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IN THIS  
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## The Copyleft Movement: Creative Commons Licensing

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# The Copyleft Movement: Creative Commons Licensing

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## 1. Introduction

The 2006 Pew Internet and American Life Project study notes that “Internet penetration has now reached 73% for all American adults” (Madden, p. 1). This marks an astounding growth. In the summer of 1995, Pew researchers found less than 15% of U.S. adults were online (p. 3). Because of its explosive growth and the types of activity that can occur online, many have likened the Internet to the 19th century U.S. Wild West: it forms an e-frontier of endless possibility, where communities form, cultures grow, and lawlessness flourishes.

Not unlike the Wild West, groups with similar belief systems and interests find one another through the amazingly interconnected web of newsgroups, networks, sites, blogs, wikis, and other individual and/or group digital communication vehicles. They band together, share information, learn from one another, protect one another at times, and exhibit other signs of community—even though their relationships may only exist in the digital world. Not unlike the Wild West, members of these communities are enculturated to follow group norms. Members develop their own ways of doing things: language, style, substance, and so on. Each person’s values, beliefs, and opinions are shaped by others in the group. Additionally, as in the blogosphere [the collection of weblogs and online commentary], influence is hierarchical and shaped by others’ willingness to forward and build upon information of common interest. Not unlike the Wild West, existing rules do not always fit activities occurring on the Internet, which in turn generates lawlessness and/or

disregard for rules. Lawlessness in the e-frontier can take many forms, from blatant to subtle, and the legal system simply cannot keep up. After all, legislation and adjudication typically occur after the fact.

Among many other forms, one form of rampant lawlessness on the Internet consists of copyright infringement, that is, the unauthorized copying and distribution of material created and owned by others. Given the scope of the problem, a number of movements to mitigate copyright infringement on the Internet have begun. One such movement involves the use of digital tools and legal action to prohibit copyright infringement. Another movement, copyleft, seeks to build a richer public domain and change the assignment of rights from the automatic “all rights reserved” to a more egalitarian version dubbed “some rights reserved.” At the forefront of this second movement is Creative Commons, a web-based intellectual property sharing schema developed by a consortium headed by Professor Lawrence Lessig of Stanford Law School.

This review begins with an examination of the ways that existing copyright laws and practices compare with the Creative Commons Legal Code. It then explains how this idea of copyleft works, how it began, and why its proponents encourage its widespread use to satisfy the disconnect existing between current intellectual property laws and common Internet practices. The essay concludes with a discussion of the pros and cons of the system.

## 2. Copyright

Copyright law protects the expression of ideas, not the ideas themselves. Solutions or ideas find their protection under applicable patent law. First established in 1886, the Berne Convention for the Protection

of Literary and Artistic Works established the international importance of recognizing and protecting intellectual property ownership and rights. Today, the World Intellectual Property Organization, headquar-

tered in Geneva, Switzerland administers. the Berne Convention treaty and five other international intellectual property treaties.

The World Intellectual Property Organization was formed in 1967 to “promote the protection of intellectual property throughout the world through cooperation among states and in collaboration with other international organizations,” (WIPO, about). WIPO membership includes 184 nations.

Article 2 of the Berne Convention protects literary and artistic works defining them as “every production in the literary, scientific, and artistic domain, whatever may be the mode or form of its expression,” (WIPO, Understanding, p. 8). Additionally, the Berne Convention, Article 6b, requires that member countries grant to authors the right to claim authorship of the work (right of paternity) and the right to object to any distortion or modification of the work (right of integrity) (p. 12).

Generally, since its inception, copyright is a property right attempting to balance the rights of the producer with the rights of society to build upon that work. According to the WIPO, copyright exists for two reasons:

One is to give statutory expression to the moral and economic rights of creators in their creations and to the rights of the public in accessing those creations. The second is to promote creativity, and the dissemination and application of its results, and to encourage fair trade, which would contribute to economic and social development. (WIPO, Understanding, p. 6)

The World International Property Organization explains the rights that an owner of a work can either prohibit or authorize:

1. Its reproduction in various forms, such as printed publications or sound recordings;
2. The distribution of copies;
3. Its public performance;
4. Its broadcasting or other communication to the public;
5. Its translation into other languages;
6. Its adaptation, such as a novel into a screenplay (Understanding, p. 9-10).

Similarly, Trager, Russomano and Dente-Ross (2006) enumerate the six exclusive rights recognized in U.S. copyright legislation:

1. The right to reproduce the work.
2. The right to make derivative works.

3. The right to distribute the work publicly.
4. The right to publicly perform a work.
5. The right to publicly display a work.
6. The right to transmit a sound recording, such as a CD, through digital audio means. (pp. 429-431)

The Berne Convention also introduced the concept of Fair Use, also known as Free Use or Fair Dealing. As defined by Title 17 of the U.S. Code, “the fair use of a copyright work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research is not an infringement of copyright” (Association, 2007, ¶ 16).

U.S. and international law allow Fair Use of copyrighted information according to “1) the purpose and character of use, 2) the nature of the copyrighted work, 3) the amount and substantiality of the portion used, and 4) the effect on the plaintiff’s potential market” (Trager, Russomanno, & Dente-Ross, 2006, pp. 441-445).

