence of various kinds of physical, sexual and verbal violence within American families. Earlier research to understand family violence has focused on "the personality factors and characteristics of aggressors and their victims," but Cahn and Lloyd say that research has recently shifted to a stress on the role of communication factors (pp. vii-viii).

They describe the book as emphasizing a communication perspective on family violence, since communication "is the essence of an interpersonal relationship." The book is multidisciplinary and represents both quantitative and qualitative approaches as well as wide geographic distribution throughout the United States (pp. viii-ix). The chapters, taken together, represent "a developmental view of violence in the family — beginning with courtship violence, proceeding through marital violence, and ending in parent-child violence" (pg. ix). Practical applications to family therapy are offered, in addition to the research and theoretical aspects (*ibid.*). Some chapters review and synthesize past research findings, while others report on new research (*ibid.*).

In an introductory chapter, Cahn outlines the communication perspective on family violence. Then Michael E. Roloff describes "conditions under which coercive communication leads to physical aggression." Gayla Margolin and her co-authors then present "family interaction process" as an essential tool for exploring abusive relations," in chapter three.

Subsequent chapters focus on particular situations: a communication perspective on violence against children, the communication patterns in families of adolescent sex offenders, courtship relations, processes of seduction and entrapment that bind women to violent premarital relationships, physical and verbal abuse in marriage, and finally, in chapter eleven, a report on a study by L. Edna Rogers, Anne Castleton, and Sally A. Lloyd aimed at "a descriptive analysis of communication patterns that differentiate among aggressive and nonaggressive married couples, all of whom also report high to moderate marital satisfaction" (pg. 218).

Extensive references are at the end of the book (pp. 240-266).

— WEB

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**Cantrill, James G., and Christine L. Oravec (eds.).** *The Symbolic Earth: Discourse and Our Creation of the Environment.* Lexington: The University Press of Kentucky, 1996. Pp. 284. ISBN 0-8131-1973-1 (hb.) \$45.00; 0-8131-0883-7 (pb.) \$19.95.

The over-all thesis of the editors is that the ways we talk and write about the environment — environmental discourse — affects the ways we treat it, and that, consequently, environmental discourse is an important factor in any effort to improve the environment. Failure to develop proper environmental discourse will contribute to environmental degradation, in their view. But there are many indications that environmental rhetoric has failed, and that the "assault on the environment" continues unabated. They sum this up by saying: "Of our environment, what we say is what we see" (pg. 1).

The editors see a common "basic thread weaving through the fabric of the work. Pointedly, many of our authors focus on the link between the national ethos of a people and their relationship to the environment" (pg. 3). Errors can be made in environmental discourse both on the side of excessive appeals to the emotions, on the one side, and by "unambiguous" empirical argumentation," on the other. "Claims to value-free or value-neutral communication among scientists, business leaders, and government officials must be questioned as carefully as popular exploitation of public sentiment" (pg. 4).

The book's twelve chapters are equally divided between two sections: "the Field and Context of Environmental Discourse" and "Case Studies in Environmental Communication."

John Opie and Norbert Elliot, in chapter one, did a diachronic analysis of "selected documents that illuminate the ways in which Americans have used language to advance positions about the environment" from 1670 to 1992 (pg. 9). They typify the rhetoric of these documents as "jeremiad," following the Prophet Jeremiah's tirades against the sins of the people. The two authors say that the jeremiad

is the best rhetorical device for handling a most difficult subject — the representation of the American people in their environment. The jeremiad affords our culture the opportunity to rage with displeasure, to evoke the beauty of metaphor, to find safety in method, and to reconcile oppositions (pg. 35).

Christine Oravec remarks that "the sublime is the founding narrative — the primary trope — in the rhetoric of environmentalism," but it needs to be balanced by action. "Sublime discourse that avoids environmental activism denies its own rhetorical power" (pg. 73).

Among the cases discussed in Part II are the displacement of mountain people in the establishment

of the Great Smoky Mountain National Park, in the 1920s and 1930s; debates about McDonald's phaseout of polystyrene packaging; the role of economic models in limiting possibilities for environmental advocacy; the discourse of green consumerism; influences on environmental reporting in the first twenty years of what the author (David B. Sachsman) regards as the period of real environmental interest on the part of the American public — beginning in the late 1960s; and, in the final chapter, the "media frames" — the conventions of daily journalism — which are said to limit what "even the fairest and most aware correspondent can communicate about environmental controversies" (pg. 257). — WEB

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**Caputo, John S., Harry C. Hazel, and Colleen McMahon.** *Interpersonal Communication: Using Reason to Make Relationships Work*. Second Edition. Dubuque: Kendall/Hunt, 1997. Pp. xviii, 375. ISBN 0-7872-2224-0 (pb.) \$36.95.

This college text in interpersonal communication is also intended as a practical guide for persons interested in improving their own relationships to others. The authors list the premises on which the book is built at the beginning of their Preface. These include the view that communication is a learned process developing over time that can be aided by the development and use of the skills of critical thinking. The quality of communication is important to interpersonal relationships, and it can be improved with conscious effort and practice. A strong liberal arts perspective, cultural sensitivity, and attention to ethical responsibility all are considered essential for good interpersonal communication (pp. xv-xvi).

As the title suggests, considerable emphasis is placed on the role of reason and logic in successful interpersonal communication. The ways reason, emotion and other communicative faculties and skills are used vary widely with the backgrounds of the parties involved, and the concepts of culture and "co-culture" (pp. 67, 299-300) are used to describe many of these differences, including those of gender (pp. 302-304).

The book's thirteen chapters are grouped into four parts. Part I, "Foundations," stresses interpersonal communication as a "liberal art" and a developmental process, with constant attention to critical thinking and ethical implications. Part II focusses on the need to understand perception and intrapersonal dialogue as contributing to a perception of one's self as a prerequisite to communication with others. Part III gets

to the heart of interpersonal dialogue, dealing with symbols and semiotics, disclosure and rhetorical sensitivity, and, especially, the importance of listening. Part IV, "Socio-Cultural Dynamics in Relationships," addresses the relational contexts, such as family and work, in which interpersonal communication is carried on.

The final chapter, "Interpersonally Communicating in a Mediated World," said to be "new to a college text on interpersonal communication" (pg. xvi), is concerned with the influence of mass media and new media technologies on interpersonal communication. The authors say that the role of media has hitherto been neglected in discussions of interpersonal communication, which has been thought of as requiring "the physical presence of two communicators" to each other (pg. 323). They note that even telephone conversation was ruled out of consideration by that definition, and the multiplication of new forms of mediated communication, as well as the interweaving of mass media experiences with interpersonal interactions make it increasingly urgent to consider the role of media in interpersonal communication (pp. 323-324).

An important effect of mass media is their influence on the images and expectations we carry away from the mass media experience and use, in various ways, in our interpersonal interactions. The authors note that patterns of children's sex role development are especially vulnerable to the influence of mass media because the often over-dramatized image of romantic behavior portrayed in the media is not ordinarily subject to correction, since children are excluded from "real life" experience of adult behavior in that area. Unreal sex-role images from the mass media can therefore easily distort patterns of sex-role behavior in real-life interpersonal interactions (pp. 333-335).

The book is profusely illustrated with photos, charts and cartoons. Frequent boxes at relevant points in the text highlight particular considerations of ethics, critical thinking, and requisites of skillful communication. A glossary of technical terms is appended.

— WEB

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**Carlsson, Ulla (ed.)** *Beyond Media Uses and Effects*. Göteborg: NORDICOM-Sweden 10 (The Nordic Information Center for Media and Communication Research), 1997. Pp. 147. ISSN 0349-1242 (pb.) £16.00, \$24.00.

Although not specifically labeled as such, this book is essentially a Festschrift honoring Karl Eric

Rosengren and dedicated to building on his work and on ideas put forward at a seminar he organized on the same topic in 1994 (pg. 8). The first two chapters, by James Lull and by Denis McQuail and Jay G. Blumler, respectively, discuss the research, theories and influence of Rosengren.

The authors address a wide range of subjects, but most address problems related in some way to mass media effects. They come from an equally wide range of countries: Sweden, Belgium, Britain, Denmark, Germany, the Netherlands, Norway, and the United States.

In the next contribution, Kjell Nowak surveys the history of effects research, its long persistence in communication studies, and its current eclipse (pp. 31-39).

Bo Reimer follows Nowak with an outline of the current state of audience studies, which he says are now focused on "texts and contexts," both to compensate for past neglect of those factors and as a result "of a general qualitative turn within media research" (pg. 53).

In his chapter, "Go Cognitive and Go On-Line: New Directions in Media Research," Olle Findahl calls for more attention by media researchers to cognitive psychology, to the creation of meaning, to understanding individual cases in context, and to recognition of the need for a long-term perspective in research work (pg. 79).

Then Keith Roe and Daniel Muijs explore the effects of mass media on children's literacy (pp. 81-98).

Uwe Hasebrink tries "to work out some considerations regarding a pattern-oriented research strategy for future studies on individual media use" (pg. 110).

Anita Werner stresses the need for multidisciplinary approaches "to nuance and go deeper into many questions, and for that purpose utilize a broad range of approaches" (pg. 124).

Erik Nordahl Svendsen discusses the strengths of panel design — "measuring (a representative sample of) individuals repeatedly, at intervals of a couple of years" — in studying the causality of media exposure and use (pg. 27).

Finally, a paper by Lennart Weibull reports on Swedish opinions on violence and media, concluding, with Rosengren and others, that "socialization factors and social problems are decisive, but media content, too, may contribute to violence in Swedish society" (pg. 144).

— WEB

**Christ, William G. (ed.).** *Media Education Assessment Handbook.* Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xi, 364. ISBN 0-8058-2185-6 (hb.) \$29.95.

In his opening chapter, Christ addresses the problem of "defining media education," especially in the context of higher education. He says that

two broad, overlapping areas have developed in media education that have implications for skills assessment. The first can be categorized under the broad heading of *critical viewing skills*, visual or media literacy. The second can be categorized under *communication competence*. (pg. 4)

Critical viewing skills, with critical thinking "as its main objective or outcome" (pg. 6), might receive a greater emphasis than communication competence in media-focused courses in a general liberal arts curriculum, while both areas need to be stressed in the preparation of media professionals. The objectives of teaching the critical thinking skills needed by everyone in a media saturated culture are

not only to guide adults and children to better, more reasonable, more responsive and active analysis and reaction to media experience, but also at times to influence the media managers and governmental bodies responsible for overseeing them. (pg. 6, quoting James A. Brown, *Television "Critical Viewing Skills" Education*, 1991, pg. 13).

Obviously, media professionals need those skills as much as, or more than any other liberally educated person, and they should not be deemphasized in order to spend more time on communication competency skills, although the latter may require more time to learn, and therefore more class time. The two areas are so interwoven that they cannot be separated, especially in the education of media professionals. Competency includes not only the skills imparted in classes on "writing, production, research, and design," but also "contextual competence," which enables one to understand the society, economy and other contextual factors affecting communication, as well as "adaptive competence," which enables one to adapt to changes in social contexts and in one's own professional role(s) (pp. 6-8).

Part one of the book, on "programmatic assessment" discusses different categories of university programs — specifically those which focus on telecommunications, on journalism and mass communications, and on

distance learning — but, after Christ's "defining" introduction, chapter two calls for "integrated communication programs." It draws on the experiences of three universities — Trinity, DePauw, and North Dakota — in developing integrated programs.

Part II, "Knowledge, Skills, and Attitude Assessment," contains chapters on media literacy, critical thinking, media writing, information gathering, ethics, production, management, reporting and editing, public relations, and advertising. Assessment is seen as an integral part of education in each of these subject areas, but each requires attention to its special needs.

Christ emphasizes that, while assessment is essential, there are dangers in the assessment process.

Assessment is an integral part of what we do as teachers, researchers, and administrators. It can be formal or informal, systematic or haphazard, harmful or rewarding. At its best, assessment can have a transforming effect on education. At its worst, it can be used as an instrument to punish people and programs." (pg x, quoting his 1994 book, *Assessing Communication Education*, pg. x)

Many of the chapters present detailed methods and research instruments for assessments in their own spheres of concern. References follow each chapter.

— WEB

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Cobley, Paul (ed.). *The Communication Theory Reader*. London/New York: Routledge, 1996. Pp. xii, 506. ISBN 0-415-14716-6 (hb.) \$65.00 (Canadian\$90.95); 0-415-14717-4 (pb.) \$22.95 (Canadian\$31.95).

The study of communication overlaps with a wide range of other disciplines, from the anatomy and physiology of speech to the consideration of rock music and other manifestations of popular culture, or even to theories of "high" art and literature, not to mention philosophy. Cobley's reader is not quite that wide-ranging, but it does bring together many of the key texts relating to the more central portions of that range, starting with Ferdinand de Saussure and Charles Sanders Peirce, who are said to be customarily referred to as "the founding fathers of semiology/semiotics" (pg. 35).

Since one of the problems faced by the student of communication is its diversity and complexity, the editor begins with a long Introduction (pp. 1-32), giving an overview of the field and its development. The readings that follow are

designed to provide easier access to what students of cultural studies, communications and media studies often refer to simply as 'theory,' an exciting multidisciplinary area whose boundaries are ever evolving to embrace developments in linguistics, semiology, philosophy and literary theory." (pg. 1)

Part I, "Signification," presents the "theories of the sign" in extracts from the works of de Saussure and Peirce, and the "sign in use," as described in Émile Benveniste's "extensions of Saussure to apprehend the user's feelings in language," in V. N. Voloshinov's Marxist critique of Saussure, and in M. A. K. Halliday's insistence on Saussure's view that "language is a social fact" (pg. 88).

In Part II, "'Meaning': Linguistic and Visual," Saussure appears again as author, joined with a piece on "Theorizing Language," by Steven Cohan and Linda M. Shires, and "visual meaning" is addressed in four excerpts, including two from Roland Barthes, one from Umberto Eco, and one from Gunther Kress and Theo van Leeuwen.

Part III, "The Sign in Post-Structuralism," draws on Jacques Lacan, Jacques Derrida, Mikkel Borch-Jacobsen, and Brian Torode.

Part IV, "Sign Users and Speech Acts," contains five selections: from J. L. Austin, John Searle, Benveniste, Roman Jakobson, and Gunther Kress.

Part V, "The Inscription of the Audience in the Message," is subdivided into "Cinematic Inscription," with extracts from Nick Browne, Stephen Heath, and, again, Benveniste, and "Bodies, Subjects and Social Contexts," drawing upon M. A. K. Halliday, Allan Luke, and Judith Williamson.

Part VI, "Readers and Reading," includes Stanley Fish and Wolfgang Iser in its first subdivision, "Interpretation, Ideation, and the Reading Process," and Jerry Palmer, Janice A. Radway, and Ien Ang in its second subdivision, "The Study of Readers' Meanings."

Appendices consist of a much-needed Glossary (pp. 479-485) and a bibliography (pp. 486-501).

— WEB

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Curtis, Dan B., James J. Floyd, and Jerry L. Winsor. *Business and Professional Communication*, 2nd edition. Dubuque, IA: Kendall/Hunt, 1997. Pp. xi, 474. ISBN 0-7872-2327-1 (pb.) \$38.79.

This textbook is designed to be a practical help for students who will soon face the need to communicate successfully in business situations. As the authors describe it, "This is a 'how-to' text that can be used

by business presenters as well as university students in communication and business-related fields" (pg. ix).

It is divided into five parts, the first an overview of business communication, the second on communication skills, and the third on group management. The importance of "presentations" in business communication is emphasized by the fact that more than half the book (pp. 203-438) is taken up by parts four, on planning presentations, and five, on making and evaluating presentations. The "overview" of part one consists of a chapter on the nature of business communication and one on interpersonal communication in the business setting. Part two emphasizes listening, with one chapter entirely devoted to how to listen and two on interviewing. The "group management" of part three covers small groups and meetings. "Planning for your presentation," in part four, covers preparation, audience, speaking as influence, support and reasoning, organization and stylizing the message, and multimedia support. Part five consists of chapters on delivery of the message, responding to audience concerns, and evaluation of the presentation.

Many of the chapters begin with a fictionalized segment relating the adventures of "Bob Trent," a newly-appointed sales manager in a computer company, as he encounters situations illustrating that chapter's contents.

Each chapter ends with questions for review and discussion. All pages are perforated to allow use of the text as a "workbook," if desired. Chapter 8, "Preparing for Business Presentations," has its own appendix containing four examples of presentation outlines and a "presentational speaking critique sheet."

— WEB

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**Daniels, Marilyn.** *Benedictine Roots in the Development of Deaf Education: Listening with the Heart.* Westport, CT/London: Bergin and Garvey (an imprint of Greenwood Publishing Co.), 1997. Pp. xvii, 137. ISBN 0-89789-500-2 (hb.) \$55.00.

Joel Ripinger, OSB, asks the obvious question in the first sentence of his Foreword: "What *does* a Benedictine Rule, written in the sixth century and directed to a Catholic tradition of monastic life, have in common with methods employed in the development of deaf education?" (pg. ix). He says that the book reveals "a network of connecting principles and a common purpose" in the two, seemingly disparate spheres.

Several points stand out: The tradition of monastic

silence created a foundation of experience with voluntary oral/aural deprivation which prepared Benedictine institutions and individuals to sympathize with the involuntary deprivation suffered by the deaf and mute. Also, the monastic community is credited with establishing an environment encouraging sensitive response to the special, individual needs of others, whether they are community members, students, or guests (pg. x).

Much had to be overcome, such as Aristotle's belief that "'those born deaf all become senseless and incapable of reason'" (pg. 1), and that speech and the intelligence which depended on speech were impossible for the deaf (pg. 2). Jewish consideration for both the deaf and the blind contrasted with Greek prejudices. The miracles performed for the deaf by Christ and liturgical references to them by the early Church also helped lay the groundwork for changing attitudes. Later Roman law incorporated much of this relatively enlightened attitude, but disabilities persisted. For fifteen hundred years the deaf were routinely barred from receiving Holy Communion, since "they could not confess aloud," but apparently there were many exceptions to what was, in effect, excommunication (pg. 4).