Though there are consistencies among nations’ intellectual property laws, each has separate and distinct laws and regulations about copyright. The World Intellectual Property Organization summarizes each of its member states’ intellectual property laws on its website. These summaries appear in parallel formats; the WIPO keeps them current for reference purposes. The interested reader can access them at <http://www.wipo.int/about-ip/en/ipworldwide/country.htm>.

Because the author of this essay resides in the U.S., a brief summary of U.S. copyright law follows.

As part of the U.S. Lanham Act, since 1976 copyright applies to “original works of authorship” that are “fixed in any tangible medium of expression” and belong to the work’s creator by default. U.S. copyright law was established in 1787 when the original States adopted Article 1, Section 8 of the U.S. Constitution, stating that Congress has the authority to “promote the progress of science and the useful arts by securing for a limited time to authors and inventors the exclusive right to their writings and discoveries.” The Copyright Act of 1790 laid the foundation for U.S. intellectual property law. It “granted American authors the right to print, re-print, or publish their work for a period of 14 years and renew for another 14” (Association, 2007, ¶ 3-4). Congress has repeatedly revised the U.S. Copyright Act, often to keep pace with communication technology or other social devel-

opments. In 1831, the term of protection was extended to 28 years with the possibility of a 14-year extension. In 1909, Congress expanded the scope of protection to all works of authorship and extended the term of protection to 28 years with the possibility of a one-time renewal of another 28 years. According to the Association of Research Libraries' Copyright Timeline, Congress attempted to balance public interest with proprietary rights, as demonstrated in this 1909 reference to music publishing:

The main object to be desired in expanding copyright protection accorded to music has been to give the composer an adequate return for the value of his composition, and it has been a serious and difficult task to combine the protection of the composer with the protection of the public, and so to frame an act that it would accomplish the double purpose of securing to the composer an adequate return for all use made of his composition and at the same time prevent the formation of oppressive monopolies, which might be founded upon the very rights granted to the composer for the purpose of protecting his interests (H.R. Re. No. 2222, 60<sup>th</sup> Cong., 2<sup>nd</sup> Sess., p. 7, qtd. Association, 2007, ¶ 13).

Written almost 100 years ago, this demonstrates the general conundrum of copyright—balancing public interest/rights with the rights of the owner—no matter what the “fixed form,” be it printed, recorded, broadcast, programmed, online, multimedia, or anything else.

The most sweeping revision to copyright in the U.S. Code came in the Copyright Act of 1976. This major revision was enacted for several reasons: first, to keep up with changing technology and, second, to bring the U.S. into compliance with international copyright law in ways that permitted the U.S. to join the Berne Convention, which the U.S. signed in 1988 and joined in 1989, more than 100 years after the international treaty's initial adoption (Trager, Russomanno, & Dente-Ross, 2006, pp. 423-424).

The changes in U.S. law allowing entry into the Berne Convention included increased protection for proprietors, new copyright relationships with 24 countries, and the elimination of the requirement of copyright notice for copyright protection (Association, 2007, ¶ 21). Because the Berne Convention required the duration of copyright be the life of the author plus not less than 50 years after his or her death, the U.S. Copyright Act of 1976 extended the term of copyright

protection to the life of the author plus 50 years and, in the case of works for hire, to 75 years from their dates of publication. In a work for hire, the employer is considered a work's legal author, not the employee who received compensation for his or her service and creative expression.

The most recent changes to U.S. copyright law occurred in 1998 and 1999. The Sonny Bono Copyright Term Extension Act (CTEA) of 1998 further extends copyright protection to the author's lifetime plus 70 years and for works for hire to 95 years from their dates of publication. The 1998 CTEA applies to all works under copyright when it was enacted. (Challenged as too broad, the 1998 CTEA was upheld by the U.S. Supreme Court in *Eldred v. Ashcroft* (2003) because even though the term has been lengthened, it is still “limited” as delineated by the Constitution.) Another 1998 law, the Digital Millennium Copyright Act (DMCA), banned “software and hardware that allows circumventing copyright protection technology” (Trager, Russomanno, & Dente-Ross, 2006, p. 445) and brought the U.S. law in line with WIPO Internet Treaties by establishing safe harbors for online service providers, permitting temporary copies of programs during computer maintenance, and other minor revisions (Association, 2007, ¶ 39-41; 15 USCS §1141). The Digital Theft Deterrence and Copyright Damages Improvement Act of 1999 (H.R. 3456) “increased the minimum statutory damages for infringements from \$500 to \$750 and increased the maximum from \$20,000 to \$30,000. The maximum for willful infringement increased from \$100,000 to \$150,000” (Association, 2007, ¶ 44).

Essentially, before the 1976 Copyright Act, a U.S. author had to proactively guard his or her material. Since 1976 for the U.S. and prior to that for many nations, every creation receives copyright by default. In order to secure the maximum level of protection, U.S. authors should include a copyright alerting statement (for example, “© 2006 John Smith”) and register the creation with the Library of Congress.

Copyright by default, Digital Rights Management protections (see Section 4), and increased fees for willful infringement coupled with the explosion of content in the blogosphere and throughout the Internet have yielded a potentially volatile situation. Internet and digital media related actionable offenses arising from the current copyright code could easily collapse the U.S. and international legal systems under the quantity of cases. This does not happen for several reasons,

most primarily the cost of copyright defense and the sheer impracticality of defending *every* creation existing in fixed form. However, the industries dependent upon intellectual property do defend their property rights both arduously and frequently. The 1909 Congress was forward-thinking to worry about “the formation of oppressive monopolies, which might be founded upon the very rights granted to the composer for the purpose of protecting his interests” when it first extended copyright term protection—though the concept applies to much more than music.