The rise of Renaissance humanism and of empirical science opened the way for a complete break with the ancient attitudes. The monasteries, which had been the centers of medieval learning, also were important centers for the innovations of the Renaissance, including its developing attention to empirical knowledge and experimentation (pp. 9-11). In this environment, with its stress on education, "Pedro Ponce de León [1510?-1584], a Spanish Benedictine monk, is credited with being the first teacher of the deaf" (pg. 11). He

became absorbed by the plight of deaf-mutes ... found them to be mentally alert and quite capable of learning. Conceivably, he held this conviction because of what monastics refer to as the 'mental word'... a description monks place on language for intrapersonal consumption ... the best witness for essences that are both stable and eternal... (pg. 12)

Daniels goes on to relate Pedro Ponce de León's work with the deaf, insofar as it was recorded, including the development of a sign language, made relatively easy by the monks' own use of signs. He wrote a book, *Instruction for the Mute Deaf (Doctrina para los mudos sordos)*, but it has not survived (pg. 15). His epitaph, and mentions of him in monastic records, indicate that he was highly respected for his

work, which was continued in his monastery, San Salvador de Oña, after his death (pg. 16). A book, widely distributed in the early seventeenth century, was based on Pedro Ponce de León's teaching methods and may originally have been written by him (pp. 22-24).

His method spread to France and was used in "the world's first public school for the deaf," founded by the Abbé de la Epée in Paris in 1755 (pg. 32). That school became the French National Institute for the Deaf in 1789, and, despite the Revolution, "the essence of the pedagogical approach in deaf education continued, faithful to its Benedictine roots," according to the author. Those roots included "the respect for the deaf pupil, the educational prominence of sign language, and the use of the [same] manual alphabet..." (pg. 37).

The French National Institute for the Deaf became a center for diffusing deaf education to the rest of the world, including to Thomas Hopkins Gallaudet, who learned the French methods and introduced them to North America, where he established "the first permanent educational institution for the deaf in the United States," in 1817 (pg. 51). Its development is traced through the nineteenth century, chiefly under the leadership of Gallaudet's son, Edward Miner Gallaudet, until it became Gallaudet University in 1986.

Despite Thomas Hopkins Gallaudet's Huguenot origins, Daniels sees in the American institution a continuity of structure and method that embodies "the essence of Benedictine ideals" (pg. 93). Her argument for that continuity is developed in greater detail in chapter seven, "Present Pedagogy and Consonance with Benedictine Roots."

Sign language has had its ups and downs in American deaf education — being favored by the Gallaudets, but going out of favor among many educators of the deaf in the late nineteenth and early twentieth centuries, led by Alexander Graham Bell, who had invented the telephone in the course of his work with the deaf. Bell feared that "' Pupils taught by the sign method think in the foreign language of signs and acquire a knowledge of written and spoken English as hearing children learn Latin and Greek, the sign language being their mother tongue'" (pg. 104).

Nevertheless, Gallaudet University has continued the bilingual approach that had been favored by Pedro Ponce in the sixteenth century, as well as an emphasis on the whole person of the individual student, which Daniels also claims is continuous with the Benedictine origin of this educational tradition (pg. 120).

A separate Bibliography (pp. 127-133) supplements the end notes of each chapter.

— WEB

**Dennis, Everette, and Ellen Wartella (eds.).** *American Communication Research: The Remembered History.* Mahwah, NJ: Lawrence Erlbaum Associates, 1996. Pp. xiii, 210. ISBN 0-8058-1743-3 (hb.) \$39.95; 0-8058-1744-1 (pb.) \$19.95.

This "never-to-be-repeated glimpse at the history of media research" (back cover) is based on a seminar series conducted at the Freedom Forum Media Studies Center at Columbia University between 1985 and 1994.

The series on 'The History of Mass Communication Research' was organized with the idea that some then-living pioneers of the field would be paired with contemporary critics to inquire into the purpose, meaning and impact of various research ventures now deemed as important to the building of the field. (pg. x)

Part I of the book sketches "the schools of thought" in six chapters. Kurt Lang describes "the European roots." James W. Carey shows the influence the "Chicago School of Social Thought" had on the early development of communication research in the United States. That "School" included John Dewey, George Herbert Mead, and Robert Park, among others. Its influence weathered its rejection by Walter Lippmann author of *Public Opinion* (1922), "the originating book in the modern history of communication research" (pg. 28). William J. McGuire describes Yale's "communication and attitude-change program in the 1950s"; Elihu Katz discusses Columbia University's diffusion research; Hilde Himmelweit sketches some high points in the evolution of studies of children and television into the 1980s; and Theodore Peterson explores the role of the press as a social institution.

Part II, "Eyewitness Accounts," includes views of "witnesses to the history of the field" — scholars, practitioners, and industry executives "who participated in, directed, funded, or otherwise influenced research developments" (pg. xii). Contributions to that section are by Hugh Malcolm Beville on audience ratings; David L. Sills on the pioneering work of Stanton, Lazarsfeld and Merton; Rena Bartos interviewing Frank Stanton; Wilber Schramm on "the master teachers"; Leo Bogart on "research as an instrument of power"; and Douglass Cater on "addressing public policy."

Part III, "Reassessment," consists of Gertrude J. Robinson's speculation about what "a proper historiography" of the field of communication studies would look like (pg. 158), and Ellen Wartella's reconsideration of several new histories of the field and



her identification of their commonalities.

In regard to media effects research, Wartella remarks that, "it would be useful to have a historical examination of media-effects research that examines the empirical literature in greater detail and relates it to the historical context of the research" (pg. 179). This is necessary because, "the historical context changes both the individual scholar who is doing the research and the social institutions under study" (*ibid.*).

An appendix presents biographical sketches of 65 contributors to the field of communication research.

— WEB

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**Fowler, Bridget.** *Pierre Bourdieu and Cultural Theory: Critical Investigations.* London/Thousand Oaks, CA/New Delhi: Sage, 1997. Pp. vi, 200. ISBN 0-8039-7625-9 (hb.); 0-8039-7626-7 (pb) \$23.95.

French social theorist Pierre Bourdieu has made some of the most significant contributions to social and cultural thought of anyone in the last half of the twentieth century. The author, a senior lecturer in sociology at the University of Glasgow, attributes his importance to the way Bourdieu "has combined elements of structuralism with approaches less hostile to the transformative potential of human beings" (pg. 2).

Fowler's aim, in this book, is to examine Bourdieu's sociology of culture in order to describe his theory of culture and *habitus* "with especial reference to his analysis of literature and painting.." (pg. 1). She notes that an attempt is needed to analyze recent works of Bourdieu, such as *Rules of Art (Les Règles de l'art)* [Paris 1992, New York 1996], "in the light of all his other works." She contends "that Bourdieu's approach is the most comprehensive and sophisticated available at present" (*ibid.*).

In agreement with Stuart Hall, Bourdieu repudiated structuralism as "the prison-house of thought," according to Fowler, and she says he proposes to go beyond structuralism, starting with

the notion of men and women as agents, not merely because they are determined in their relations to production, but because they are elements of a structure which exists in and through signifying practices. ... These are the classifications or representations of the world through which meanings are possible and which are embedded in each individual through the doxic or taken-for-granted ways of living which socialization confers. (pg. 2)

Bourdieu has defined the important concept of *habitus* in various ways. Fowler says that "it is put most simply in *Reproduction* as '[the] system of schemes of ... perception, thought, appreciation and action which are durable and transposable' .." (pg. 18).

The author argues that Bourdieu's concept of practice is "immensely fertile." It combines both a passive sense of practice, as stemming from *habitus*, and an active sense "of 'experience', which is by no means merely a passive effect of taken-for-granted ('doxic') knowledge..," and it avoids "the dilemmas of necessity and choice that have bedeviled sociology and Marxism." As it is used to analyze the work of artists, this conceptualization of practice has, according to Fowler, "made artists' action the model for all normal skilled practices accomplished in everyday life" (pg. 3).

After her Introduction, briefly reviewing the main lines of Bourdieu's thought and the objections of his critics, the author divides her presentation into two parts: "Interpretative Studies" and "Critical Investigations."

The four chapters of part one are dedicated to a further "situating" of Bourdieu in terms of cultural theory and sociological perspective, a detailed analysis of his cultural theory, his relationship to the concepts of postmodernism and modernity, and "the historical genesis of Bourdieu's cultural theory" (pp. 13-102)

The three chapters in part two are titled, "Bourdieu and Modern Art: The Case of Impressionism," "The Popular and the Middlebrow," and "Bourdieu, the Popular and the Periphery" (pp. 103-173).

In a concluding chapter, Fowler states that "Bourdieu has developed a theory of practice and a concept of the *habitus* which is adequate to the complexity of social reality." Bourdieu's "project" takes full account of social class differences and shows, "as Marx had done earlier — that the bourgeois theory of the market equality of individuals veils the existence of social distinctions" (pg. 174).

The author has some reservations about aspects of Bourdieu's work. She says, for example,

my anxiety with Bourdieu is that he remains too close to the Althusserian sense of institutional ideology, with its passive view of authorship. We need to propose a more active sense of the author as possessing in his or her artistic practice the capacity to, (partially) see through and develop the great cultural discourses of his/her period. (pg. 178)

It is nevertheless clear that she places more hope for the future of social theory in Bourdieu than in any other contemporary thinker, and that the effect of his

views can extend far beyond theory to impact the political sphere, even if he, himself "has held out less and less hope that the cultural sphere might contribute to further democratisation" (pg. 180). But,

As Bourdieu has emphasized, material struggles are not just the product of material conditions but are also the outcome of beliefs... Artists still play an important role in effecting those beliefs and legitimating those struggles, even in an era of a shadowy transnational capitalist class. (*ibid.*)

A bibliography lists Bourdieu's single-authored and co-authored works, as well as a large number of other relevant works.

— WEB

**Fowles, Jib.** *Advertising and Popular Culture* (Foundations of Popular Culture 5). Thousand Oaks, CA/London/New Delhi: Sage, 1996. Pp. xviii, 278. ISBN 0-8039-5482-4 (hb.) \$42.00; 0-8039-5483-2 (pb.) \$18.95.

Fowles, Professor of Media Studies at the University of Houston-Clear Lake, says that advertising and popular culture have much in common, even though "advertising messages always have ulterior motives, whereas popular culture (such as prime-time television shows) is usually designed for little more than immediate and pleasurable gratification" (pg. xiii). As "the careful products of sizable 'culture industries'," they have many elements in common and "dominate today's environment of symbols, overriding more traditional forms of expression... [and] knit together contemporary expressive culture... no one is exempt from their force" (*ibid.*).

Such a powerful cultural influence would seem to demand urgent academic attention, but scholars "often regard these two symbol domains with condescension if not disdain," and their content is subtly complex and resistant to analysis, changing with bewildering rapidity and seeming capriciousness (pg. xiv).

The author aims, in this book, first, to sketch the outlines of both advertising and popular culture, then to describe their interrelations and the "larger forces" influencing them. Attention is focused on the audience: "What do members of the audience bring with their voluntary participation, and what do they take away?" (pp. xiv-xv).

Following James Carey, Fowles turns away from American communication studies, "which took as its task the determination of audience 'effects' supposedly inflicted by the media," and turns towards

"more discerning European scholarship," specifically French semiotics and British cultural studies (pg. xv). In a footnote, however, he distances himself from the ideological implications of many of his European theoretical sources: "The intent of this book is primarily to advance understanding of advertising and popular culture, not to further the political ideologies often implicit in semiotics and cultural studies" (pg. xvi, fn. 1).

The book explores many of advertising's dynamics, using many examples and reproductions of forty-six ads for various products.

Chapter one, "Energizers," is an overview of the two domains, including some critical definitions, pointing, for example, to "the difficult and flawed notion of *audience*," which "nearly evaporates when it is thoughtlessly applied to the mass media," and the concept of *viewer*, which grows "more robust and more elaborate" in the same context (pg. 23).

The history of the study of advertising and popular culture is related to their changing historical milieus (Ch. 2, "Origins"), and their critics are discussed (Ch. 4, "Flagrant Criticism"). The dynamics of advertising and of popular culture are sketched in separate chapters, and their many interactions are described (Ch. 6).

Chapter seven, "The Surface of the Advertisement," reaches for "generalizations regarding the kinds of cultural symbols that advertisers strive to attach to their products, no matter what those products are" (pg. 148). Although he warns against oversimplification, he notes that the prevalence of the "single human figure" in many ads suggests that "more than anything else, the imagery in advertising is that of idealized human beings ... this is what consumers want to look at" (pg. 156).

Chapter eight addresses the task of "deciphering advertisements" which are seen to be "fascinating cultural documents" whose symbols "reflect a remarkable width and depth of communicative effort" (pg. 167).

But reactions to both ads and popular culture can differ, as is illustrated in chapter nine by a discussion of the sitcom, *Roseanne*, which attracted some viewers but repelled others.

Gender and self-identity in advertising and popular culture are discussed in chapter ten. Then, in a closing overview, Fowles reiterates "the severe shortcomings of the two symbol systems in the forging of people's self-identities" that had been stressed in chapter ten. A large portion of life is untouched by them, and they "have not taken over consciousness, have not obliterated reality, and do not hold humanity captive"

(pg. 232). For example,

although advertising and popular culture are steeped in images of worldly goods and worldly behaviors, of all industrialized countries the United States remains the most religious and the most spiritual. This entire dimension of American life — an ample, vigorous dimension — operates not just with disregard for the two symbol domains but in straightforward opposition to them... (pg. 233)

Despite occasions of excess, such as "Super Bowl Sunday, which is in effect an elaborate homage paid by the domains of advertising and popular culture to themselves," the two ordinarily perform routine functions "of providing the personal services that modern individuals demand of them..." (pg. 250).

An extensive bibliography is appended (pp. 252-265).

— WEB

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**Friedmann, Julian** (ed.). *Writing Long-Running Television Series, Volume Two* (Lectures from the second PILOTS Workshop - Sitges, Catalonia, Spain, June/October 1994). Luton, UK: University of Luton Press/Fundación Cultural Media/Media Business School/PILOTS, 1996. Pp. 220. ISBN 1-86020-503-8 (pb.) £15.00, \$24.00.

PILOTS is a training program for media professionals developed collaboratively by the Government of Catalonia, Catalan Television Network, and the Media Business School of Madrid. This book, representing, "about one quarter of all the activities in the workshops," is said, by Julian Friedman, to "represent a comprehensive view of the state of the art and craft of long-running television series at the present time" (pg. 9).

Friedman goes on to say that

two of the original objectives of PILOTS are being realised: the role of the script editor is being taken more seriously in Europe, and soaps and long-running series are increasingly being seen as worthy of established and serious writers' attention. (*ibid.*)

The authors of the seventeen main chapters are predominantly from the United States and Britain, but Germany, Sweden, Australia, Denmark and Spain also are represented.

Topics range widely, from nationally-oriented papers about the UK, USA, and Australia, to Siegfried Brauns argument for the necessity for "bad taste" to keep a

series on the air, and Christopher Vogler's discussion of "Mythic Structure for Long-Running Series." John Wells, creator of *China Beach* and executive producer of *E.R.*, discusses his experiences with team writing, as it is practiced in American television.

Sue Teddern, British sitcom and comedy drama writer and PILOTS tutor, in her "Afterword," singles out for praise Jason Brett's contribution, "Tele-Vision: Maintaining a Hit Television Series." Brett lists identical components for both successful series, in general, and successful, long-running series. They are: an authentic theme, a defined vision, great characters, likeable actors, consistent execution, and — when all those have been realized — luck. Brett remarks that "the secret to sustaining a hit TV series is CRAFT: the ability to deliver those things that made your show a success in the first place, consistently, with quality, week after week, season after season" (pg. 49). Brett, and other contributors, rely on many examples from well-known successful American series to illustrate their points.

An appendix describes the PILOTS organization and program, and lists the contents of Volume One.

There is no index.

— WEB

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**Gilbert, Michael A.** *Coalescent Argumentation*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xvii, 153. ISBN 0-8058-2519-3 (hb.) \$36.00; 0-8058-2520-7 (pb.) \$18.00.

Gilbert notes that although argumentation is important in human life it is also dangerous and often goes wrong when it becomes confrontational. In that case, the central issues frequently are obscured and constructive resolutions are frustrated. He therefore presents, in this book, "the major aspects" of "other, more creative and cooperative approaches to argumentation that could better serve everyday arguers." He says that his system

first, accepts that people argue in ways that are not strictly logical; secondly, treats goals involved in argumentation as both manifold and important; and, finally, presents a mode of argumentation that is based on agreement rather than criticism. The aim, ultimately, is to bring together, or *coalesce*, diverse positions so that the goal satisfaction of both participants can be maximized. (pg. xv)

Part I deals with aspects of argumentation theory, sketching its recent history, the delimitation of "argumentation" and the various definitions of it

offered by different observers, the importance of expanding a near-exclusive emphasis on critical reasoning in the study of argumentation to include more attention to the actual "process of arguing as it occurs between two or more people who are in disagreement" (pg. 42), and aspects of feminism which relate to the study of argumentation.

Part II, on "Multimodal Argumentation," first discusses the goals of argumentation, stressing that "persuading one's opposer of the truth of a claim is a goal of a given argumentation, but it will rarely, if ever, be the case that it is the *only* goal of an argumentation" (pg. 67). Arguments are "communications occurring between two complex entities with a range of desires, needs and goals" (*ibid.*), and, in some cases, persuasion may not even be one of the goals (*ibid.*, fn. 25).

The author then describes the four "modes" which can be used to categorize arguments: logical, emotional, visceral, and "kiseral." The visceral mode involves physical actions, while the "kiseral" — "(from the Japanese term *ki* meaning energy)" — "covers the intuitive and nonsensory arenas" (pg. 79). The logical mode is acknowledged to be "preeminent," nevertheless, "most of the arguments one finds in the world ... do not, in fact follow a purely logical model" (pg. 81).

The different modes, their combinations, and ways they might conduce to coalescent, rather than confrontational outcomes of arguments are explained using a large number of examples — e. g., "'Cigarettes won't give me cancer,' Barry said, 'because I don't believe they will'," an argument that "is firmly in the kiseral mode" (pg. 94).