And more issues exist. In 2005, the U.S. Copyright Office began studying the proliferating problem of “Orphan Works: works still under copyright whose owners cannot be located. . . . [And] Lamar Smith . . . introduced H.R. 5439, the Orphan Works Act of 2006,” (Association, 2007, ¶ 81). Congress has

begun to consider the Digital Media Consumer’s Rights Act, which would allow consumers to “duplicate digital material and move it around their various players as long as their use of the material is otherwise legal” (Lileks, 2006, p. 13A).

In short, Internet- and digital media-related problems seem to grow faster than the political-legal system can react. How can someone using an item obtained from the Internet ask for permission if an owner cannot be identified? How can he or she know when a copyrighted item is eligible to enter the public domain? What if every content producer attempted to defend his or her work through the legal system for every infringement? If someone legally owns something, why should he or she not be able to access it in various formats? Usage questions are growing as fast, or faster, than technology advances.

### 3. Protection Activity

Anecdotally, it appears that the general consensus toward Internet content in all its forms is that if something appears online it is available for free use. This is obviously an incorrect assumption. Most Internet users probably have no idea how far copyright protection could conceivably reach into their day-to-day lives. Such possibilities for abuse have grown over the years. According to a 1990 Jessica Litman article, “Technology, heedless of law, has developed modes that insert multiple acts of reproduction and transmission—potentially actionable events under the copyright statute—into commonplace daily transactions,” (Lessig, 2006b, ¶ 40).

Today, because people download and share music and content even though they know it is wrong, the entertainment industry frequently seeks judicial and technological remedies for its infringement problems. In *Metro-Goldwyn-Mayer v. Grokster* (2005), the U.S. Supreme Court ruled in favor of MGM. Writing in the Court’s opinion, Justice David Souter explained:

The question is under what circumstances the distributor of a product capable of both lawful and unlawful use is liable for acts of copyright infringement by third parties using the product. We hold that one who distributes a device with the object of promoting its use to infringe copy-

right, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties. (¶ 15)

Based upon publicity surrounding recent actions against peer-to-peer file-sharing networks and individuals by powerful industry interests such as the Recording Industry Association of America, many people who use the Internet typically understand that free music downloading is illegal (Guth & Marsh, 2005, p. 333). For example, a 2004 Pew Internet and American Life Project study of music downloading and file-sharing found “14% of Internet users say they no longer download music files” (Rainie, Madden, Hess, & Mudd, 2004, p. 1).

Though the music industry has most publicly defended its intellectual property rights, other media and entertainment industries are quickly following their lead. The recent Google acquisition of YouTube included a provision that “12.5% of the equity [Google] paid for YouTube, or roughly \$200 million, was subject to escrow for one year to cover indemnification claims,” specifically in relation to copyright violation lawsuits such as the \$1 billion claim filed by Viacom International, Inc. on March 13, 2007 (Shableman, 2007, ¶ 6).

## 4. DRM

To thwart infringers' digitally pilfering others' work, new technological methods of intellectual property protection have appeared on digital media and throughout the Internet. Technological Protection Measures (TPM), known alternately as Digital Rights Management or Digital Restriction Management (DRM) software, protects files, images, music, and so on by preventing copying or only allowing limited use (for example, only on one machine or only for a given period of time). Internet users have encountered these over and over again, from locked images and graphics to locked files. As hackers try to gain access, programmers attempt to stay one step ahead with inhibiting software.

An example of just one DRM protection used by an academic publication resource consists of selling only hard copies or sealed digital documents. A Sealed Acrobat Document (.spdf file extension) allows a purchaser to download and print a copy of a document; the document itself can be stored on the purchaser's computer for a limited time. The supplier cautions the purchaser to print a copy because when the time has expired, the purchaser no longer has access to the digital version of the file "no matter where it is saved." The file becomes corrupted if the user tries to save it as simply a .pdf file or as some other document format.

## 5. Copyleft

According to Lessig and others, every time an individual prints something from the Internet, electronically forwards a document, cuts and pastes something from any Website, saves files for later use, or forwards an e-mail, he or she is breaking the law because the owner has not granted explicit rights of use:

In the analog world, the regulation of copyright is the exception. In the digital world, the regulation of copyright is the rule. . . . [I]n the analog world, there are many "uses" of creative work that never trigger the law of copyright. In the digital world, there is no use of creative work that does not, technically at least, trigger the law

Additionally, without an initial purchase, a user has no file access. According to the website fileinfo.net, an .spdf file is an "Acrobat document that has been sealed, or locked, using the SealedMedia Sealer; [it] can be opened by users with sufficient rights [and] authorization rights are stored on a License Server, which also tracks usage of the document" (n.d., ¶ 4).

There are many more DRM systems, including Apple's FairPlay (Lileks, 2006; Braiker, 2006), which limit access, number of copies, or devices upon which a user can store a copyrighted item. Other, newer, less intrusive, and more customer-friendly versions of intellectual property ownership protection software for broadcast content include Philips' vTrack for set-top boxes, Thomson's NexGuard content protection technology, and Cineas's Running Marks watermarking technology for video-on-demand services (Rosenblatt, 2007, ¶ 2-4).