References, concentrated at the end of the book, supply a brief bibliography (pp. 146-149). — WEB

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**Gjelsten, Gudmund, and Asbjørn Simønnes.** *Å vekse opp i eit mediasamfunn: Identitet, toleranse og kommunikasjon i oppsedinga* (Growing up in a media dominated society...). Oslo: Det Norske Samlaget, 1997. Pp. 267. ISBN 82-521-4753-4 (pb.), n.p.

The authors look at the role of communication in human life from both philosophical and theoretical points of view. The underlying assumption in the book is that communication is a basic human need. From that starting point they look at various types and stages of human communication, including modern mass communication. They say that they feel this approach may enable them to look at the media in a more relaxed way and to critique them in terms of the degree to which they are able to meet basic human

communication needs.

The book provides historical overviews and discusses basic issues in media education. The authors say they strongly support a theory of communication ethics which holds that all communication, including the modern media, has a normative purpose.

Future research is planned along the same lines, which will test their thesis and look at the practical educational consequences of their ideas.

Much of the book's content was influenced by materials gathered in the course of a trip by Gjelsten to the United States, in the fall of 1996, including conversations with the staff of the Centre for the Study of Communication and Culture, publishers of *Communication Research Trends*. — WEB  
(based on correspondence with G. Gjelsten)

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**Greenberg, Gerald S.** *Tabloid Journalism: An Annotated Bibliography of English-Language sources*. (Bibliographies and Indexes in Mass Media and Communication, Number 10). Westport, CT/London: Greenwood Press, 1996. Pp. x, 187. ISBN 0-313-29544-1; ISSN 1041-8350 (hb.) \$65.00.

Tabloids may seem to be a modern social phenomenon — some might say, "social problem" — because of their sensationalism; but "sensationalism has been a factor of news reporting for as long as news has been reported," as the author points out in his Introduction (pg. ix). Some serious scholars defend tabloid journalism, placing it "within age-old folklore traditions or Rabelasian carnival culture which gives voice to society's underclass" (*ibid.*). The genre can be defined to include "the penny press, yellow journals, the phototabloids, and expose magazines" (*ibid.*). Now, too, it has moved from the printed page to the airwaves:

Tabloid television has thoroughly obscured the boundaries of information and entertainment as sensation-heavy newscasts join reality-TV programs and tabloid talkshows in providing viewers with cheaply-produced "infotainment" which consistently attracts large audiences. (pg. x)

Greenberg has listed 819 English-language works — books, articles, theses and conference papers — largely, but not exclusively from American sources.

Entries, most of them dated from 1975 to 1994, are categorized as "primary sources" (three libraries with relevant special collections), "U.S. Print Journalism" (pp. 3-92, with 470 items); "U.S. Television" (pp. 93-112); "Legal Implications" (pp. 113-136); and

"International Perspectives" with listings from fourteen countries and seven listings on multi-national topics. Some larger sections are subdivided into subsections concerned with "Historical Overview" and "Modern Practice."

Author and subject indexes are provided. — WEB

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**Haas, Christina.** *Writing Technology: Studies on the Materiality of Literacy.* Mahwah, NJ: Lawrence Erlbaum Associates, 1996. Pp. xviii, 279. ISBN 0-8058-1306-3 (hb.) \$59.95; 0-8059-1994-0 (pb.) \$27.50.

Practically everyone who writes at all recognizes that the technology of writing has changed drastically since the 1970s. This change is not limited to "doing the same old thing" with new instruments but has initiated subtle and not-so-subtle changes in what writing is and how it fits into our lives. Haas approaches this change in the culture of literacy with a recognition that the question is complicated.

..moving from a vague sense that writing is profoundly different with different material and technological tools to an understanding of how such tools can and will change writing, writers, written forms, and writing's functions is not a simple matter. (pg. ix)

Part I, "Writing in the Material World," says that writing is "language made material" (pg. 3), and the meaning and implications of this materialization of "the quintessentially human act of language" are the "technology question" treated in chapter one (*ibid.*). The question, "What is the nature of material language (writing)?" faces challenges of methodology that are addressed in chapter two. There, special attention is paid to "the computer version of the Technology Question: What are the implications of computer-based writing tools for the processes and practices of literacy?" (pg. 24).

The author notes that

We are currently at an historical moment that is ideal for this kind of critical inquiry about technology. Computer-based literacy technologies are still new enough that writers notice them... [and can] articulate the advantages and disadvantages of computer technologies. (pg. 25)

Part II, "The Role of Technology in the Cognition of Literacy," has three chapters, dealing with reading on line, materiality and thinking — especially the effects of computers on writers' planning — and "text sense."

Chapter six, in Part III, "The Social and Cultural Construction of Literacy Tools," uses a case study of "the Andrew Project... an ambitious attempt to develop and deploy a prototype educational computing system for the Carnegie Mellon University campus in the mid-to late-1980s" (pg. 141) to study the social dynamics of design decisions.

Chapter seven, also in Part III, discusses "constructing technology through discourse."

Part IV's two chapters (chapters eight and nine) deal respectively with "historicizing" and "theorizing" technology, in presenting the book's conclusions and suggestions for future inquiry.

Ten pages of references (pp. 233-243) constitute a substantial bibliography of the topic, and two appendixes (pp. 245-271) present tables of mostly qualitative data in support of the discourse study of chapter seven. — WEB

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**Harries-Jones, Peter.** *A Recursive Vision: Ecological Understanding and Gregory Bateson.* Toronto/Buffalo/London: University of Toronto Press, 1995. Pp. xvii, 358. ISBN 0-8020-0636-1 (hb.) \$55.00, £35.00 (Europe: \$62.00); 0-8020-7591-6 (pb.) \$19.95; £11.50 (Europe: \$20.00).

In the Introduction, the author calls Bateson, "the most brilliant holistic scientist of this century" (pg. 3). The book sketches Bateson's ideas in general, but it concentrates on "his notions of pattern in recursive, non-linear systems; and the perspective he brings to our ecological predicament" (*ibid.*).

Gregory Bateson has not been popular among ecologists, who criticize him for failing to undertake quantitative analysis. The author says that "Bateson realized far ahead of his contemporaries that the primary source of error in ecological science lay in false presumptions of an ability to 'control' and to 'manage' ecosystems through quantitative measurement" (pg. 7). He felt that a "false sense of control increases the inflexibility of our response to ecological degradation" (pg. 8).

The titles of two of his earlier books, *Steps to an Ecology of Mind* (1972), and *Mind and Nature: A Necessary Unity* (1979), indicate his preoccupation with epistemology as well as with ecology. But Harries-Jones warns that Bateson's definition of "epistemology" is idiosyncratic. "Bateson means by the term the examination of knowledge in an operational sense: the 'how' of knowing and deciding, rather than the 'what' of the origins and validity of knowledge" (pg. 8).

Bateson's concept of "recursion" also differs from

that used in "the science of chaos ... which explores similarities in repetitive non-linear patterns" (pg. 9). In contrast, Bateson's notions of recursion are based on an understanding of 'difference' ... Emphasis on difference leads to *patterns*, while emphasis on sameness leads to quantification for there is always the question 'how much sameness?' (Letters, 1519-8f/1970)" (pg. 9).

The son of a British naturalist, Bateson began studying zoology, but soon switched to anthropology. Chapter one sketches his early career. Chapter two deals with his work on a theory of consciousness, "the causal relation between 'self' and 'system'" (pg. 35).

In chapter three, Bateson's attentiveness to developments in natural science is discussed as Bateson applied them to his thinking about indeterminacy, the concept of time, self-organization in biology, and a concept of information (pg. 57).

Harries-Jones then describes Bateson's "imaginative thematic mode" of presenting his ideas; his attachment to cybernetic principles and to "communication and its embodiment" (Ch. 6); his efforts to relate mind and nature in "a set of concepts about communication which so evidently fitted natural phenomena that he would be able to say that natural communication was isomorphic to human communication" (pg. 145 and Ch. 7).

Bateson's turning to the concept of "recursion" is charted in chapter 8, as he struggled with problems which had been latent in his earlier cybernetic explanation and as he became increasingly convinced that "the immanent threat of ecological disaster is a product of epistemological error" (pg. 169).

The two remaining chapters deal with Bateson's thought on pattern and unity.

In Appendix 1, the ecological model of "embodied information" developed by Bateson is compared with Eugene Odum's conventional model of an energy-driven ecosystem (cf., pg 79). Appendix 2 compares two models of recursive hierarchy. Appendix 3 describes Bateson's model of co-evolution. Appendix 4 discusses "a model for perceiving ecological wholes." A bibliography includes a selection of Bateson's published works, other published works cited, and unpublished sources.

— WEB

**Harris, Randy Allen** (ed.). *Landmark Essays on Rhetoric of Science: Case Studies* (Landmark Essays, Vol. 11). Mahwah, NJ: Hermagoras Press (imprint of Lawrence Erlbaum Associates), 1997. Pp. xlv, 241. ISBN 1-880393-11-5 (pb.) \$19.95.

In his Introduction, Harris remarks that "scientists

argue, and their arguing is absolutely central to their success: science is rhetorical" (pg. xi). He continues by noting that it may seem strange to assign "the tarring blame of *rhetoric*" to an endeavor as pure and objective as science, but that reluctance is occasioned by the relatively recent connotations of "rhetoric," not to the art of persuasion as such. Recently, the rhetorical analysis of scientific discourse has begun "to flower," and "the papers in this volume are those flowers" (pg. xii).

After the Introduction, the book's eleven chapters are grouped into four sections: "Giants in Science" — with papers on Darwin, seventeenth-century optics, and the birth of molecular biology — "Conflict in Science" — on the Bering "land-bridge," "punctuated equilibria" in evolutionary theory, and "the rhetorical construction of scientific ethos" — "Public Science" — on the 1925 "monkey trial" of John T. Scopes for teaching human evolution in Tennessee, on the role of pathos in decision making, and on arguments over who discovered the AIDS virus — and, finally, "Writing Science" — with changes over time in the ways experiments were reported in the *Philosophical Transactions of the Royal Society of London* from 1665 to 1800, and "the social construction of two biology articles."

Much credit, but not unique credit, is assigned to Thomas Kuhn's *Structure of Scientific Revolutions* (1960 [2nd edition, 1970]) for the shift of serious attention to the rhetoric of science (xiii). It was a shift "from a concern with the products of science to the processes and practices of scientists" (pg. xv). That shift resulted in a "'rhetorical turn' in epistemological and science studies over the last three decades" (*ibid.*).

A substantial bibliography (pp. 217-228) is provided.

— WEB

**Hill, Annette.** *Shocking Entertainment: Viewer Response to Violent Movies*. Luton, UK: John Libbey Media/University of Luton Press, 1997. Pp. vii, 131. ISBN1-86020-525-9 (pb.)£15.00; \$24.00.

The author acknowledges liking violent movies (pg. 1), but she also recognizes that many see dangers in viewing screen violence. She feels that the two sides of the argument — "danger" vs. "no danger" — often are sharply, and misleadingly dichotomized. She wants

..to suggest in this book ... that there are more productive ways to debate screen violence. By productive, I mean that there are areas of investigation other than the cause-effect debate, which will prove useful to those interested in the

process of viewing violence. The question I want to ask is: why do people wish to see violent movies? It is only once we discover why watching violent movies is a popular leisure activity that we can begin to understand the complex emotional responses to viewing violence. (*ibid.*)

Using focus groups in her main research project, preceded by pilot studies "using a combination of qualitative and quantitative research methods" (pg. 8), Hill gathered her subjects' statements about their insights into their own motives and reactions to viewing eight "films which have been given a [UK] theatrical 18 Certificate release, and (in all but one case) are available on video, but have not been screened on terrestrial television" (pg. 9). The films, released in Britain during the period 1990 to 1995, were *Reservoir Dogs*; *Pulp Fiction*; *True Romance*; *Natural Born Killers*; *Man Bites Dog*; *Henry, Portrait of a Serial Killer*, *Bad Lieutenant* and *Killing Zoe* (*ibid.*). The adult participants (20 male and 16 female) in the project had voluntarily to have seen at least three of the eight films, and consequently were selected for liking violent films (pp. 12-13). All had seen both *Reservoir Dogs* and *Pulp Fiction* (pg. 19).

Some of the participants reported that they were more attracted to highly publicized films, while others said that excessive "hype" for a film made them less likely to attend it (pp. 20-21). Although all liked some violence, many reported personal thresholds and self-censorship. One said, "Really violent films aren't my cup of tea..." (pg. 22).

"The issue of gender is not straightforward" among the "complex and subtle reasons why participants choose to view the target films" (pg. 22). Nationwide (UK) data, however, indicate many more males than females choosing to attend violent films. "For example, 65 per cent (male) and 35 per cent (female) chose to see *Pulp Fiction* in the CAA [Cinema Advertising Association] Film Profile" (pg. 23).

Subsequent chapters discuss the participants' views regarding particular aspects of their experience. Chapter four says flatly,

The process of viewing violence is a conscious activity. Evidence from this study indicates that participants are aware not only of why they choose to see a movie, but also of the specific environment associated with viewing violence. (pg. 26)

Chapter five notes that participants did not identify with any one character in the films, but are more interested in character relationships (pg. 39). "Thresholds and self-censorship" are discussed at

length in chapter six. Hill says that "both areas are fluid and dependent on context, and both areas denote complexities of response to fictional violence" (pg. 51). According to the findings reported in chapter seven, the participants said that they differentiated sharply in their attitudes to real violence and fictional violence. While fictional violence, such as that in all the target films, is entertaining, real violence is considered "abhorrent and in no way entertaining" (pg. 75).

Participants consider their experience of real life violence to have a serious physical and emotional impact on their lives. ... fictional violence can engender high degrees of emotional involvement, precisely because it is divorced from reality. ...

...The way participants interpret fictional violence is through an understanding that it is not real. Thus viewers can feel free to explore a range of responses to viewing violence, safe in the knowledge that these responses are individual, and will not have repercussions in the real world. (pg. 85)

Chapter eight is a case study of *Reservoir Dogs*, focusing on "the ear-amputation scene," which the participants were shown in the focus group discussions. Their responses to this scene reveal many of the complexities of boundary-testing and self-censorship in the ways audiences react to fictional violence.

In the "summary and conclusion" of chapter nine, Hill makes no claim for theory or generalizability. According to her, the value of the research lies in its presentation of "un-'theorized' data in order to provide the raw material for future research which aims to explore the issue of violence from a wider perspective" (pg. 103).

Three appendices give the "guiding questions for focus groups," a list of the target films used in the focus groups, and the registration form filled out by the participants. A bibliography and filmography also are included (pp.121-127). — WEB

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Hill, John, and Martin McLoone (eds.). *Big Picture, Small Screen: The Relations Between Film and Television* (Acamedia Research Monograph 16). Luton, UK: John Libbey Media/University of Luton Press, 1996. Pp. vii, 269. ISBN 1-86020-005-2; ISSN 0956-9057 (pb.) \$32.00.

Although television was once regarded as a threat to the film industry, the editors remark that "television (along with the new delivery systems of video, cable and satellite) has since become a major source of funding and revenue for the film industry and has

effectively ensured the cinema's survival" (pg. 1).

The "increasingly close relations between film and television" which the book explores have led to changes in cinema production in such areas as funding, types of films made, filmmaking conventions and aesthetics, and the relationships between film and cultural identities — particularly in small countries (pp. 1-2).

Peter Kramer, in chapter 2, "The Lure of the Big Picture: Film, Television and Hollywood," perceives a major change in Hollywood films between the decade of the 1970s, in which some American films deserved critical acclaim, and the 1980s, dominated by blockbusters with little to be said for them by the critics.

Various described as regressive and escapist, overcalculated and driven by special effects and merchandising possibilities, superficial and over simplistic in narrative construction and characterization, the output of the major studios since the late 1970s seems largely irredeemable, even for those critics who have a genuine concern for popular cinema. (pg. 10)

Part of the cause has been production to fit TV as well as theater presentation. Another factor has been a quest for translatability as a commodity for the international mass market. "Mass media scholars have also argued that the American cinema no longer exists as a separate and self-contained industry offering a distinct product" (pg. 11).

But Kramer does not paint an entirely negative picture. New technologies have increased the industry's reliance on hits. This follows an earlier pattern, and

the big pictures of today serve to celebrate, and occasionally to redefine, the unique qualities of the theatrical film experience itself. In doing so, they renew the pleasure of, and give a special meaning to the habits of film production and consumption, which are now mainly practiced at home (pg. 41).

A dissenting view on "convergence" is presented by John Ellis, in chapter 5. He thinks that technological innovations are causing an increasingly marked divergence between the two media. He illustrates this by citing the differing ways in which digital technology is being used in films such as *Jurassic Park*, on the one hand, and the more graphic, rather than photographic, ways television is using it, taking advantage of the "two-dimensional feel" of the TV screen as compared with the cinema screen (pg. 108).

Eighteen of the book's nineteen chapters (all but chapter 1, the introduction) are grouped into two sections. The first, with six chapters, on history and aesthetics, and the second focusing on economics, production and technology.

The twelve chapters of the second part stress the British situation, where the relationship between television and film has grown even closer than it has in the United States. Especially noteworthy is the role of Channel Four, which has both funded the production of films, many of them *avant garde*, and served as their showcase (pp. 156-162).

In the final chapter, "Dial M for Movies: New Technologies, New Relations," Dan Fleming explores some of the implications various of the new technologies may have for the future of the media. He, like Ellis, sees more likelihood of divergence. "The digital emerges as a distinct media domain," but its coincidence "with post-industrial cultural and social changes" makes "the digitalization of the media an inevitability" (pg. 262). What will not happen, in his opinion, is the creation of an "information superhighway." Such a "many-to-many communication system ... would so disrupt established social relations, and a lot more besides, that it simply will not happen" (pp. 262-263).

— WEB

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Hoover, Judith D. (ed.). *Corporate Advocacy: Rhetoric in the Information Age*. Westport, CT/London: Quorum Books, 1997. Pp. vii, 264. ISBN 1-56720-066-4 (hb.) \$65.00.

In using the word "corporate" in the title of her book, Hoover does not want to limit it to business rhetoric, but includes the buzzwords and argumentation of various kinds of organizations, including academic institutions, consumer advocacy groups and government agencies (pg. 1).