Unfortunately, DRM software can expose users' computers to security threats. In April 2007, Sony BMG settled a U.S. Federal Trade Commission suit regarding its CD DRM software that not only limited access, but also monitored usage and fed information back to the company for marketing purposes (Current, 2007, ¶1).

of copyright. If the law of copyright protects the exclusive right to "copy," then as digital technologies make copies with every use, there is no use of a creative work in a digital network that does not trigger the law of copyright. (Lessig, 2006b, ¶26)

According to Lin (2005), the ease of duplication and the anonymity of Internet browsing make it possible to more easily "infringe the copyrights behind a digital work, but also to make precise digital copies that may be far less likely to pass muster under a fair use analysis than copies made from real-world originals (¶ 21).

Largely because *copyright's* reach has the potential to impact millions of Internet users, a protest movement has attracted a building momentum among bloggers, and those who develop mass quantities of Internet content and free or open-source software. Branded *copyleft*, this movement encourages the distribution of software and other content at no charge for noncommercial users. The term was originally used by the Free Software Foundation to describe its free software copyright license. According to its website: "*Free software* is a matter of liberty, not price. To understand this concept, you should think of *free* as in *free speech*, not as in *free beer*" (Free Software Foundation, 2006a, ¶ 3). Begun in 1984 and responsible for encouraging free software innovations like the Linux operating system, the Free Software Foundation website explains: "Copyleft is a general method for making a program or other work free, and requiring all modified and extended versions of the program to be free as well" (Free Software Foundation, 2006b, ¶ 1).

However, as Dusollier explains, the term has come to reference much more than free software:

## 6. Creative Commons

Creative Commons (CC) launched a set of copyright licenses free for public use in 2002. Inspired by the Free Software Foundation's GNU General Public License, free software, and open-source initiatives, its singular goal is "to build a layer of reasonable, flexible copyright in the face of increasingly restrictive default rules" (CC, "About," ¶ 3). Creative Commons licenses are not designed for software, only for creative works: websites, scholarship, music, film, photography, literature, courseware, etc. (¶ 4). Science Commons and the Open Educational Resource Commons soon followed with initiatives for scientific and educational discovery, use, and re-use. While some believe that widespread use of any commons results in its depletion, commonly referred to as the tragedy of the commons, the Creative Commons attempts to prove otherwise:

An idea is not diminished when more people use it. Creative Commons aspires to cultivate a commons in which people can feel free to reuse not only ideas, but also words, images, and music,

Copyleft is the term that is now commonly used to designate the free software or free art initiatives. Those movements have coined the term copyleft in opposition to copyright to emphasize that contrary to a traditional exercise of the copyright, the author in copyleft gives up her right in the work and leaves it to the public. Actually, the copyright is not properly given up or left to the public, but the author authorizes a broader right to use her work than what is traditionally granted. (2006, supra note 1)

Therefore, content placed online with distinctions such as "some rights reserved" using Creative Commons licensing, a GNU General Public License, a GNU Free Documentation License, or other similar labels is the product of a content or software producer who takes part in the copyleft movement. GNU licenses are developed by and accessed through the Free Software Foundation. The general public license is for software and the general documentation license is for general content. Perhaps the most widely recognized example of free content offered under the copyleft ideal is Wikipedia, which uses the GNU Free Documentation License.

without asking permission—because permission has already been granted to everyone. (CC, "Legal," ¶ 8)

This movement clearly attempts to yield more cultural fodder for the public domain. "Culture itself is, and has always been, remix . . . [this] . . . potential is amplified by technology . . . yet, this form of speech—remix using images and sounds from our culture—is presumptively illegal under the law as it stands" (Lessig, 2004b, ¶ 23-24). Similarly, Trager, Russomanno, and Dente-Ross quote U.S. Federal Appellate Judge Alex Kozinski's opinion in *White v. Samsung Electronics of America* (9<sup>th</sup> Cir. 1993):

creativity is impossible without a rich public domain. . . . Culture, like science and technology, grows by accretion, each new creator building on the works of those who came before. Overprotection stifles the very creative forces it's supposed to nurture. (Trager, Russomanno, & Dente-Ross, 2006, p. 434)



Similarly, according to Moody, “Indeed, it is not too much of an exaggeration to say that until the Internet came along, the right to access public domain works was more theoretical than real, and depended on publishers—such as Dover Publications and Eldritch Press, two of the plaintiffs in the Eldred case” (2003, ¶ 5).

The Creative Commons Foundation administers both Creative Commons and Science Commons. The Open Educational Resource (OER) Commons is a joint project with the Institute for the Study of Knowledge in Education (ISKE). The Creative Commons’ board of directors and technical advisory board form impressive lists of lawyers, bloggers, intellectual property scholars, venture capitalists, filmmakers, and the like, with Lessig as the organization’s chairman. A professor of law at Stanford Law School and a frequently published legal scholar, he has authored *Code and Other Laws of Cyberspace* (1999), *The Future of Ideas: The Fate of the Commons in a Connected World* (2001), *Free Culture: The Nature and Future of Creativity* (2004a), and *Code Version 2.0* (2006a); he has coauthored several works, including *Freedom of Expression: Resistance and Repression in the Age of Intellectual Property* (McLeod & Lessig, 2007). He also writes a highly-ranked blog (consistently in Technorati’s list of 100 favorite blogs), and he unsuccessfully fought the 1998 Sonny Bono Copyright Term Extension Act by representing Eric Eldred in *Eldred v. Ashcroft* (2003). The Creative Commons Foundation, a nonprofit organization, employs about 20 people worldwide. It is funded in part by a major grant through the Center for the Public Domain (Conhain, 2002, p. 52) and is sustained through donations.