In the heat of advocacy dialogue, new buzzwords are created and disseminated so rapidly that their meanings quickly become scrambled. Hoover says,

Since meaning is created through interactive discussion, our entry into the dialogue serves to clarify, or perhaps unscramble, the meanings attached to currently misunderstood concepts such as teamwork. We also extend meanings by revealing hidden sources of power wrapped up in innocuous-seeming word usage. Indeed, our use of the word *rhetoric*, much maligned as empty of content in the political domain, recognizes the power of persuasion in the economic or financial world. (pg. 1)



In her first chapter, "Corporate Advocacy: A Powerful Persuasive Strategy," the editor surveys literature on the topic, noting the wide range of functions filled by organizational advocacy, "from image creation and maintenance by corporations to empowerment of minority groups.." (pg. 4). The literature is rich in examples and case studies (pg. 6), and perspectives taken by researchers generally fall into one of three categories: "functionalist, interpretive and critical" (pg. 9).

The fifteen papers, following chapter one, are classified, in the four parts of the book, according to whichever one of four kinds of theory they represent: rhetorical, cultural, critical, or argumentational.

The five subjects dealt with by rhetorical theory are the "robber barons' gospel of self-reliance," "the notion of 'corporate hero' in the American timber industry," "the evolution of the shareholder's voice in American capitalism," the response of "corporate America" to the Great Depression, and "Lee Iacocca as corporate rhetor."

Cultural theory is applied to studies of corporate advocacy in "Fred Meyer's Newsletter, *The Q-municator*," "expatriate/repatriate training" in interculturalism, and in a kind of ongoing "natural advocacy" which tries to maintain a "wholesome" image for the company even before it is challenged.

Six examples from critical theory deal with "a narrative approach to organizational crisis," "advocacy in the interest of consumers," the U.S. National Transportation Safety Board as an investigating body which serves as an "external advocate," "union advocacy," "organizational performances of the Mississippi River" in contrasting publications of riverside petrochemical plants and of Greenpeace USA, and discriminatory attitudes and practices that "are deeply implicated in the hierarchical structures" of many organizations and their advocacy rhetoric (pg. 221).

Finally, argumentation theory is represented by only one chapter, "Argumentation and Corporate Advocacy: A Synthesis," in which Janice E. Schuetz examines this book's other chapters' "approaches to corporate advocacy through the broad frame of Kenneth Burke's dramatisic pentad" and uses "the principles of dramatism to reconfigure my typology of argumentation and corporate advocacy," originally developed in a 1990 article (pg. 237).

In her "Conclusion" (pp. 253-255), Hoover asks, "So what?" In other words, how can the findings of these papers be used "by those immersed in the practices" of corporate America? Several potential values are cited: greater awareness of the latent power of words and

metaphors, of the relative values in different contexts of motives from logic and emotion, of the sources of power revealed "by examining how things work," and of the fact that "actions advocate louder than words" (pg. 254).

The editor and her seventeen contributors all are based in the United States, and all are active academics except two — a press secretary for a U.S. senator, and a "human resources development team leader" for a large corporation.

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**Illouz, Eva.** *Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism.* Berkeley/Los Angeles/London: University of California Press, 1997. Pp. xv, 371. ISBN 0-520-20275-9 (hb.) \$45.00, £35.00; 0-520-20571-5 (pb.) \$17.95, £12.95.

In her "Introduction to the Sociology of Love" (pp. 1-22), the author first draws attention to a striking contrast between our prevailing conception of romantic love and the cultural mind-set of capitalism. Romantic love is spontaneous, uniquely personal, and irrational. The culture of capitalism, however, is coldly rational and impersonal. It brings people together "explicitly on the basis of self-interest and mutual economic benefit ... transactions are justified by calculating their effects on the 'bottom line' of the balance sheet" (pg. 2).

But despite this apparent antithesis, romantic love, like every other aspect of culture, and possibly more so than some, has been coopted by the all-encompassing culture of consumerism. "Capitalism is a notoriously Janus-like entity: to the extent that it promotes the incorporation of all social groups into the market, it has created a powerful common symbolic space unified by the twin spheres of consumption and mass media" (pg. 1).

Even the emotions are "shaped by the volatile 'stuff' of culture: norms, language, stereotypes, metaphors, symbols" (pg. 3). Not only is there a link between culture and emotion, but Illouz claims a "connection between love and economy" (pg. 3). "In the evolution of sexual arousal to the codified sentiment of love" culture plays various important roles (pg. 4). It gives a meaning "to physiological arousal by labeling it ... depending on one's cultural tradition." The labels create context because the meanings they contain are "embedded in bodies of norms, prescriptions, and prohibitions." Cultural values tell us "how to evaluate the intensity of physiological arousal." Culture also "provides symbols, artifacts, stories and images — symbolic 'snapshots' — in which romantic feelings can be recapitulated and communicated" (*ibid.*).

The author says that her book is about the "repertoire of images, artifacts, and stories offered by contemporary culture" and how and why they shape our ideas of romantic love (pg. 5).

The book's core consists of three parts, whose titles suggest the general tenor of the argument. Part I, "When Romance Met the Market," includes chapters on "constructing the romantic Utopia," and on "trouble in Utopia." Part II, "All That Is Romantic Melts into Air: Love as a Postmodern Condition," consists of three chapters: "From the Romantic Utopia to the American Dream," "An All-Consuming Love," and "Real Fictions and Fictional Realities." Part III, "The business of Love," deals with "reason within passion," "the reasons for passion," and "the [socio-economic] class of love."

In a concluding chapter, the author, acknowledges that "the still skeptical reader may question whether it makes any difference if "the languages, the goods, and the worldviews of the market are used to make sense of the romantic bond" (pg. 288). But they affect the way we perceive this very fundamental dimension of human relationships. Contemporary dating patterns manifest tendencies towards "three cultural and emotional experiences": stress on sexual pleasure "often makes the romantic encounter a primarily sexual one," the "romantic bond ... is forged through the cyclical consumption of formal or liminal rituals of leisure," and the romantic bond "can express interest-driven behavior that seeks to match one's own needs and preferences to the assets and liabilities of another" (pg. 289). In its mixing of these diverse motivations, and the skillful shifting it requires from one mode to another, "dating is a typically postmodern form of romantic interaction" (*ibid.*). The seeming disorder of this postmodern experience "is undergird by an intensive rationalization of the personality and the cultural sphere, integrating both into the economic logic of advanced capitalism" (pg. 290).

Love in daily life, including married life, like dating, "has many cultural layers," and the stability of married life depends on sustaining a rhythm between the "profane" — "monotonous, wearing, 'pedestrian'" — everyday experience and "moments of romantic exaltation" to which, in the author's opinion, the everyday humdrum gives meaning (*ibid.*). Conflict resolution through the building of a "communicative rationality" between the partners will promote a stable, enduring relationship, but, in the postmodern situation it "stands at the indeterminate boundary between an economistic language of needs satisfaction and an agapaic intimacy" (pg. 291).

Some see love being decayed by this intrusion of "the values and attitudes ... of the realm of commodity

exchange" (pg. 291). On the other hand, the social order has changed, now "acknowledging the claims to freedom, self-realization and equality contained in the utopian vision of love," which dominated the earlier idea of romantic love (*ibid.*). Although, following the cautions of Max Weber and Jürgen Habermas about the disenchantment endemic in capitalist society, Illouz believes "that the realm of human relationships must be kept separate from the instrumental rationality of the economy, technology and the state," she nevertheless argues "that the sociologist must make a more nuanced and empirical use of these categories" (pg. 292).

Appendix 1 outlines the methodology of the research on which much of the book's argument is based. The author conducted extended interviews with 50 interviewees, half of them male and half female and distributed among "upper-middle class" (N=20), "cultural specialists with average to low income" (N=10), "lower fractions of the middle classes" (N=4), and "working class" (N=14). The questionnaire and interview schedule are included as Appendix 2, and photographs used in the interviews as "images of romance" constitute Appendix 3. References also are appended (pp. 345-363).

— WEB

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Ishikawa, Sakae (ed.). *Quality Assessment of Television*. Luton, UK: John Libbey Media/University of Luton Press, 1996. Pp. ix, 309. ISBN 0-86020-507-0 (pb.) £25.00; \$40.00.

This book is an interim report on a study begun in 1990 through the sponsorship of the Broadcasting Culture Research Institute of NHK, the Japanese public broadcasting network. The first phase, reported here, "was carried out from 1990 to 1993 and involved the cooperation of scholars from the United States, Canada, Great Britain, Sweden and Japan" (pg. vii). As the project developed, it was decided that "the concept of 'public service' would provide the most useful frame of reference," and the members of the joint research project

agreed to focus on two particular areas of research. The first was to take the concept of diversity as a measure of broadcasting quality. The second was to analyze the criteria that professionals themselves use in making judgments on the quality of individual programmes. (pg. viii)

Preliminary reports on various aspects of the study appeared in NHK's English-language annual, *Studies of Broadcasting*, in 1991 through 1994. Those reports

served as a major source for an issue of *Communication Research Trends*, on "Quality in Television Programming" (Vol. 15, No. 1 - 1995) by William E. Biernatzki, SJ, and Jill Crowley.

Ishikawa feels that the study has "reached a fairly advanced stage" in determining "the criteria that professionals use in evaluating the quality of individual programmes," although the criteria of evaluation used by audiences awaits exploration in later phases of the ongoing study.

Part one of the book looks at the tradition of research on the assessment of broadcast quality which has been developed in four of the five areas: Scandinavia, Canada, the United Kingdom and Japan.

Part two turns to the interpretation of what constitutes quality in television from various perspectives. Robert Albers considers the view of the professional program maker, chiefly from American interviews and other U.S. data. Although most of the professionals rejected the idea that "American producers emphasize production value at the expense of quality in the search for ever larger audiences" (pg. 122), few were willing to try to define quality. "Virtually everyone said quality was highly subjective, and that their evaluation of it was a function of experience, taste, and personal preference" (pg. 123).

Timothy Leggatt, questioning British TV writers, producers and "senior decision-making executives," came up with findings which "are diffuse and impressionistic, and not amenable to quantitative display," but which nevertheless "reveal a measure of agreement among British television professionals as to what makes a programme of quality, and at the same time a many-coloured, multi-textured response" (pg. 146).

Bradley S. Greenberg and Rick Busselle studied "audience dimensions of quality in situation comedies and action programmes" in the United States. Their findings for situation comedies were felt by them to be more adequate than those for action-adventure programs (pp. 186-187). The audiences tended to measure both genres according to their realism, humour and originality. "In addition, the sitcom audience included notions of 'fairness' and 'modernity' that were not associated with the action adventure show judgments" (pg. 195). Although the results are felt to be "very promising" (pg. 196), much remains to be done, since "all the important factors that go into assessing the quality of TV shows have not been comprehensively identified" (pg. 195).

The book's third, and final part addresses the "public service idea and diversity in assessing television quality" (pg. 196f.). Sakae Ishikawa and Yasuko

Muramatsu ask, "Why measure diversity?" They answer that, granted the assumption that broadcasting "should maintain as its primary goal that of serving the public, ... one of the key concepts in serving the public is programme diversity" (pg. 199).

Barry Litman and Kazumi Hasegawa, from Michigan State University, did statistical measurements of diversity on U.S. broadcast and cable channels. They found a "smorgasbord assortment of programming (both greater depth and breadth), even if it is tilted toward some popular categories. With an adequate amount of discretionary time and income, the American consumer can...obtain as much diversity as desired" (pg. 222).

In their chapter on Swedish public service television, Peter Hillve and Karl Erik Rosengren conclude that, in certain aspects, Swedish public television is probably better than its commercial counterparts, but "there are good reasons to suggest that the public service channels should renew themselves, though perhaps some time should be spent on trying to answer the question of *how* to renew themselves, and in *what direction*" (pg. 250).

The penultimate chapter aims at a comparative analysis of diversity in the television of the five countries studied. "The study shows that in each country, public broadcasting contributed to diversity" (pg. 262).

In the final chapter, Marc Raboy discusses "a new ethical environment for public service broadcasting" in which "reinserting the public into the broadcasting system, by the provision of mechanisms for meaningful participation at the points of decision-making, remains the greatest challenge to the process of media democratization" (pg. 285).

Nine appendixes provide various kinds of supplementary and methodological information.

— WEB

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**Iyengar, Shanto, and Richard Reeves (eds.).** *Do the Media Govern?: Politicians, Voters, and Reporters in America.* Thousand Oaks, CA/London/New Delhi: Sage, 1997. Pp. xx, 463. ISBN 0-8039-5605-3 (hb.) \$65.00; 0-8039-5606-1 (pb.) \$28.95.

Richard Reeves, syndicated columnist and former chief political correspondent of the *New York Times*, in his foreword, "The Brave New World of Media Politics," illustrates how relations have changed between media and government by relating three examples of presidential attitudes. President Franklin Roosevelt would tell an aide, "Bring in the boys,"

when he wanted something in the press. John F. Kennedy called the press "a valuable arm of the Presidency" (pg. ix). Bill Clinton, on the other hand, once told his staff "it was their duty" to talk to reporter Bob Woodward, "much as they would stand for the national anthem" (pg. xiii). Reeves later quotes Clinton's comments — ironic in retrospect — about his fears of reporters' over-reporting presidential activities and of how his schedule has to be regulated by the ways the media might react (pp. xix-xx).

Reeves goes on, in his "overview" chapter in Part I, to say flatly: "The president, any president, has lost one of the office's critical powers — control over the flow of information to the people of the United States" (pg. 5).

The thirteen chapters in Part I introduce various perspectives on "reporters, reporting, and the business of news," to show what reporters are trying to do and the constraints under which they operate.

Part II asks the question, "Reporters and Public Officials, Who Uses Whom?"

The seven chapters of Part III look at "media-based political campaigns." In his "Overview" chapter introducing Part III, Shanto Iyengar, Professor of Political Science and Communications at UCLA, questions whether campaigns of the 1990s "empower citizens by encouraging them to vote," as they had done in both theory and practice in the 1890s (pg. 143). He says that, "the role of grassroots political organization and traditional partisan infrastructure has waned" as the candidates rely increasingly on the electronic media, and policy issues now take a back seat to "information concerning the personal character of the candidates" (pg. 144). Negative campaigning makes collaboration difficult after the elections among people who have disparaged each other during the campaign, with consequent disruption of policy-making and other governmental activities (pg. 145).

Part IV addresses the always-difficult question of audience effects, asking whether those effects yield "minimal or maximal consequences."

Finally, Part V contains eleven chapters exploring "the use of the media in the policy process." One of the first topics covered in Part V is the degree to which media attention to particular problems influences the attention paid to those problems in Congressional agendas.

The two editors and their 49 contributors come from the ranks of media professionals and academics — many having been both.

References to each part of the book are grouped at the end of that part.

— WEB

**Jackson, Bernard S.** *Making Sense in Law: Linguistic, Psychological and Semiotic Perspectives.* Liverpool: Deborah Charles Publications, 1995. Pp. xii, 516. ISBN 0-9513793-6-4 (hb.) £45.00; 0-9513793-7-2 (pb.) £19.95.

Legal actions, such as jury trials, involve people from differing backgrounds coming together to arrive at practical judgements about right and wrong, guilt and innocence, and even life and death. Judges enter the courtroom with a perspective shaped by specialized legal training and the criteria of their selection as judges, as well as their role as the central authority figure in that setting. That role may be misunderstood. "It is sometimes suggested that English judges lack 'common sense'" (pg. 5). What is in question is the degree to which the judge can and should strike a balance between his or her professional "legal sense" and popular "common sense" (pg. 5).

Lawyers share something of the judge's training and expertise, but their perspectives are shaped by their essentially adversarial roles — prosecution or defense — geared to winning their case by arguing through particular combinations of legal sense and common sense, rather than focussing, as the judge must do, on seeking a just and fair outcome.

The jury, again, is very different. Its members are nonspecialists, brought into the case as disinterested parties, presumably without legal expertise and able to hear the different arguments and judge them on a basis of facticity and common sense.

The communication process which goes on among these various perspectives is very special and extraordinarily important for maintaining order and ensuring the just administration of a complex modern society. But it is also highly problematic, and Jackson feels it is inadequately understood.

The author, who teaches a course on "Law, Linguistics and Psychology" in the Faculty of Law of the University of Liverpool, believes that an interdisciplinary approach using the basic theories of linguistics, semiotics and psychology can help towards an understanding of the construction of sense in legal practice (pg. x). Those who enter the courtroom with differing backgrounds and perspectives may have trouble understanding how those they encounter there may be differently constructing their own sense of the situation. Jackson's "basic claim is that traditional legal analysis does not provide an adequate account of making sense in law" (pg. 1). In addition, he thinks that the analysis of the highly structured court process using a synthesis of the three disciplines can be extended to assist in understanding the way sense is

constructed in other, more general contexts.

From some general considerations about law, he proceeds to introduce some fundamentals of language systems and language use, with attention to the ways oral and literate forms of expression and understanding differ, as Walter Ong has described them.

Jackson then presents a brief introduction to sociolinguistics, discusses some particular characteristics of legal language and its intelligibility, and introduces semiotics, using legal cases as examples. Several theories of cognitive competence are described, including those of Chomsky and Bruner. Considerable space is devoted to cognitive, linguistic and moral development, and to the psychology and structure of emotion.

The last three chapters concentrate on legal processes and roles — specifically witnessing and the processing of facts in court — and to the judge and jury, particularly the ways in which the jury's deliberations construct the story of the trial and the verdict.

An extensive "Bibliographical Index" is appended, containing both full references and the pages in the text where they are cited (pp. 466-497). — WEB

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**Knight, Julia** (ed.). *Diverse Practices: A Critical Reader on British Video Art*. Luton, UK: John Libbey Media/University of Luton Press/The Arts Council of England, 1996. Pp. 384. ISBN 1-86020-500-7 (pb.) £17.50, \$28.00.