Based upon existing copyright law, Creative Commons licenses “apply to all works that are protected by copyright law” (Creative Commons, “Things,” ¶ 9). They incorporate legal themes of both property and contracts (Elkin-Koren, 2005) or, as Dusollier explains, Creative Commons licenses are effectively illustrating the parable of the Master’s Tools being used to disassemble the Master’s House. Similar to Digital Rights Management software, “Creative Commons licenses attach to the work,” but unlike DRM, they “authorize everyone who comes in contact with the work to use it consistent with the license” (Dusollier, 2006, ¶ 11). The licenses are free to use and each has three different formats: the Commons Deed (human-readable code), the Legal Code (lawyer-readable code), and the metadata (machine-readable code) (¶ 12). Creative Commons licenses are non-revocable (¶ 14).

According to the Creative Commons website, the more specific the author is when selecting his or her license and applying it to his or her work, the more specific the protections delineated by the lawyer-readable code and metadata. This matters because the embedded metadata helps to make searches more productive. Browsing and searches can begin from the Creative Commons website itself under “find” and its search engine allows users to limit their search by type of content (audio, video, text, interactive, image, etc.) and by the different licensing options. The search engine includes a key reminding the browser what each graphic means and it links to a program called ccValidator that can display the license metadata. Creative Commons offers an RSS feed (Real Simple Syndication, a program that delivers updates to a person’s computer automatically via a feed reader or aggregator) for the whole site and for its blog. The site also contains news, interviews, and more. Yahoo! even “offers an advanced search option to restrict results to those with CC licenses. There are literally millions of works currently under CC license including films, sound recordings, books, and lots of web pages” (Crawford, 2006, p. 44).

There are six basic licenses, each represented by a graphical element illustrating the permissions granted by the author (see Figure 1, p. 10) and each backed by contracts in the three formats (human-readable, lawyer-readable, and machine-readable). The Creative Commons Foundation has recently introduced three music-related licenses as well. The current Creative Commons licenses are:

1. **Attribution Non-commercial No Derivatives (by-nc-nd)**. This is the most restrictive license allowing redistribution. It allows others to download works and share them as long as they mention and link back to the author.
2. **Attribution Non-commercial Share Alike (by-nc-sa)**. This license lets others use, change, or build upon work non-commercially as long as they credit the author and license their work under identical terms. Any derivatives will also be non-commercial.
3. **Attribution Non-commercial (by-nc)**. This license lets others use, change, or build upon work non-commercially as long as they credit the author. They do not have to license their derivative works on the same terms.
4. **Attribution No Derivatives (by-nd)**. This license allows for redistribution, commercial and non-



Widely-used copyleft symbol

**Frequently used Creative Commons symbols.** These may be used alone or in combination. These alert users that content is protected under digital and other CC licenses.



Creative Commons Public Copyright License Marks: Used to indicate presence of “machine readable, human readable, and lawyer readable” CC licenses.



Creative Commons Public Domain Dedication Mark.



Creative Commons Attribution button: Indicates attribution is required.



Creative Commons Non-commercial button: Indicates commercial use is prohibited.



Creative Commons Share Alike button: Indicates that content may be shared with established restrictions passed down to the end user.



Creative Commons No Derivatives button: Indicates that derivatives of the work are prohibited.

Figure 1: Signs and symbols of note

- commercial, as long as users pass along the work unchanged and in whole, with credit to the author.
- 5. **Attribution Share Alike (by-sa).** This license allows others to use, change, or build upon work even for commercial reasons, as long as they credit the author and license their new creations under identical terms. All new works will carry the same terms, so any derivatives will also allow commercial use.
- 6. **Attribution (by).** This is the most accommodating license. It lets others use, change, or build upon work even commercially, as long as they credit the author (CC, “Creative”).
- 7. **Sampling.** This license allows others to use and transform pieces of a work for anything other than advertising. Copying and distribution of an entire work is also prohibited.
- 8. **Sampling Plus.** This license allows others to use and transform pieces of a work for anything other than advertising. Noncommercial copying and distribution of the entire work is also allowed.

- 9. **Noncommercial Sampling Plus.** This license allows others to transform pieces of a work for noncommercial purposes only, including the entire work. (CC, “The sampling”)

The Creative Commons registration website also allows an author to select from eight other licensing attachments, including public domain, wiki, music sharing, GNU General Public License, and so on.

Works licensed for use via Creative Commons include a “some rights reserved” alerting statement, graphic, or both in place of the standard ©. It is important to note that authors choosing to protect their work through Creative Commons typically do not totally relinquish their work to the public domain. Before including CC work in new work, the person borrowing it must understand that by downloading the material, for whatever use, he or she must accept the restrictions placed on the work by the license selected by that work’s author. Therefore, viral Internet activity, such as copying for future use, transforming, and/or adapting material into a separate website or blog initiates a viral contract with next user and with the end user.