In the Preface, Will Bell, Education Officer for Film, Video and Broadcasting of the Arts Council of England, notes recent comments decrying the alleged disappearance from Britain of independent film and video culture, as well as critical writing in that area. He hopes that *Diverse Practices*, together with two other recent publications — *The British Avant-Garde Film 1925 to 1995*, edited by Michael O'Pray, and *A Directory of British Film and Video Artists*, edited by David Curtis — "will highlight the rich practice of artists and independent production while outlining a history of critical thought that will help establish the foundations for new writing and comment" (unnumbered first page of "Preface").

The present book is entirely devoted to video art: the use of video technology specifically as an art form. It consists of three sections: "History" (pp. 21-206), "Theories and Criticism" (pp. 207-348), and "A Chronological Guide to British Video Art" (pp. 349-376), plus an Introduction by the editor and a selected bibliography (pp. 377-381).

In her Introduction, Knight comments that "It is

ironic ... that just as British video art is beginning to get the critical attention it deserves, video per se as an art form has in some respects already become a historical phenomenon" (pg. 6). It has lost its clear boundaries, since its techniques overlap so much with those of music videos and other televisual, and even non-television practices, and its practitioners move freely across any would-be boundaries of genre (*ibid.*).

Bell calls the book "historical bricolage" (*loc. cit.*), and Knight suggests the cause of that impression:

..the single term 'video art' as it was used in the 1970s and 1980s covers such a diverse array of work that it is impossible to think in terms of 'a history'. Any critical consideration of video art has to address a whole *range* of creative practices... which can only result in the construction or articulation of multiple histories. (pg. 7)

The "Histories" section addresses a number of video art practices in Britain. Mick Hartney notes the confrontational character of much video art, quoting the acknowledged pioneer of video art, Nam June Paik, as saying in 1965, "Television has been attacking us all our lives, now we can attack it back" (pg. 22).

Its practitioners saw it as challenging the lack of innovation and experimentation which they felt characterized conventional broadcast television (pg. 23).

David Hall was one of Britain's first television artists. He used interventions into regular broadcasting as one technique. In 1971, he obtained the cooperation of commercial Scottish Television (STV), Edinburgh, "to transmit short 'art' pieces between programmes without introduction or comment, two or three times a day over ten days. ... At no point did any overall title, individual titles or production credits ever appear on screen or in published programme schedules" (pg. 40). In one example, the program was interrupted and the blank television screen suddenly appeared to begin to fill with water, to the mild consternation of viewers (pg. 41).

Stephen Littman describes another technique, the "videowall system," masses of TV monitors "controlled by a computer to precisely synchronise the playback, organisation and juxtaposition of images" (pg. 172).

Advances in video technology have created opportunities for ongoing innovations in this expensive, but effective approach. At the same time, the new technologies — computer, virtual-reality, CD-ROM, etc., etc. — also have destroyed the already-vague boundaries of video art. The critics became so frustrated over the difficulty of defining the genre that

many lost interest in video art to look at the newer possibilities. As Philip Hayward put it,

..the decline of the British video sector and the rapid rise of digital video and computer graphics (to be followed rapidly by CD-ROM, virtual reality and the Internet) provided critics and theorists with a great get-out clause. Namely, why maintain the excruciating focus on video when so much new, dynamic and under-analyzed production and technology was bursting into view? (pg. 211)

The ambiguities of the field are evident in two adjacent chapters in the book's second section, "Theories and Criticism." In the first, John Wyver argues "The Necessity of Doing Away with 'Video Art'," and in the second, Michael O'Pray stresses "The Impossibility of Doing Away with Video Art." Wyver sees no point in video art exhibitions, since broadcast television shows often have more to offer. He says, "I invariably enjoy *L.A. Law* more and, more to the point, I believe *L.A. Law* to be as distinctive, as intellectually provocative and as progressive as most works of video art" (pg. 316).

In direct response to Wyver's "polemic," O'Pray discerns a certain "obstinacy of art (as opposed to television and other areas of popular culture) and its power to regenerate itself" (pg. 323). He goes on to cite the cross-over between forms by painters and sculptors who also undertook to do video art, and he notes that "video's capacity for immediate playback has made it especially appropriate for the confessional mode," a form approaching "the body, the 'self', as subject-matter in the modern sense," in which O'Pray sees considerable value, even though it has not often been employed in Britain (pg. 326). — WEB

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**Lerbinger, Otto.** *The Crisis Manager: Facing Risk and Responsibility.* Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xiii, 384. ISBN 0-8058-2386-7 (hb.) \$79.95; 0-8058-2387-5 (pb.) \$36.00.

Any organization of even a limited degree of size and complexity needs to plan for unexpected crises of many possible kinds. The special role of "crisis manager" is finding a place in larger organizations, but Lerbinger notes that learning about crisis management is desirable for all managers, not only because, sooner or later, they will be faced with actual crises, but also "because the lessons learned in crisis management add to their qualifications as policy makers and decision makers" (pg. ix).

The aspect of crises with which this book is concerned is the public relations aspect, chiefly protection of the organization's reputation, rather than limitation and repair of physical damage to persons or property (pg. 4).

The author cites studies that seem to indicate that crises are becoming more frequent and more severe (pg. 3). Furthermore, the growth of communication technology, government disclosure requirements, investigative reporting, and similar factors has intensified exposure of crises to the news media and vastly increased their potential for public relations damage (pp. 14-16).

Topics covered in the remainder of Section I, "Communicating in an Era of Crises," include "contingency planning" and "communicating during and after a crisis." Part II specifies special aspects of managing seven types of crises: natural crises, technological crises, confrontational crises such as boycotts, crises of malevolence such as product tampering or terrorism, "crises of skewed management values" in which "managers favor short-term economic gain and neglect broader social values and stakeholders other than investors" (pg. 186), crises of deception, and crises of management misconduct.

Part III turns to ways of improving management performance under the headings of "risk management and communication," ethics, and "issues management and stakeholder relations."

In discussing ethics, several meanings of ethics are listed by the author.

The main one is that it pertains to judgments about what is right and wrong, good and bad, virtuous and evil. Another one is that ethics deals with the abstract ideals of fairness, justice, and due process...

When these values and ideals are applied to business, another meaning of ethics arises — a concern about corporate social responsibility inherent in an organization's stakeholder relationships. This regard recognizes that all economic transactions embody moral relationships. (pg. 293)

A final chapter outlines some "lessons learned from crises" that can help crisis managers prepare better for the next crisis. — WEB

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**MacCabe, Colin, and Duncan Petrie (eds.).** *New Scholarship from BFI Research.* (BFI Working Papers series) London: British Film Institute, 1995. Pp. vi, 207. ISBN 0-85170-520-0 (pb.) £10.99.

The British Film Institute established a Masters course in film and television with Birkbeck College, University of London, in 1992. Five of the papers in this book are by some of the early students in that course, and they are supplemented by contributions from three established faculty members at the Universities of Geneva, California at Irvine, and Bristol. MacCabe is Head of Research and Education at BFI and Professor of English at the University of Pittsburgh, while Petrie is Director of the Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter.

No "specious unity" is claimed for the collection, according to MacCabe (pg. 4). Their subjects range from "photography as the art of nostalgia," through "a theory of slow motion," and American racial and gender attitudes in drama and film, to research on African television.

Janet Thumim describes the method she developed for investigating representations of women in popular cinema and used for a diachronic analysis of representations of women in British films from 1940 to 1970.

Sue Dinsmore studied the BBC camcorder series *Video Diaries*, which ran from 1990 to 1993, in which the "confessional testimonies" stand out but "are only part of a larger constellation of other features which simultaneously promote and undermine the notion of the subjective diarist as truth-speaker" (pg. 42).

Daniel Frampton, who is interested in developing a philosophy of film, presents a "more ruminative thinking about film," beginning with a consideration of the uses and effects of color in cinema.

Maria Wyke studied the varied film and television dramatizations from the early 1900s through the 1980s of the destruction of Pompeii by the eruption of Mount Vesuvius in 79 AD (pp. 140-156).

Colin MacCabe's Introduction sketches the BFI's venture into graduate education, with the MA program at Birkbeck, and its plans to accept, in 1995, the first students in a PhD course, in conjunction with Birkbeck and the Tate Gallery (pg. 1). — WEB

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**Maddock, Richard C., and Richard L. Fulton.** *Marketing to the Mind: Right Brain Strategies for Advertising and Marketing.* Westport, CT/London: Quorum Books (Greenwood Publishing Group), 1996. Pp. xvii, 280. ISBN 1-56720-031-1 (hb.) \$59.95.

The authors feel that "American psychology in general and consumer psychology in particular have taken a limited approach" to the study of motivation

which neglects "the intervening variables" between stimulus and response. The most important of those intervening variables is what goes on in the human mind — in the case of advertising, the mind of the consumer (pp. 1-2).

"Marketing to the mind," as described by the authors, emphasizes the emotional dimension, the "right brain" processes which are frequently neglected, according to them, in traditional marketing research, which explores the "rational," "left-brain" processes. "Other methods of marketing and marketing research have gathered information from the left side of the brain, because it is the side of the brain that communicates" (pg. 4). The authors do not deny the value of that kind of research, but want to go deeper.

When asked, consumers cannot tell how they really feel, or what they want emotionally. Rather than trying to discredit the rational side or the strategies of behavior modification, marketing to the mind complements them, giving the marketer more insight and more direction in a very large area of consumer motivation that has been overlooked and ignored: the emotional side. (*ibid.*)

Traditional advertising research has touched on the unconscious from time to time, perhaps most notably during the controversy over "subliminal" ads — flashed on the screen for only an instant, without the audience even being aware they had seen them. Experimental use of subliminal advertising, in the 1950s and 1960s, was finally deemed unethical and was banned in the United States by the Federal Communications Commission, even though "whether a consumer could actually perceive a message that could not be seen or processed at the conscious level was, and still is, very questionable" (pg. 8).

After a brief sketch of the history of advertising and advertising research, the split brain theory is explained, with its application to advertising. A "three-dimensional approach — Rationalization • Memory • Motivation — is the cornerstone to effective advertising and marketing" (pg. 23), but the authors feel that motivation, which is not amenable to the positivistic methods of behaviorist psychology, has been seriously neglected. "Unfortunately, when the study of anything is confined to only what can be observed, measured, and quantified, there is a lot that is overlooked" (pg. 26).

Chapter four deals with "how to market and advertise directly to consumer motivations and emotions," by first delineating the basic groups of motivations that consumers experience and on which they act (pp. 34-

69). The use of absurdities in ads and commercials to "cut through the visual and verbal clutter" and get the attention of "the average family unit" is given a full chapter, with the prenotes that absurdities must be only a slight departure from reality and must be "product related from a rational or logical point of view" (pg. 74).

Also given a full chapter is the use of personalization, "a more powerful form of advertising than an absurdity, because it speaks directly to one or more of the 11 motivational levels that are present in all humans and that were described in chapter 4" (pg. 81)

The roles of motives and emotions and their interactions are discussed in chapter seven, and some right brain motivational research cases are described in chapter eight. Subsequent chapters are about the use of focus group techniques for consumer motivation research, ways to quantify the qualitative findings to determine their range of applicability to a population, the sensory inputs and processing of sense data which underlie motivation, the use of factor analysis to gain empirical support for qualitative findings about motivation, and the ways motivation research findings can be applied to the designing of effective advertising and marketing strategies.

Chapters fourteen through twenty-two deal with marketing particular products: casino gambling, restaurants, amusements and themed attractions, fashions, cosmetics, automobiles, Elvis Presley's Graceland Mansion, Professional and Nonprofit services, and commodity and business services. A final chapter summarizes "the features and benefits of three-dimensional (silent side) marketing" (pg. 261). "Spiritual survival," introduced in chapter four, is reemphasized in chapter twenty-three as an important motive. "It is the foundation for all of the other ten motivations" (pg. 261).

Although not tied to religion, the whole concept of spiritual survival is derived from an unconscious universal belief in the survival and durability of the spirit beyond the survival of the body, and what has to be done to achieve it. (pg. 46)

"Basic elements of spiritual survival are right and wrong" (pg. 47). "Just as physical survival is attained by eating, drinking, exercising, bathing, etc., spiritual survival is attained by doing the right thing and avoiding the wrong thing" (pg. 261).

The authors sum up their conclusions saying,

*Marketing to the Mind* offers the marketer 11

simple, brief, and yet comprehensive motives that explain consumer behavior in all its facets and in many different areas. ... They explain what has not been explained before: why consumers do what they do. (pg 267)

A half-page list of selected readings is appended, supplementing the references at the end of each chapter.

— WEB

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**Mandeville, Thomas A.** *Understanding Novelty: Information, Technological Change and the Patent System.* Norwood, NJ: Ablex, 1996. Pp. viii, 122. ISBN 0-89391-632-3 (hb.) n.p.

The author sees an intimate link between information and technology. Technology is

defined for the purposes here simply as information applied to doing things in the economic realm. Some of this information is embodied in tangible form such as machines, but much of it is background information or know-how enabling things to be done. (pg. 1, fn. 1)

Hence, there arises the fact that "information is now regarded as an important resource" with consequent economic value (pg. 1).

This book stresses the importance of intangibles "by applying the new perspective of information economics to an examination of both the innovative process in general and the role of the patent system in that process in particular" (*ibid.*). The author wants to provide "an insight into the economics of information without mathematical formulas or excessive legal discussions" (pp. 1-2).

Patents are considered especially significant for information economics because they establish property rights "on specific kinds of information, namely new or novel inventions" (pg. 6). Chapter two describes patent systems in general. Since the author is Australian, the Australian system is used as a type case. "Of course the patent system in the U.S. or other OECD countries differs from the Australian patent system in some technical details, but the basic principles are the same" (pg. 14).

The view that "patents are meant to encourage technological progress" through innovation is discussed in chapter three, but Mandeville calls this description a "straw man," to be demolished as he elaborates the "information-theoretic perspective on innovations and patents developed in the remainder of this book" (pg.



37).

Chapter four develops the information-theoretic model of innovation; and the mechanisms of information flow as they expedite technological change are described in chapter five. In that chapter the author says that the production of knowledge or information — and therefore of technology, as well — is, in most cases, not produced through the "market mechanism," but, instead, through formal or informal information flow mechanisms. He says that the pace of change may be determined largely by the pace of information flow (pp. 67-89).

Finally, in chapter six, Mandeville outlines "an information economics view of the patent system." Although technology markets may work well "for highly codified technology; the bulk of technology, particularly in new activities, would appear to be uncodified" (pg. 106). According to his model, "much information activity, such as education and libraries, basic science, television and radio broadcasting, and administration, is not governed by the market mechanism" (*ibid.*). Although "less simple, neat, and compelling than the conventional view," he feels that his "information-theoretic view does begin to account" for such non-market factors as

the economic characteristics of information, for the role of uncodified information, for innovation as a collective, social endeavor, and for nonmarket and nongovernment mechanisms for informational resource allocation in the realm of technology. (pg. 107)

A substantial bibliography is appended (pp. 109-116).  
— WEB

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**Metallinos, Nikos.** *Television Aesthetics: Perceptual, Cognitive, and Compositional Bases.* Mahwah, NJ: Lawrence Erlbaum Associates, 1996. Pp. x, 305. ISBN 0-8058-1221-0 (hb.) \$69.95; 0-8058-2218-6 (pb.) \$29.95.

In his Preface, the author highlights a rising urgency in establishing "the principles governing the perception, the comprehension, and the synthesis of visual messages," due to "rapid developments, wide application, and people's total dependence on visual communication media" (pg. vii). Television aesthetics is seen as a necessary "extension of the broader field of visual literacy," and needs to be promoted among the creators, students and consumers of television (*ibid.*).

The book is divided into three parts corresponding to

the three "bases" in the subtitle: perception, cognition, and composition. Part I discusses theories of visual and auditory perception and of the special category of vision in motion. Part II reviews "the main theories of cognition as they relate to television picture comprehension," as well as the neurophysiology and decoding processes of visual and auditory messages. Part III reviews and examines the arts, criticism and applied rules of the comprehension of television pictures (pg. viii).

In the Introduction, Metallinos notes the severe drawbacks suffered by television aesthetics because of the overwhelmingly commercial orientation of the "left brain oriented" television industry. But art has gradually begun to enter the maturing television industry to the point where principles of television aesthetics have come to be generally acknowledged (pp. 1-2). Of particular importance in this development, in the author's view, has been "the contextualist theory of media aesthetics, as advocated by [H.] Zettl" (pg. 8). Metallinos describes the formation of contextualist aesthetics in philosophy, then cites Zettl's application of it to the media.

The most profound statements made by the contextualist theorists of media aesthetics are that mass media, and particularly television, should not be disconnected from what happens in real life, of which it constitutes an inseparable part, and that contemporary media products can be significant as art forms, expressing the incidents, enormous complexities, and multiple experiences of life. (pg. 8)

The book is necessarily interdisciplinary, bringing together insights from art history, art criticism and philosophy with empirical research findings from neurophysiology and psychology, and culminating in a long (pp. 197-283) chapter presenting "applied rules for composition of television pictures."

References to the three sections are concentrated at the end of each section.

In a brief concluding statement, the author says that "It is disheartening to see how little has been done in visual communication media aesthetics research" (pg. 291). Nevertheless, he sees the future of television aesthetics moving in the direction of more adventurous, courageous and vigorous empirical research on the medium's "perceptual, cognitive, and compositional properties" (*ibid.*).

— WEB

**Napier, A. David.** *Foreign Bodies: Performance, Art, and Symbolic Anthropology.* Berkeley/Los Angeles/London: University of California Press, 1992 [paperback 1996]. Pp. xxix, 223. ISBN 0-520-20517-0 (pb.) \$15.95, £12.95.

One of many themes running through the essays which constitute this work of symbolic anthropology is explicated at the end of chapter four, "Bernini's Anthropology: A Key to the Piazza San Pietro":

Because our bodies are the only things of which we have both objective and subjective knowledge, both the symbolism of the body and notions of how the body-image boundary is maintained invariably become the loci of our most explicit statements on the foreign. (pg. 138)

Napier goes on, in chapter five, to develop this idea and its implications, among them the realization that body-image lies at the very root of the idea of culture. Chapter five is, accordingly, titled, "Culture as Self: The Stranger Within." Body-image shapes self-image, which shapes culture, and culture, in turn, defines "the foreign."