## 7. Internet Practices Encouraging Creative Commons

In addition to limiting exposure to copyright enforcement, a Some Rights Reserved approach to building Internet content provides a tremendous benefit to professional e-content producers. Some blogs, wikis, and social networking sites receive millions of visitors per day. The authors of some of these most-visited sites have abandoned outside employment in favor of self-employment, building reputation in a scenario that leads to book deals and sales of advertising on their high-traffic sites (for example, Matt Drudge, Cory Doctorow, Michele Malkin, etc.). The e-content industry has expanded exponentially. Dave Sifry, CEO of Technorati (a real-time search engine that tracks activity in the blogosphere), explains that influence and reputation drive the blogosphere overall, and some bloggers become important niche influencers on smaller topics (Spencer, 2005, p. 2). There is even a Content Management Professionals organization that hired its first executive director in May 2005 and a Pro Bloggers Association (Gahran, 2005).

Leaders in the blogosphere have established themselves as trusted sources. These experts analyze and aggregate massive amounts of information from various sources on a daily basis. They cut and paste and direct their followers to interesting, useful sites and software while helping to build community through common interests, personal thoughts, and language. As widely published as Lessig is, he is more widely known for his work on the Lessig Blog and Creative Commons Foundation than he is from law reviews or *Eldred v. Ashcroft*.

In a scenario similar to but much quicker than academic scholarship, the massive growth of e-content production is possible because people are willing to allow others to re-use their work in exchange for attribution. Attribution builds reputation, and reputation leads to book sales, advertising, and lucrative consulting contracts. The bloggers work is possible, in large part, because of the freedoms allowed through Creative Commons licensing. It is widely used by influential bloggers, and each author does not have to seek permission to forward something interesting from other authors *if* the original author has designated his or her work as having “Some Rights Reserved” as opposed to “All Rights Reserved.”

Another factor encouraging the Creative Commons approach comes from the massive e-content projects underway for the Internet. One is the Google Book Search, “a system of providing full-text indexing to current books submitted by publishers, typically showing one or two pages in context and providing ways to order the book or find it in a library” (Crawford, 2006, p. 44). The other is the Google Library Project—a plan to digitize, as part of Google Book Search, the entire print collection of the University of Michigan libraries and large portions of the New York Public Library and the libraries of Harvard, Stanford, and Oxford Universities. Public domain works will be completely readable on-screen and, similar to Google Book Search, portions of copyrighted works will be available with links to obtain the entire work (p. 44). A similar project, announced in October 2005, bears the name the Open Content Alliance (OCA). “OCA is a collaboration between Yahoo!, the Internet Archive, and a number of other organizations including the University of California, Prelinger Archives, European Archive, National Archives (UK), the University of Toronto, O’Reilly Media, HP, Adobe, and RLG” (p. 44). The OCA project will not scan anything under copyright without permission from the copyright holder. In facilitating a commons, OCA encourages the use of Creative Commons licenses whenever that makes sense, therefore making more e-content “available to all without injury to any” (p. 44).

Another Internet tool for information sharing is a wiki. Wikis are collaborative websites that can be edited by anyone with access to the site. Some wikis license their work via Creative Commons; however, Wikipedia’s use of a different schema, GNU Free Documentation License, illustrates that general incompatibility can and does exist.

A relatively new Internet phenomenon is Social Networking. Sites like MySpace and Facebook allow users to create their own sub-sites and post information about themselves and others. These users also post large amounts of Internet content. Copyright infringement is rampant on these sites as non-professional content creators cut and paste data from all over the Internet onto each others’ sites, typically

without attribution and most assuredly without permission. YouTube, the video sharing site, also numbers among those sites that allow users to create and post massive amounts of Internet content—vividly illustrating Lessig’s vision of a transformative culture remix. In attaching songs, photos, text, graphics, multimedia, and other content to their own sites,

Facebook, MySpace, and YouTube users demonstrate daily the if-it’s-on-the-Internet-it’s-fair-game mentality. These non-professional content creators typically do not use Creative Commons or any other form of licensing. While some of their efforts would pass the Fair Use or transformative tests, most probably would not.

## 8. Some Pros and Cons

Creative Commons and the copyleft movement are popular topics among Internet enthusiasts, legal scholars, and many in industry. According to Elkin-Koren (2005), Creative Commons’ reliance on private-ordering is both a pro and a con. She defines private ordering as “self-regulation voluntarily undertaken by private parties” (§ 6). Additionally, she questions the validity, stability, and sustainability of its reliance on viral contracts (contracts embedded in programming and forwarded to and through each user): “When Creative Commons relies on property rights to advance its strategy, it reinforces the proprietary regime” (§ 79).