The "Epilog: A Social Theory of the Person," develops a view of the positive importance of dissociation in personal and cultural development. This goes against the grain of an accepted "vision of the self that is most associated with depth psychology in general and a Freudian critique of primary processes in particular" (pg. 177). The author's view is that "selective dissociation — the symbolic ritualism of Balinese trance-dancing is one of many examples, in both Western and non-Western cultures — "is readily accessible, and something, furthermore, that can be developed to good effect" in the "socosomatic phenomenon" of the development of personhood (pp. 198-199).

The book's chapters are on very diverse topics, but all deal in some way with symbolism, art and the "socosomatic" — the interaction of body-image and self-image with society and culture. The author describes one of his goals as an attempt

to isolate domains of experience that are not as distant to us as our cultural canons encourage us to believe, and that, moreover, need not be as mysterious as the combined forces of rationality and Cartesian positivism suggest. (pg. xxv)

In chapter one, "Anonymity and 'The Arts Called Primitive'," Napier highlights the disservice done to

our understanding of art by the arbitrary distinction which has long been made between "primitive" art and the arts of civilizations. A loss of some of the essential nature of art can be sensed in the degree to which the artist's demand for "recognition and reward" have become almost necessary for a person to be called an "artist" in contemporary life. By contrast, the ancient artist sought anonymity as his or her "art" merged symbolically with all other aspects of life.

Chapter two, "Environment for an Animated Memory," continues to explore the nature of art, drawing on postmodernist approaches as well as those of Balinese, Solomon Island and Igbo cultures, and stressing the role of adaptability and assimilation of foreign art forms.

Chapter three deals with "Greek Art and Greek Anthropology: Orienting the Perseus-Gorgon Myth," as an example to the redefinition of cultural identity, "a transformation in meaning, to enable future symbolic acts to achieve definitions that are new and different" (pg. 77).

In chapter four, on "Bernini's Anthropology," mentioned earlier, the author explores the symbolism involved in the planning and construction of the piazza in front of Saint Peter's Basilica, in Rome, by Pope Alexander VII and the architect, Gian Lorenzo Bernini — assisted by the Jesuit polymath Athanasius Kircher — in the 17th century. The symbolism of the "Gnostic womb" is said to have played a significant role in the piazza's design, as did its Egyptian references, most prominent in the piazza's central obelisk. This symbolic effort is described as part of a larger program by Alexander VII to "baptize" the ancient religions and inchoate sciences — bringing them into continuity with, and support of post-Reformation Catholicism.

A bibliography is appended (pp. 201-215).

— WEB

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**Nightingale, Virginia.** *Studying Audiences: The Shock of the Real.* London/New York: Routledge, 1996 [pb. 1997]. Pp. xi, 172. ISBN 0-415-02447-1 (hb.) \$59.95 (Canadian\$83.95); 0-415-14398-5 (pb.) \$17.95 (Canadian\$24.95).

Nightingale reviews trends in cultural studies research about the television audience during the past two decades — a period in which the audience has become a central focus in communication studies, in contrast to earlier concentrations on effects, "uses and gratifications," texts, etc. The author is Australian, and her emphasis is on the characteristically British, "radical" cultural studies tradition.

According to Nightingale, early audience research in this tradition, in the early 1980s, "chose popular television programmes as its cultural works, and sought to establish their meaning as discourse by uncovering a co-determinacy of ideology in the text (deconstruction) and meanings in the audience (reconstruction)" (pg. vii). This tendency was reinforced by a simultaneous, non-British development in literary theory, whereby it "accepted the challenge of empirical research" (pp. vii-viii). A series of studies during the early and middle 1980s "took the concept 'audience' and tried to shake it loose from 'mass audience' preconceptions and general survey methodologies. It tried to make room for the audience as 'real' people engaged in the production of their culture, rather than as abstract generalities..." (pg. viii).

Nightingale also points to the importance of research into relatively neglected genres — romance novels, children's cartoons, etc. — which "pioneered multi-genre media research as hermeneutic method" and spoke to a larger constituency (pg. ix).

Chapter one lays the groundwork — especially by delineating differences in British and American approaches to audience research. Chapters two and three concentrate on two articles by Stuart Hall, considered to be seminal to the subsequent development of audience research in Britain. Chapters four and five analyze and critique five of the 1980s case studies and find some "slippage" in them, away from the political value of the discursive model envisioned by Hall (pp. 104-106).

What could, and probably should have been, the beginning of a new type of media research which refused the division both of audience from text, of writing from reading, gradually changed over the ten to twelve years of the experiment into an approach which effaced the audience. (pg. 105)

In chapter six, the ethnographic approach is described, aiming, as anthropologist Bronislaw Malinowski had described much earlier, at not stopping with "texts," but going on to study the ways the texts are used in real life (pg. 107). To this end, multi-genre research is advocated (pg. 124).

Chapter seven, "Audience," looks at the audience as relations. Michel de Certeau's analysis of the ways production-consumption creates/recreates the world in everyday life is seen as a valuable dimension of understanding the relationships between the media and their consumers.

In the concluding chapter, the author says that "as relational research, audience research should have been

freed from the shackles of its empiricist past and be madly embracing the new possibilities of union with literary theory and philosophy" (pg. 150). In all research the ideology inherent in research methods has to be made explicit, according to her (pg. 152).

A substantial bibliography is appended (pp. 153-162).

— WEB

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**O'Keefe, Garrett J., Dennis P. Rosenbaum, Paul J. Lavrakas, Kathaleen Reid, and Renee A. Botta.** *Taking a Bite out of Crime: The Impact of the National Crime Prevention Media Campaign.* Thousand Oaks, CA/London/New Delhi: Sage, 1996. Pp. viii, 158. ISBN 0-8039-5988-5 (hb.) \$45.00; 0-8039-5989-3 (pb.) \$19.95.

Since 1980, the U.S. Department of Justice and National Crime Prevention Council have sponsored a crime prevention media campaign. The study reported on in this book analyzed one component of the overall campaign, "Taking a Bite Out of Crime," featuring McGruff, a trenchcoated "crime dog," and his messages to children and parents designed to increase awareness of crime-prevention methods through public service announcements (pp. 20-39).

In their Preface, the authors summarize the objectives of their research and the book's contents, as follows: "This book examines how well a national public information program worked at getting citizens more involved in protecting themselves from crime..." It did so by examining the McGruff campaign and surveying findings of public reactions to it (pg. vii).

After a chapter on crime prevention and information campaigns in general, the McGruff campaign is described, as are public responses to questions about crime in general and the community uses of and reactions to the campaign (chapters four and five). The campaign's costs were weighed against its benefits and effectiveness in chapter six.

Conclusions and recommendations are detailed in chapter seven. The campaign was noticed and favorably received by most respondents — especially law enforcement personnel and others with professional interest in crime prevention. "The reach and scope of the campaign appear broad-based enough to provide exposure and learning opportunities across nearly all population segments" (pg. 126). The researchers recommended caution "about using promotions that overly emphasize citizens' fear of crime or attempt to generate action by increasing such fear" (pg. 133).

A seven-page appendix provides references.

— WEB

**Pedersen, Paul B., Juris G. Draguns, Walter J. Lonner, and Joseph E. Trimble (eds.).** *Counseling Across Cultures*, 4th edition. Thousand Oaks/London/New Delhi: Sage, 1996. Pp. xvii, 373. ISBN 0-8039-5748-3 (hb.) \$52.00; 0-8039-5749-1 (pb.) \$23.95.

Communicating across cultural boundaries has many pitfalls, but counseling someone from a different culture is even more problematic. The editors have identified thirteen "priority issues of counseling across cultures," which are addressed in as many chapters by the book's thirty contributors. Those contributors come from a variety of ethnic backgrounds, but all are currently based in the United States.

The cultures with which they are most concerned — apart from an almost-inevitable white, Anglo-Saxon baseline — include African-American, Hispanic-American, Asian-American, Aboriginal American, Chinese and Japanese. In the face of such cultural diversity counselors who deal with people from different groups are forced to search for some common denominators or principles which apply to most or many cultures, before attending to characteristics that are unique to one culture. Some of the chapters address these broader principles, while others are more narrowly focused on one ethnic group or region.

In chapter one, Draguns describes the rationale of cross-cultural counseling and its generic features, as well as the application of "preferred counseling approaches" to the cross-cultural situation.

Another general principle, cross-cultural empathy, is explored in chapter two; and chapter three alerts counselors, researchers and trainers to special ethical issues in multicultural counseling, building on the more general American Psychological Association statement of ethical principles. Chapter four is concerned with gender issues — a topic omitted in much of the literature on multicultural counseling (pp. 73-74).

Chapters five through eight deal with particular groups: African-American, Asian-American, Hispanics and Native-Americans. Two special categories, with special problems, international students and refugees, are discussed in chapters nine and ten, respectively — with a recognition of the frequent need for mental health counselling for refugees.

Chapter eleven deals with "cultural accommodation and the effectiveness of behavior modification and behavior therapy used in the multicultural environment" (pg. 266).

Chapter twelve is about appraising and assessing multicultural counseling. The final chapter is about designing and conducting cross-cultural research, and it suggests fifteen hypotheses for future research

(pg. 323).

— WEB

**Perry, David K.** *Theory and Research in Mass Communication: Contexts and Consequences*. Mahwah, NJ: Lawrence Erlbaum Associates, 1996. Pp. ix, 230. ISBN 0-8058-1923-1 (hb.) \$39.95; 0-8058-1924-X (pb.) \$19.95.

The author discerns and tries to bridge a gap between theory and research about mass communication, on the one hand, and the understandings of ordinary people who fail to see the relevance of such theory and research in the "real world" of their daily lives. Perry says that "a guiding principle of the book is that the broader society in which we live conditions and (at least potentially) is conditioned by, research" (pg. viii). Theories are conditioned in many ways by the social and historical context in which the theorist lives, and, in their turn, can influence society and history.

The philosophical underpinnings of the book's argument are drawn from American pragmatism, particularly as represented by John Dewey. Like Dewey, Perry is concerned with overcoming false dualisms, particularly the sharp distinction between theory and practice — or the theoretical and the practical — which he sees as increasingly affecting popular thinking about higher education. Such distinctions are considered detrimental to theoretical or "pure" research, which comes to be thought of as "irrelevant," but actually constructs the foundations on which more pragmatic and utilitarian research must be based in order to be of value (pg. viii).

In chapter one, the historical context of the development of mass communication research is sketched. By the late 1950s the mass media had appeared, to some, to show "that effects generally are limited and benign" (pg. 16). Three developments soon called that position into question and revitalized the field, according to the author (*ibid.*). They were the rise and ubiquitousness of television with questions about its effects on viewers, the multiplication of university departments for mass media studies, and rising demand in older programs in communication studies that their teachers have communication doctorates. "All this has helped to ensure that a critical mass of scholars devotes entire careers to media study" (*ibid.*).

Perry then shifts to the research context, since "understanding the products [of science] requires some familiarity with its processes" (pg. 19) — in this case, the logic and techniques involved in mass communication research.

Then, the contexts of the mass media themselves are explored. One of the mass media's outstanding characteristics, and one profoundly affecting research on the media, is that they are highly variable in their effects on individuals and groups and that they function on many levels at the same time. Research on them therefore requires study on several levels of analysis, not just one.

Subsequent chapters deal with different contexts within which media may be researched, including its audiences, content, cognitive effects, attitude change and persuasion, communication campaigns — especially those related to national development — massification and public opinion, and unintended effects of mass communication, with special attention to media violence and sex.

The concluding chapter relates the future of the field to prevailing social concerns, noting that excessive concentration on limited aspects, such as violence, may cause researchers to miss "the most significant effects" (pg. 186).

References are concentrated at the end of the book (pp. 201-219), forming an extensive bibliography.

— WEB

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*Reporters Sans Frontières 1996 Report: Freedom of the Press Throughout the World.* Luton, UK: John Libbey Media and University of Luton Press/ for Reporters Sans Frontières, 1996. Pp. v, 381. ISBN 1-86020-508-0 (pb.) £20.00; \$32.00.

The annual report of *Reporters Sans Frontières* for 1996 documents the state of press freedom around the world through the course of 1995.

In their introduction, the editors pose the rhetorical question, "Why do we do it?" They respond by listing some of their motivations for bringing out the report year-after-year:

To break through the isolation pressing in on journalists languishing in jail and make sure they are not imprisoned a second time — by a wall of silence. To reassure those battling everyday to preserve press freedom that their struggle has not gone unnoticed and that they are not alone. To make the authorities guilty of violence and harassment face up to their crimes. To make sure that no-one can avoid their responsibilities and say they did not know what was going on. To remind the world that freedom of the press is a fundamental prerequisite for democracy (pg. 1).

The editors recognize that their work cannot be perfect. Reporting depends on access and the ability to verify information. Accordingly, countries with the best conditions of press freedom may actually be heavily reported, while the most repressive countries cannot be, because information cannot be obtained or verified.

The compilers found that "At least 49 journalists were killed in 1995 — 25 other deaths are being investigated — and 102 were still in prison on 1 January 1996. To these damning figures must be added the 40-odd journalists who have gone missing over the past 20 years" (pg. 3). Deaths are down markedly in 1995, compared with 1994, when 103 journalists were killed because they were journalists, but 49 of those killed in 1994 died in the Rwanda genocide (*ibid.*).

In addition to its country-by-country reports the book includes a listing of journalists killed, jailed and missing (pp. 355-362) and information about the Paris-based organization, Reporters Sans Frontières (pp. 363-376).

— WEB

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**Richer, Stephen, and Lorna Weir (eds.).** *Beyond Political Correctness: Toward the Inclusive University.* Toronto/Buffalo/London: University of Toronto Press, 1995. Pp. x, 272. ISBN 0-8020-5025-5 (hb.) \$55.00, £35.75, (Europe \$62.00); 0-8020-7748-X (pb.) \$19.95; £13.00 (Europe \$22.50).

The editors and authors favor most of the content of what has come to be called "political correctness," and vehemently oppose what they see as a "neoconservative" use of the term that has arisen in North America since 1990, which "initially targeted anti-racist and feminist initiatives within universities, casting these as forms of tyranny that destroyed academic freedom and merit" (pg. 3). Unlike earlier, more benign even if pejorative, uses of the term, "neoconservative PC is an ideological move" in which "'political correctness' thus ostensibly operates as a successor to communism. Recycling hyperbolic anti-communist rhetoric, neoconservatives dismiss human rights initiatives as forms of intolerant fanaticism and oppression" (*ibid.*).

The Introduction spells out some of the examples of the neoconservative threat the editors see developing in Canadian universities. The two main sections of the book are constituted, respectively, of five essays on "the Social Organization of a Right-Wing Offensive," and six essays on "Creating Inclusive Pedagogy in Practice."

All but two of the fourteen contributors are based in Canada. There is no index.

— WEB

**Roof, Judith.** *Reproductions of Reproduction: Imaging Symbolic Change.* New York/London: Routledge, 1996. Pp. vii, 224. ISBN 0-415-91242-3 (hb.) \$55.00 (Canadian\$76.95); 0-415-91243-1 \$16.95 (Canadian\$23.95).

This series of essays "concentrates on several manifestations of reproductive anxiety (the bodybuilder/superhero, law, the pregnant father, the vampire, the shift from analogue to digital)..." which the author regards as "symptoms of a more profound symbolic change" as "western and primarily American culture" changes "from an analogue to a digitally based order" (pg. 9).

According to Roof, the seemingly disparate instances she cites "express a pattern of threat and restitution around paternity and patriarchy that has occurred in various forms since at least the inception of a mechanized industrial culture" (pg. 10).

Chapter titles (and subtitles) suggest something of the author's preoccupations: "Reproductive Prehistories: Conceptions of Reproductive Impiety" (Ch. 1), "The End of Pop: Andy Warhol Meets Arnold Schwarzenegger" (Ch. 2), "Law in the Age of Mechanical Reproduction (Ch. 3), "Unauthorized Reproduction: Vampires' Uncanny Metonymy" (Ch. 4), and "Digital Dad: Generation by Code" (Ch. 5).

The theorist most cited by Roof is Jacques Lacan; but, although she agrees with him in establishing "the Symbolic" as comprising "the sociocultural order in its largest sense," she differs with him regarding some major points. The most important difference is that "this book's argument depends upon reading Lacan's notion of the Law-of-the-Name-of-the-Father with suspicion..." since "...the terms provided by Lacan's paternal metaphor are themselves the symptoms of a compensation in the field of reproduction..." (pg. 15).

Illustrative examples are drawn from television and cinema as well as literature — ranging from *Dracula* to *The Wizard of Oz*. — WEB

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**Rowe, David.** *Popular Cultures: Rock Music, Sport and the Politics of Pleasure.* London/Thousand Oaks/New Delhi: Sage, 1995. Pp. viii, 184. ISBN 0-8039-7700-X (hb.); 0-8039-7701-8 (pb.) \$21.95.

Rowe, Senior Lecturer in Media and Cultural Studies at the University of Newcastle, Australia, focusses on two major forms of popular culture: rock music and sport.

In an introductory chapter, he describes his dissatisfaction with his own, "Leavisite" education,

which stressed a canon of "classics," but lacked giving any attention to the much more active and relevant dimensions of popular culture, in general, and youth culture, in particular, which are such influential components of modern life (pp. 2-3).

Rock music, with its culture and ideology, and the sports industry were selected as case studies of two of the more influential complexes in contemporary popular culture. The author recognizes that the study of popular culture must walk a careful middle line: "This academic work on popular culture aims to be critical without being self-righteous, and respectful of its subject matter but not seduced by it" (pg. 17).

The discussion of rock first deals with the rock music industry, which reveals a "complex interplay of culture, economics and ideology in the making of music," whose shifting nature "constantly poses questions about the politics of cultural production" (pg. 49). Two additional chapters on rock examine its politics and the way rock and popular culture "are produced out of the interplay of cultural labour and institutions" (pg. 100).

Chapter five is an overview of the sports industry. Sport, like rock, has been commercialized and commodified, although the survival of "many 'feudalistic' sports organizations and idiosyncratic local sports" suggests that much of sport will remain relatively immune to this tendency (pp. 118-121). Some instances of "non-hegemonic" sports activity and fandom are described in chapter six, opening the way for a fuller discussion, in chapter seven, of "the social, cultural, economic and political constituents of sport" (pg. 167).

Rowe points to the tensions which are inevitable between both popular music and sport, on the one hand, and hegemonic capitalism, on the other. Particular manifestations of both sport and pop music are continually being commodified, but this process is "to some degree countered by forces which obstruct or resist the smooth incorporation of sport [and rock] into everyday capitalist enterprise and systems of value" (pg. 166). Both, nevertheless, have been "inevitably caught up in the macro- and micro-changes that have made so much of late-twentieth-century culture profoundly different from previous formations" (pg. 168).

The references provide a substantial bibliography of the topic (pp. 169-181). — WEB

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**Schiller, Dan.** *Theorizing Communication: A History.* New York: Oxford University Press, 1996. Pp. xix, 275. ISBN 0-19-510199-5 (hb.) \$39.95.

As the technology of communication has become more and more central to human culture, especially during the past fifty or sixty years, the study of communication has developed accordingly. Rapid changes also are occurring in "our received sense of the past," so that "it becomes necessary to think afresh about the overall historical record," to create "an extended historical map of our intellectual topography," and "look anew at some of the leading issues and problems of our own time" (pg. vii). Schiller's stated "purpose is to untangle the complex processes of topical engagement, conceptual differentiation, and analytical synthesis that have structured critical inquiry into the character of communication as a determinate social force" (pp. vii-viii).

But the field is "sprawling and unruly," so finding "guiding theoretical principles" is an initial challenge (pg. viii). Much of the social theory of the past is relevant to communication, but often that relevance is "tacit and submerged," and "the challenge is to salvage the infrastructure of theory that underlies inquiry into communication, and to make sense of its historical logic" (*ibid.*).

Schiller sees two "cardinal axes of modern social theory" that have played an immanent role in the evolution of communication inquiry": "the concepts of society and of social relations" (*ibid.*). He says that social totality has been approached in communication studies by three alternatives: (1) supplementary - in which communication processes or functions are added "to a pre-existing concept of social totality"; (2) substitution of communication "for any pre-existing conception of social totality"; and (3) a synthetic merging in which "'communication' is brought into 'society' even as, in consequence, both ideas are altered" (pg. ix). Schiller feels that these three conceptual frames "have succeeded one another in an overarching historical progression," thereby offering the basis of a model for understanding the field's evolutionary development.

A second concept also is essential to Schiller's analysis: "labor." "Communication and Labor in Late 19th Century America," is the title of the first chapter, which describes both the rising tensions between expanding and consolidating capitalist institutions, on the one hand, and misgivings expressed by social critics — John Dewey, Robert Park, George Herbert Mead, etc. — about the communication institutions that were the offspring and servants of capitalism.

Chapter two, "The Anomaly of Domination," focuses on the period from the end of the First World War to the 1960s, as the media entered its period of rapid development and were increasingly used

manipulatively, for propaganda and advertising. During this period, "mass society" and "mass culture" were criticized by Marxists and others who saw in them a serious threat of ideological hegemony and domination.

The 1960s saw the "opening towards culture," which provides the title of chapter three. Civil rights, Vietnam, and other tensions fueled domestic discontent, and "cultural imperialism" became a major target of the critical theorists. British cultural studies flowered, led by such figures as Raymond Williams and Stuart Hall.

In the late 1960s and early 1970s, theory "contracted," according to the title of chapter four, under the impact of expectations of a post-industrial technological utopia. "The true range of human practice was ... truncated and recast" (pg. 184).

Finally, in chapter five, "Toward a Unified Conceptual Framework," a new question has emerged: "How may we work out from under the sedimented reifications which have so constrained inquiry?" (pg. 187). Schiller feels that a new "generative category... can be found in labor which must then be made to sustain a 'labor theory of culture'." A problem in this is that "it has proven an exceedingly difficult business to grasp 'culture' as *production*" (pg. 187). He sees a possible solution in a return to Raymond Williams' cultural materialism, "'a theory of culture as a (social and material) productive process and of specific practices, of 'arts,' as social uses of material means of production'" (pg. 187). A "promising direction" is indicated by "an inclusive, integral concept of 'labor' ... as the full range of practice engaged in by a sensuously self-active social subject" (pg. 193).

— WEB

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**Segerstråle, Ullica, and Peter Molnár (eds.).** *Nonverbal Communication: Where Nature Meets Culture.* Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. viii, 309. ISBN 0-8058-2179-1 (hb.) \$29.95.

The old debate about "nature versus nurture" — or, more precisely, phylogenesis vs. ontogenesis: whether biological inheritance or learning is dominant in determining human behavior — may never be fully resolved. The editors of this book think that the "contrast is not only artificial, but it also represents a biologically quite outdated way of thinking," in view of the "gene-environment interactionism [which] has prevailed within biology" during the first half of the 20th century (pg. 1). They and their contributors believe that cooperation, rather than confrontation between scholars with opposing views will be the more productive course in seeking to understand the issues

involved. Nonverbal communication is a natural domain in which to explore both evolutionary and socio-cultural influences since the biological body obviously plays as indispensable a role in it as do mental processes.

Most of the papers comprising the volume derived from a conference on "Biological Foundations of Human Culture," held at the Center for Interdisciplinary Research (ZiF), at Bielefeld, Germany, in 1992, the crowning event of a research group which had worked on that theme throughout the 1991-1992 academic year. Members of the group included biologists, psychologists, sociologists, anthropologists, economists, primatologists, historians and philosophers of science (pg. vii). They represented seven countries: the United States, Germany, Hungary, Sweden, Australia, the Netherlands, and Switzerland.

The fifteen papers are distributed among four parts of the book. Part I, "New Findings on the Universality of Human Nonverbal Communication," consists of chapters on "universal facial expressions of emotion," "psychophysiological reactions to facial expressions" and "universals in interpersonal interactions."

Part II, "Development of Emotions in a Social and Cultural Context," addresses "preverbal communication in humans and the genesis of culture," "development of emotions and their expression in task-oriented situations in infants and preschool children," and "nonverbal communication in nonhuman primates" with its "implications for the emergence of culture."

Part III, "The Social Role of Nonverbal Communication and Emotions: Evolutionary Inferences," approaches its topic through papers on "communication signals of animals," "the social function of 'smile' and 'laughter' variations across primate species and societies," "primate communication and the ecology of a language niche" and "the evolution of emotions: the nonverbal basis of human social organization."

Part IV, "Nonverbal Communication as a Mediator Between Nature and Culture," contains papers on "nonverbal communication and culture," "posture as an interface between biology and culture," "sign language and gestures in medieval Europe: monasteries, courts of justice and society," and "nonverbal communication and the emergence of moral sentiments."

In that last chapter, on "moral sentiments," Robert Frank, of Cornell University, cites examples of "people trying to do the right thing" with no prospect of gaining personal advantage, something he says the economists and sociobiologists say they should not be doing. A broader interpretation, he feels, would show "that in order to pursue your own material interest, it

is sometimes necessary to set aside concern about your material well-being." In short, unselfish people are more likely than the selfish "to achieve selfish goals" (pp. 279-280).  
— WEB

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**Signorielli, Nancy** (ed.). *Women in Communication: A Biographical Sourcebook*. Westport, CT/London: Greenwood Press, 1996. Pp. xxv, 501. ISBN 0-313-29164-0 (hb.) \$79.50.

The forty-eight American women profiled in this volume were selected by a peer-review process involving "a number of well-known and respected scholars in communication (communication journal editors, past presidents or fellows of the International Communication Association and the Speech Communication Association, etc.)" (pg. xxiii). Three groups of women were targeted, "the pioneers (in journalism, broadcasting, and scholarship), the current key professionals in the industry, and the current scholars in mass and interpersonal communication" (*ibid.*). So many currently active scholars and educators were nominated that space limitations prevented the inclusion of all, so an appendix has been added, containing brief biographical sketches of twenty-nine additional women in that category (pp. 443-462). Alan M. Rubin, who also wrote the Foreword, has added a biography of the editor, Nancy Signorielli (pp. 499-501).

Anne Newport Royall, born in 1769, is the earliest "pioneer" described in the book. According to her biographer Carol Sue Humphrey, she was a journalist with a "strong personality," who, "driven by financial necessity, became one of America's first female travel writers and America's first crusading female editor" (pg. 349).

The life of Sarah Josepha Buell Hale (1788-1879) also overlapped the eighteenth and early to middle nineteenth centuries. In a journalistic career spanning fifty years she was editor of two major women's magazines.

Mary Clemmer Ames (1831-1884) achieved prominence as a mainstream political journalist and columnist, rather than focussing on women's issues and interests (pg. 1).

The list goes on, including such easily recognizable names of journalist-celebrities, as those of Anna Eleanor Roosevelt, Dorothy Day, Dorothy Dix, Dorothy Thompson, Margaret Bourke-White, Gloria M. Steinem, Barbara Walters, Katharine Graham and Connie Chung, in addition to the more low-profile academics.



Entries typically include information on the person's family background, education, career development, major contributions and achievements, critical evaluation of contributions and achievements, integration of personal and professional life, and selected bibliography, including her most important publications (pg. xxiv). — WEB

**Singh, Rajendra, Probal Dasgupta, and Jayant K. Lele** (eds.). *Explorations in Indian Sociolinguistics*. New Delhi/Thousand Oaks, CA/London: Sage, 1995. Pp. 258. ISBN 0-8039-9238-6 (US-hb.) \$23.95; 81-7036-467-1 (India, hb.) n.p.

The three editors are either authors or co-authors of all eleven papers which comprise the chapters of this book. In their Introduction, they criticize structuralists, who are accused of holding that there is nothing between the "idiolect" of de Saussure and the Universal Grammar of Noam Chomsky. They insist that the obvious fact that languages are affected by and change due to their social contexts confirms the need for the field of sociolinguistics (pg. 30).

Nevertheless, sociolinguistics, as presently constituted, is far from perfect, in the authors' view. They especially want to correct what they regard as distortions introduced into Indian sociolinguistics by Western sociolinguists and their Westernized Indian colleagues:

The papers included in this volume arose out of three interrelated and shared concerns of the authors about the nature of human sciences ...; the nature of discourse ... and of the structured condition within which it occurs; and the role of the scientist as a mediator and interpreter of these discourses. (pg. 35)

They "see these essays ... as a contribution to convergence between theories of language and society" (pg. 36).

Case studies discuss such topics concerning Indian languages as the autonomy of phonological and social variables, formal aspects of language contact, communication in a multilingual society, cross-sex communication strategies, code switching and stratification, English in India, linguistic considerations about Sanskrit and Indian English, Brahminical antecedents of structuralism, and book reviews of J. Gumperz's *Discourse Strategies* (1982) and T. K. Bhatia's *A History of the Hindi Grammatical Tradition...* (1988).

All the editors are Indian, but two are based in Canada and one (Dasgupta) in India. One of the two non-editor co-authors is Canadian and the other American.

A substantial bibliography is appended (pp. 235-247). — WEB

**Spicer, Christopher.** *Organizational Public Relations: A Political Perspective*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xiv, 324. ISBN 0-8058-1837-5 (hb.) \$79.95; 0-8958-1838-3 (pb.) \$36.00.

Spicer's Preface is very frank. In it he says, "The organizational public relations function is situated at the fault line where organizational and public interests intersect, sometimes in collusion, often in conflict" (pg. xi). Earlier entrepreneurs might have said, with railroad magnate William Henry Vanderbilt (in 1882), "The public be damned!" but the realization has grown among twentieth century businessmen that they and their organizations would ignore their social environment at their own peril. Public relations has become an essential concern of every large enterprise, and public relations specialists often participate in the decision-making of large organizations. The author applauds that trend. He says,

My goal is to increase the likelihood that the public relations practitioner will become a key player in his or her organization's dominant decision-making coalition, which is comprised of those organizational leaders with the power to establish organizational goals and influence how those goals are accomplished. (*ibid.*)

To participate so fully, however, the public relations practitioner has to understand organizations and organizational decision making. So, a principle means to achieve the goal articulated above is through deeper understanding of organizations, "especially the role played by organizational decision making in the development and implementation of public relations programs and activities" (*ibid.*).

The book is intended to increase that understanding. The author approaches organizations as political systems. The political metaphor is seen as valid even in those organizations not directly concerned with government, since they all are concerned with forming coalitions, negotiating consensus, advocating organizational interests, and manipulating power relationships even when they are not more specifically "political" in nature (pg. xii).

Spicer starts, in chapter one, by spelling out nine assumptions on which the book is based, such as the "power" dimension, mentioned above, and the fact that organizational decisions often affect "stakeholders" who have little or no voice in the decision-making (pp. 13-16). He then goes on to warn against the danger of arrogance inherent in all bureaucracies. Chapter three "deconstructs public relations" in an effort to develop a more elaborated model of organizational setting, system and process. Then the complexities of organizations are sketched, with the recognition that "the members of any organization interpret and give meaning to their organizational experiences based on their previous individual and collective experiences" (pg. 94).

Chapters five and six go into greater detail about the political character of organizational systems. Chapter seven describes the uncertainty endemic to organizational environments. Chapter eight views communication, which "lies at the heart of public relations practice," from an advocacy perspective; and chapter nine complements that with a view of communication from "a collaborative frame," using as an example the case of "Common Ground," an organization which brought together "pro-choice" and "pro-life" advocates in an effort to develop programs and policies they could both agree upon to address the conditions which cause women to seek abortions (pg. 204f.). Then the author addresses the problem of managing ambiguity, since the reduction of ambiguity is one thing demanded of them by organizational stakeholders (pg. 246). Chapter eleven looks again at the "collaborative advocacy frame," which had been touched on in chapter nine, with a view to developing a model according to which collaboration might be promoted between potentially antagonistic parties (specifically, an organization and external stakeholders in its actions).

Chapter twelve ends the book on an ethical note, stressing the need to consider the "other," as well as "insiders," in any ethical evaluation of public relations activities. Chapter twelve is headed by a quotation from "a variety of colleagues on hearing this last chapter was about public relations ethics": "*Well, that should be a short chapter!*" Spicer responds to that cynicism by addressing many of the elements which should enter into ethical public relations conduct in and by corporations. One element is that, at every point in the development of corporation policies, someone should be assigned to ask the key decision makers: "But, is it right?" (pp. 270-271).

Each chapter of the book is followed by a "practitioner response" from a public relations

professional, corporation executive, or other observer personally involved in the kinds of decision making discussed in that chapter. These responses point out practical implications and problems in the application of its theoretical position to practical situations.

The references, combined at the end of the book, constitute an extensive bibliography (pp. 298-314).

— WEB

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**Turner, Mark.** *The Literary Mind*. New York/Oxford: Oxford University Press, 1996. Pp. ix, 187. ISBN 0-19-510411-0 (hb.) \$25.00.

Although we use stories, projections and parables every day, Turner notes that we hardly ever allude to them, so "when a literary style puts them on display" we think of them as special, or *literary*. But, "the literary mind is not a separate kind of mind. It is our mind. It is the fundamental mind" (pg. v). In short, we are natural-born story tellers, and our mental processes are carried on chiefly through stories and parables, according to the author.

The classic storyteller is Shahrazad, heroine of *The Thousand and One Nights*. Like her stories — which projected forward, one into the next, creating the suspense in the mind of her royal auditor which served to keep Shahrazad alive from night to night — our ordinary stories or parables, project into each other, not as something exotic and literary but as "a fundamental instrument of the mind" (pg. 5).

After describing Shahrazad's story-telling and explaining how it "presents to us in miniature the mental patterns of parable" (pg. 9), the author goes on, in the rest of the book, to explore "how the human mind is always at work constructing small stories and projecting them." Along the way, he discusses how human meaning is conveyed, in part, through "image schemas [which] are skeletal patterns that recur in our sensory and motor experience" (pg. 16), and the role of body action and the figured tales through which they are projected.

He then discusses the "creative blending" by which the elements of story recombine in infinite variety to create new stories. Through blending, new mental spaces are imagined. "Blending is a basic process; meaning does not reside in one site but is typically a dynamic and variable pattern of connection over many elements" (pg. 112).

In chapter seven, "Single Lives," the spatial and temporal limits of human knowing are explored. Finally, language and its characteristics are considered, in chapter eight, where Chomsky's models of the

origin of language and grammar are rejected, as "astonishingly unlikely" (pg. 164).

A brief appendix lists "further readings on image schemas."  
— WEB

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**Vorderer, Peter, Hans J. Wulff, and Mike Friedrichsen** (eds.). *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Mahwah, NJ: Lawrence Erlbaum Associates, 1996. Pp. ix, 361. ISBN 0-8058-1965-7 (hb.) \$79.95; 0-8058-1966-5 (pb.) \$36.00.

Suspense attracts audiences. What is lacking, according to the editors, is an adequate theory explaining how and why it does so. "The main object of our book," they say, "is to provide this theory" (pg. vii).

They recognize "two different ways to approach the problem," both of which are represented by different contributors to the book. One starts with the text and therefore emphasizes factors such as "the uncertainty of the narrative's outcome, the threat or danger for a protagonist, the play with time delays" (*ibid.*). The other, reception-oriented approach "focuses on the cognitive activities of audiences, the expectations of readers, the curiosity of onlookers, their emotions (fear, hope, etc.) and their relationships with the protagonists" (*ibid.*).

Both viewpoints must be taken into consideration to achieve an adequate analysis of how and why suspense attracts and influences audiences, and the editors recognize that excessive stress on one theoretical approach can obscure and vitiate the understandings which can only come through the other approach (pg. viii). Therefore, they describe their starting point as "the thesis that suspense is an activity of the audience ... that is related to specific features and characteristics of the text... The question is: What kind of relation is this?" (*ibid.*).

The first seven chapters take the more text oriented approach. Chapters eight through twelve follow the second, more psychological route. The last four chapters (thirteen through sixteen) are addressed to "the open question of how we can and how we should conduct research in this field," given the controversies that prevail in suspense research.

"Texts" addressed by the first group are from Alfred Hitchcock, Edgar Allen Poe, and others.