Throughout the literature, critics list lack of software standardization and license incompatibility as primary cons for Creative Commons licensing, because there are several derivations of CC. Licensing and restrictions can potentially grow exponentially, resulting in incompatibility between licenses. Katz (2006) explains:

The viral growth and incompatibility . . . could systematically restrict future creativity. . . . Share Alike provisions are the most restrictive of all CC licenses. By preventing derivative works from being licensed under any terms other than those in the original work’s license, they have the potential to block a wide range of potential uses in the future. These restrictions may frustrate the desires of creators who use non-Share Alike CC licenses and want their works re-used by future creators of derivative works. And these restrictions may also cause dead-hand control problems, as today’s Share Alike licensors come to desire that their works be available on less restrictive terms in the future. (§ 42)

Perhaps argued more simply, Ferguson clearly expresses some of the music industry’s frustration with both Creative Commons and copyleft:

A Creative Commons license is forever and you will never earn publishing royalties. . . . [Creative Commons] licenses have some sort of value in the world of Academia, where a creator’s sole aim is to distribute his idea as widely as possible without any money changing hands. For the world of music they are a pointless and damaging distraction which undermine the concept of copyright and create huge difficulties for music writers now and in the future. (2005, p. 26)

Dusollier (2006) found a fundamental ambiguity in Creative Commons’ ideology: “By grounding the justification for a Creative Commons license in the expectations of the users rather than in the desires of the creators, the agenda of Creative Commons is to make the norm of free access to works the norm of a free culture, and the politically correct way for a creator to exercise her rights” (§ 56).

Gordon-Murnane (2005) identifies another Creative Commons’ weakness: It has no comprehensive directory or database of content. However, she encourages librarians to use its CC Search tools and Yahoo! Search to “identify content that patrons might want to use in a podcast, a mash-up, a collage, a video contribution to a blog, a document, a presentation, or whatever.” She adds, “Use it. Promote it. Share it. It’s all good” (§ 26-27).

Similarly, Doctorow, an influential blogger and co-editor of Boing Boing, frequently the most highly-rated blog on the Internet, provides this summary statement:

Designers have always been collagists, building libraries of tasty stuff, mocking up prototypes with clipped and scanned works from their peers. No pitch meeting can proceed without a pile of references. It's important to pay creators when it's fair, but copyright law has often stood

in the way of creation. The runaway global success of Creative Commons is the leading edge of a new movement—one that balances the needs of tomorrow's creators with the needs of yesterday's. (2006, p. 161)

## 9. Discussion and conclusion

While it may seem ideological, Creative Commons has survived its first legal test. Kay (2006) explains that Adam Curry, an MTV personality, influential blogger, and the person credited with the innovation of podcasting, posted photos of his daughter on the photo-sharing site Flickr.com. "A Dutch gossip magazine published the photos without authorization, even though they were covered by Flickr's Creative Commons Attribution-NonCommercial-Share-Alike 2.0 license. Curry sued for copyright infringement and the Dutch court ruled that a CC license is binding" (p. 34). Evidently, Lessig and the other thought leaders who developed the Creative Commons licensing schema have produced a legally binding contractual system based on the assertion of property rights that has begun to prove its merit.

Creative Commons licensing is not a perfect remedy to online copyright infringement maladies nor for the lag between Internet practice and the law nor for the lag between technological advancement and the law. However, it allows copyright owners a choice between All Rights Reserved and No Rights Reserved. This Some Rights Reserved approach to copyright is much more in sync with the way online communities operate. From pings (fundamental technology enabling RSS feeds) to pokes (greetings among Facebook users), empowering creators of original or truly transformative works to say what others can or cannot do with their creation seems more likely to contribute to culture than restrictive and expanding copyright.

Creative Commons licensing, therefore, does not compare to copyright; it is a derivative of copyright. It clearly forms part of the copyleft movement that has arisen in protest against the entertainment industry's and others' influence over intellectual property laws in the U.S. and abroad. It is an international movement advocating sharing and use rather than a strictly proprietary culture. Unlike copyright, copyleft is voluntary and, in no small way, an online experiment.

Looking ahead to the year 2020, according to the Pew Internet and American Life Project's *Future of the Internet II*, the second highest online priority should be "creating a legal and operating environment that allows people to use the Internet the way they want, using software they want" (Anderson & Rainie, 2006, p. iv). Additionally, the technology thinkers and stakeholders responding to the Pew survey expressed concern about policy growth and its ability to insure a climate favorable to Internet expansion: "The center of the resistance, they say, will be in the businesses anxious to preserve their current advantages and in policy circles where control over information and communication is a central value" (p. i). These are telling statements because they incorporate the goals of the copyleft movement's proponents.

Jost (2000) succinctly summarizes the brewing issue of copyright and the Internet:

The recording and movie industries claim that the Internet-based services amount to 'piracy.' But the computer and consumer groups say copyright law needs to adapt to new technologies that make it easier and less expensive to disseminate creative works. (¶ 1)

The issue has clearly not subsided. In a Wild West-like e-frontier, Creative Commons and its proponents seem to be attempting to bring a bit of order to a chaotic environment. At the forefront of a social movement, they have chosen to work within the existing political-legal system in an attempt to effect change both peacefully and meaningfully. Conhaim (2002) explains that Creative Commons responds to two perceived needs that appear to be widely felt in many creative communities:

1. The public domain must be honored and replenished, as it has been depleted over the years due to repeated extensions of the copyright law and the automatic provision of copyright since 1976.

2. There is a need for a continuum of options for creators between the two prevailing poles of complete control of one's work within copyright and placing work totally in the public domain. (pp. 52, 54)

Though widely used in the blogosphere and now proven in at least one court, whether Creative Commons can accomplish its lofty goals remains to be seen particularly because balancing public interest and property rights has been difficult throughout history.

## Editor's Afterword

Professor Broussard notes that many commentators have likened the current state of the Internet to the "Wild West," both in its vibrant growth and in its prevalent lawlessness. The question of copyrights is always at least annoying to a writer who feels his or her creative urge driving towards borderlines where others may have ventured before. For the scrupulous this may be dispiriting enough to hinder or even block literary productivity. The less scrupulous might simply drive on, committing plagiarism in the hope of never getting caught.