Noël Carroll, of the University of Wisconsin, addresses, in chapter five, the paradox "that people can consume the same suspense fiction again and again with no loss of effect" (pg. 71). He proposes as an

explanation the view that focusing attention on the unfolding story "our mind fills with the thought that the good is in peril, a prospect always in principle rationally worthy of emotional exercise" (pg. 90).

Chapter sixteen, by Mike Friedrichsen of the Free University of Berlin reports on theoretical work to resolve problems of measuring suspense using social science techniques. He sees a need, first, for a clearer definition of suspense, but then, he recognizes, the problem of finding indicators for its measurement must still be faced (pg. 330).

Characteristics of research design which must be maintained to produce reliable and valid results are, according to him, a naturalistic (normal) setting, clear cause-effect relationships, valid measurements, and a realistic estimation of parameters such as time, money, and competent research personnel to carry through the research (p. 331-332). He suggests that future research should make greater use of creative field experiments (pp. 342-343). He feels that the "consequences of suspense have only been studied in a few experiments to date" and deserve more research attention (pg. 344).

The editors are German, and the authors are predominantly German, with representation from the United States, the Netherlands, and Canada.

— WEB

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**Walden, Graham R.** (compiler). *Polling and Survey Research Methods 1935-1979* (Bibliographies and Indexes in Law and Political Science, Number 25. Pp. xxx, 581. Westport, CT/London, 1996. ISBN 0-313-27790-7, ISSN 0742-6909 (hb.) \$99.50.

The Preface describes the purpose and contents of this bibliography as follows:

This volume provides the reader with bibliographic access to the first forty-five years of polling and survey research utilizing scientific sampling. The volume begins with the work of Gallup, Roper, Crossley, and others in the mid-1930s, and progresses through many stages of development to the end of 1979. The book is to serve as a retrospective to the compilation of entries found in *Public Opinion Polls and Survey Research: A Selective Annotated Bibliography of U.S. Guides and Studies from the 1980s* by Graham R. Walden, New York: Garland Publishing, 1990... (pg. xvii)

The work contains 1,013 fully annotated items, which the Introduction, by Seymour Sudman, suggests will be of special interest to historians, sociologists of science

and researchers in the field who wish to know what has been done to avoid "reinventing the wheel." Sudman notes that many computerized bibliographies go back only a few years, neglecting earlier, important work such as is covered by Walden.

The entries are arranged by categories: reference sources, instructional materials, history, pollsters and polling organizations, overview studies, design and planning, sampling, questions, interviewers, interviewing, mixed mode data collection methods, respondents, responses, analysis, discipline-oriented studies and applications to specific areas, special topics, and humor. Most of these larger categories are further subdivided.

Four appendixes list acronyms, source journals, print and CD-ROM Sources, and Organizations (including addresses, telephone numbers and year of foundation). Three indexes, "selective keyword index stop words," and ninety pages of selective keywords (pp. 491-581) provide the alphabetical search convenience for authors which might otherwise have been frustrated by the detailed categorizations of the text entries.

— WEB

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**Walsh, James, John Mayer, James Castelli, Eugene Hemrick, Melvin Blanchette, and Paul Theroux.** *Grace Under Pressure: What Gives Life to American Priests: A Study of Effective Priests Ordained Ten to Thirty Years.* Washington, DC: National Catholic Educational Association, 1995. Pp. 118. ISBN 1-55833-160-3 (pb.) \$7.95.

Several surveys conducted from 1990 to 1994 found relatively high levels of morale among Catholic priests in the United States. This was contrary to the expectations of many, and this study, funded by the Lilly Endowment and designed and carried out in 1994, sought to determine why priests' morale was so high, given the pressures of their role (pg. 2).

The study was conducted through "scientifically selected focus groups from around the country" (pg. 3). The criteria for selection of focus group members were: men ordained ten to thirty years, either diocesan or religious priests, respected by laity and fellow-priests, "enthusiastic and effective in life and ministry," and "has a sense of his own identity as a priest" (pg. 5).

The focus groups were presented with four questions: "What gives life to your priesthood? How do you deal with the controversies facing the Church today? How do you see your role as a man in American society? What advice would you give to seminary personnel

today?" (pg. 8).

Some factors contributing to high morale among the focus-group participants were a "combination of risk-taking and balance," "they had developed intimate relationships" consisting of "a strong supporting network of all kinds of friends," they are convinced that "there is a God loving them" and active in their life and ministry; and they are able to listen to, and draw life and inspiration from those they serve (pp. 111-114).

— WEB

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**Wartella, Ellen (ed.).** *National Television Violence Study, Vol. I.* Thousand Oaks, CA/London/New Delhi: Sage, 1997. Pp. xxi, 568. ISBN 0-7619-0801-3 (hb.) \$69.95; 0-7619-0802-1 (pb.) \$32.95.

Violence on television has long been a cause for concern among parents, educators, clergy, and others. But the effects of viewing televised violence, as well as the effects of cinema violence, have been extremely difficult to study empirically. Although, "it is well established by scientific research that exposure to televised violence contributes to a range of anti-social or harmful effects on many viewers" (pg. 6), many ambiguities remain concerning cause-effect relationships under varied circumstances, among other questions. The resulting uncertainties have clouded efforts to discuss violence in the media and to establish appropriate controls to prevent or diminish its adverse contribution to America's already violence-prone society (pg. 8), while preserving as fully as possible the freedom to communicate.

The National Television Violence Study (NTVS) is among the most recent, large-scale efforts to increase scientific understanding of the violence question. It began in June 1994, as a three-year effort by four universities. This volume reports on the first year findings of the projects (pg. 1). It was funded by the National Cable Television Association (NCTA). The acknowledgement of NCTA support by the participating research team of the University of California, Santa Barbara, stresses the respect shown by the Association for the team's scientific independence: "...we've been given everything we've asked for and otherwise been left alone to do our work the best we know how" (pg. xix).

The NTVS builds on earlier American studies, such as the 1972 Surgeon General's Report, which "made clear that there was a direct, causal link between exposure to televised violence and subsequent aggressive behavior by the viewer," and the report of the National Institute of Mental Health, in 1982, which

showed that "heavy viewing may lead to aggression, but for some individuals it will lead to fear and apprehension about being victimized by aggression" (pg. 9).

In this effort to further these lines of research, the NTVS study allocated different functions to the research teams from the four universities:

Each of the universities makes a unique contribution to the study. Scholars at the University of California, Santa Barbara conduct a content analysis of violence in series, daytime, movies, specials, children's shows, and music videos. The University of Texas at Austin provides a similar analysis of violence in reality programs, including tabloid news, talk shows, police shows, and documentaries. The University of Wisconsin, Madison analyzes the role of violence ratings and advisories used on television, including their effect on the viewing decisions of parents and children. The University of North Carolina, Chapel Hill, conducts studies of the effectiveness of anti-violence public service announcements and educational initiatives produced by the television industry. (pg. 1)

The interim findings of each team's first year of research are summarized at the end of each of the four sections. Extensive references are collected at the end of the book (pp. 531-551).

Volume two of the study has also been published, but is not yet available to this reviewer.

— WEB

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**Watt, James H., and C. Arthur VanLear (eds.).** *Dynamic Patterns in Communication Processes*. Thousand Oaks, CA/London/New Delhi: Sage, 1996. Pp. vii, 446. ISBN 0-8039-5619-3 (hb.); 0-8039-5620-7 (pb.) \$27.95.

The editors make clear at the outset that any effort to study "dynamic processes" faces the enigma of time. Dynamic processes will not stand still to be studied. They can be considered only as in the future or in the past, because the "present" is only an instant between the future and the past. Process, as process, is elusive. All communication scholars recognize the need to study the communication process, but according to the editors few have really accepted the challenge such study poses, with the result that "there has been very little general, systematic examination of dynamic processes in the specific context of communication"

(pg. 3).

Watt and VanLear say that many different dynamic system theories have been developed, but they are typically narrowly focussed, and their proponents work in isolation from each other. What is needed, the editors feel, is a broader exposure of the researchers to each others' work to enable them to fill in their own lacunae with insights from others and thereby move to more general, and consequently more satisfactory theories. "This book is aimed at partially rectifying this situation by bringing together a series of contributions from the researchers doing the best work in a variety of subdisciplines of communication research" (pg. 4).

The first chapter surveys work done by "pioneers in the field" to "describe some basic ways that time can be included in communication theories and empirical research" (pp. 4-5). The two remaining chapters in the first part of the book deal with other "ideas and speculations," specifically about "patterns, cycles, and dynamic coordination" (Ch. 2), and "sequentiality, simultaneity, and synchronicity in human communication" (Ch. 3).

Part two, "Some Tools for Time," is methodological, first establishing "criteria for studying communication as a dynamic process" (Ch. 4), then looking at particular models for dealing with continuous audience response, time-series (through a "Localized Autocorrelation Diagnostic Statistic [LADS]"), cyclical effects in experimental designs, and unintended consequences of organizational communication (through "Cellular Automata" [CA] models).

Part three consists of seven chapters on "some exemplary uses of time." Topics in this part include the emergence of shared interpretations in organizations, predicting television viewing patterns, attention span cycles, "cybernetics of attitudes and decisions," speech in dyadic interactions, cycles in behavior and physiology during face-to-face interactions, and coordination of vocal and kinesic behavior in face-to-face interaction.

Many of the papers can be grouped as representing one or other of "three different paradigms for dynamic modelling," although the editors caution that "these three do not come close to exhausting the possibilities, even those represented in this book, yet are representative of the kinds of dynamic models of communication available" (pg. 12). The three models are: "the sequential analysis of discrete data," "the analysis of multiple continuous time series in continuous time in the 'time domain' ..." and a third is "the analysis of continuous data in continuous time in the 'frequency domain' ..." (pg. 12).

The extensive references are combined in a

bibliographic appendix (pp. 387-419).

— WEB

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**Weatherby, Georgie Ann, and Susan A. Farrell** (eds.). *The Power of Gender in Religion*. New York: McGraw-Hill College Custom Series, 1996. Pp. vi, 163. ISBN 0-07-021768-8 (pb.) \$19.70.

Most of the papers in this book were presented in the 1995 annual meeting of the Society for the Scientific Study of Religion. They deal with the ever-uneasy, and sometimes volatile area of male-female interactions in religion. Four of the eleven chapters are by men. All but one of the authors, Régine Azria of the Centre National de la Recherche Scientifique in Paris, are based in the United States.

Azria, in the first chapter, examines the roots of inequality between men and women in the Jewish tradition. She presents a typology of three feminist and one non-feminist ("neo-orthodox") types of responses of Jewish women to the patriarchalism of their tradition. The neo-orthodox women "are modern as far as they deliberately choose to be non-modern." But, "equality does not mean much to them. They see it as a delusion and not as a positive value. They are not ready to fight for it" (pg. 13).

Stuart Z. Charmé, of Rutgers University, cites studies of children's reactions to the Biblical story of Adam and Eve, which show that boys judge Eve much more harshly than they do Adam and make excuses for Adam's sin, while girls are more likely to blame both Adam and Eve equally (pp. 24-25).

Two studies, by Teresa Donati and Susan A. Farrell, discuss the feminist "WomanChurch" or "Women-Church" movement within the American Roman Catholic Church. Farrell notes that "the women in this movement do not want to, and have no intention of, leaving the church," in spite of "great tension between what the institution is, and what they envision it could and should be" (pg. 47).

Richard W. Flory tracks changes in the mechanisms and process of "maintaining 'Christian manliness' and 'Christian womanliness'" in Evangelical colleges from 1925 to 1991 (pp. 51-79).

Don Hufford describes "the search for self and social justice in the spiritual journey of Mary Wollstonecraft" (pp. 81-92).

Anna Karpathakis looks at the management and production of ethnic and religious identities among immigrant Greek Orthodox men and women church volunteers (pp. 93-107).

J. Shawn Landres studied the "True Love Waits"

campaign for premarital chastity (pp. 109-117).

Adair Lummis reports on research concerning occupational dropout among Protestant clergy women and men (pp. 119-138).

Gail Murphy-Geiss explores the kinds of gender-role images children get from Sunday School classes, motivated, in part, by her 4 year-old daughter's declaration that Adam had named all the animals alone "because Eve was not smart enough" (pg. 139).

Finally, Margaret Roberts Wynne's essay emphasizes the central and intrinsic role of women in all religion, whether they are formally ordained or not. — WEB

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**Webster, James G., and Patricia F. Phalen.** *The Mass Audience: Rediscovering the Dominant Model*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997. Pp. xv, 158. ISBN 0-8058-2304-2 (hb.) \$39.95; 0-8058-2305-0 (pb.) \$16.50.

Mainstream audience research has been criticized by critical theorists and students of popular culture, who challenge the idea of a "mass audience." The authors feel that audiences are not fragmenting to the degree some of the critics suggest, but that the mass audience and its attendant theory and research do need clearer and more precise explanation than they have hitherto received. This book is an effort to meet that need (pg. xiii).

Media practitioners and theorists alike agree that "the audience is essential to our understanding of the media," but the definition and character of a "mass audience" often are taken for granted and conceived of only in a nebulous way. This is especially true of the audiences for broadcast media, whose very uniting principle seems immaterial (pg. 2).

Mass audiences, like mass media, are a product of the Industrial Revolution, and the idea of mass audience began to take hold in the 1930s, driven by the need to understand the effect of broadcast advertising and to justify its expense (pg. 5). But it is basically a sociological term, originated independently of advertising, and studied by such early sociologists as H. Blumer and Paul Lazarsfeld, in the 1930s (pp. 6-7). According to Blumer's description:

The mass, then, is a heterogeneous collection of individuals who are separate from one another and act autonomously...

A mass is unified by a common object of attention. It forms when a multitude of individuals select something as the focus of their interest. (pg. 7)

The methods for studying mass phenomena have been especially subjected to criticism, but they are largely dictated by the nature of the audience:

Their actions... are uncoordinated, save for similarities of social circumstances and the unifying structure of the media themselves. These audiences are also large enough that they cannot be known in their totality. As a result, surveys based on random samples are the method of choice for empirical investigations of the mass. (pg. 9)

Criticisms of standard audience research methods are analyzed by the authors, less to refute them than to find valid problem areas and to help seek "a better way to conceive of audiences, a more authentic way that speaks for the actual audience" (pg. 15).

Ethnography has been proposed, and used, as a different approach, but "as even its proponents admit, it is of limited utility" (*ibid.*).

Having looked at the concept of mass audience in chapter one, the authors consider mass audience behavior in chapter two and the audience as a commodity, in chapter three, where it is recognized "that the true product of advertiser-supported media is the audience" (pg. 49).

Chapter four is devoted to "inheritance effects," which are "the inordinately high levels of audience duplication found between adjacent television programs" (pg. 67). Repeat viewing is looked at in chapter five, television news audiences in chapter six, and the new media environment, which may bring great changes in audiences, is discussed in chapter seven. Chapter eight considers how the theory of mass audiences might develop in such diverse areas as media effects research, cultural studies, and policy studies.

An extensive list of references and other relevant readings is supplied (pp. 135-150).

— WEB

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**Wood, Donald N.** *Post-Intellectualism and the Decline of Democracy: The Failure of Reason and Responsibility in the Twentieth Century.* Westport, CT/London: Praeger, 1996. Pp. xvii, 302. ISBN 0-275-95421-8 (hb.) \$65.00; 0-275-95661-X (pb.) \$21.95.

Wood's thesis is that the intellectual and moral foundations of American culture were firmly planted in the intellectual respect for reason which characterized the Enlightenment, but that now that ideal is being questioned and undermined to such a degree that the very foundations of the country are undergoing decay.

He thinks that instead of having, as previously, "a populace that would seek knowledge, would think rationally, could engage in meaningful social criticism, and was dedicated to a broad, liberal arts, cultural perspective," the United States has "slipped into a *post-intellectual* culture" in which "the populace no longer sufficiently values knowledge, reason, social analysis, or the liberal arts. Literacy, privacy, self-sufficiency, individualism, ecological coherence, and morality fall by the wayside," and government is turned over to special interest groups (pg. xvi).

This process, more sweeping than the trends usually encompassed by the terms "postmodernism" or "post-industrialism," is, in the author's view, "reversing four hundred years of intellectual evolution" (pg. 1).

Wood develops his argument in eighteen chapters grouped into five sections: Part 1 develops the concept of post-intellectualism by first describing American intellectual foundations, then showing how post-intellectualism emerged, describing its four attributes ("ignorance," "dumbth," "establishmentism" and "specialization"), and searching for its underlying determinants.

In Part 2, he describes some of the personal consequences of post-intellectualism: illiteracy, loss of privacy, "cognitive chaos", isolation and loss of direction.

Part 3 moves to the social consequences of post-intellectualism: "hyper-urbanization," "economic destitution," environmental decay, and moral collapse.

The political consequences are described in Part 4: "retribalization," its effect on democracy and responsibility through misunderstanding and misuse of freedom, consequent decline of democracy, and rise of control and manipulation as alternatives to anarchy.

Finally, in Part 5, the author poses the concerns and questions which post-intellectualism raises for the future and suggests ways in which solutions might be sought.

In his summary, he lists

..several attributes of an *intellectual culture* that we must restore: a liberal arts perspective, a commitment to critical thinking and a scientific attitude, media responsibility, individualism, privacy, restoration of the nuclear family, democratic participation, and the idea of global federalism. Most importantly, and simply, we need to decide that we will restore reason and responsibility to our cultural affairs (pg. 265).

At the same time, he wants to encourage some constructive traits of "*counter-intellectualism*,"

including "sensitivity and cooperation, some elements of affirmative action, a holistic-intuitive environmental ethic, respect for tradition, and perhaps even religious faith" (*ibid.*).

In addition to footnotes, the book includes an extensive selected bibliography (pp. 269-283).

— WEB

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**Violence:** Cahn, A. Hill, Wartella

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### *In Memoriam - Lucienne Dhondt*

A long time spiritual and financial supporter of the Centre for the Study of Communication and Culture, Mlle Lucienne Dhondt of Brussels, Belgium passed away on February 25, 1998. She remains in the prayers of those associated with CSCC who remember her with gratitude. May she rest in the Lord's eternal peace.