But, like the building of a nation in a newly-civilized part of the world, rules are essential for the orderly development of cyberspace, just as they have proven necessary for the orderly development of the world of print media. Undeterred theft of others' original work inevitably would have a chilling effect on original productivity. Continuing the "Wild West" parable, Why would a ranch owner go to the trouble of raising calves from their infancy, feeding them, nursing the sick ones, protecting them from severe weather, and bearing all the many other trials and expenses necessary to bring them to a marketable size if someone else could brazenly steal them at that mature age, market them, and deprive the owner of any profit?

On the other hand, many kinds of influences or less restrictive relationships can intervene between the outright piracy of a literary or musical work, for example, and a new work which contains only remote traces of borrowing from an original. Nothing is ever written or composed in a vacuum without any reference to its antecedents in the same genre. A prohibition on any and all use of copyrighted material would therefore obviously prevent later authors or composers from

Technological advances exacerbate the rapidity and intensity of potential conflict. Conflict breeds interest. Worldwide, there is much left to consider regarding property rights versus public rights. The copyleft movement and Creative Commons have become increasingly effective in educating the interested, active, immersed, and passionate Internet users throughout the world about intellectual property laws, thereby initiating public discussion and even beginning to influence policy internationally.

building on that work except in the most constrained way. Some arrangement for free use is therefore needed in order to create an intellectual environment congenial to progress.

Creative Commons licensing is an attempt to do that by establishing various levels and forms of protection that can be claimed by an author, leaving a "commons" portion of the work accessible to others for their free use. This and similar approaches recognize the fact that what is most important to an author, at least to an academic author, often is simple attribution rather than direct financial gain, since attribution helps build reputation. In the academic world, reputation has a value that exceeds that of immediate financial gain, and, in fact, may ultimately yield significantly greater financial gain than any demand for direct payment for the material's use. But much depends on the type of material. Music obviously is different from academic texts, and its value to the composer may demand a more immediate compensation. However, even a composer might profit more from an enhanced reputation based on "borrowing" of his or her works than from rigid demands for immediate compensation. Authors of fiction may expect more immediate financial gain from their works and thereby be more like the musical composers than like academic writers.

The above comments reckon without the just expectations of publishers. They usually have a greater financial investment in any work than either authors or composers. In fact, they are likely to lose more due to piracy than even the author or composer.

These various factors should enter into ethical judgments about the use of published material. Copyright is a complex subject, and it may appear to

the casual observer to have few moral implications. Nevertheless, intellectual and artistic property rights can have no less moral significance than material property rights.

—W. E. Biernatzki, S.J.  
General Editor

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## For further information

**WIPO Guide to Intellectual Property Worldwide:** [www.wipo.int/about-ip/en/ipworldwide/country.htm](http://www.wipo.int/about-ip/en/ipworldwide/country.htm)

### Copyleft

**Free Software Foundation, Copyleft:** <http://www.fsf.org/licensing/essays/copyleft.html>

**GNU Project, Copyleft:** <http://www.gnu.org/copyleft/>

**Fundación Copyleft:** <http://www.fundacioncopyleft.org/>

**copyleftmedia (UK):** <http://www.copyleftmedia.org.uk/>

### Creative Commons

**Creative Commons:** [www.creativecommons.org](http://www.creativecommons.org)

**Creative Commons, Australia:** <http://creativecommons.org.au/>

**Creative Commons, Canada:** <http://www.creativecommons.ca/>

**Creative Commons, France:** <http://fr.creativecommons.org/>

**Creative Commons, Germany:** <http://de.creativecommons.org/>

**Creative Commons, South Africa:** <http://za.creativecommons.org/>

**Creative Commons, Spain:** <http://es.creativecommons.org/>

**Creative Commons, UK:** <http://www.creativecommons.org.uk/>

**Campaign for Digital Rights:** <http://uk.eurorights.org>

**CAFE—Campaign for Audiovisual Free Expression:** <http://www.eff.org/cafe/>

**Digital Rights Management Watch:** [www.drmwatch.com](http://www.drmwatch.com)

**Open Educational Resource Commons:** [www.oercommons.org](http://www.oercommons.org)

**Science Commons:** [www.sciencecommons.org](http://www.sciencecommons.org)

### Blogs

**blogcatalog:** Copyleft blog entries: <http://www.blogcatalog.com/post-tag/copyleft>

**mediAgora:** <http://www.mediagora.com/>

**Technorati** listing of blogs about copyright: <http://technorati.com/blogs/copyright>



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## Book Reviews

**Arweck, Elisabeth and Keenan, William.** (Eds.). *Materializing Religion: Expression, Performance, and Ritual*. Aldershot, Hampshire, UK and Burlington, VT: Ashgate, 2006. Pp. xvi, 242. ISBN-13 978-0-7546-5094-2, ISBN-10 0-7546-5094-4 (hbk.). \$99.95, £55.00.

The dividing line between communication and the material aspects of religion often disappears, as becomes apparent when we consider questions such as whether art or music communicates, or whether the

nonverbal aspects of worship (special clothing, types of body movement, and so on) count as communication. In fact, the media ecology approach argues that all of these material aspects of religion and religious practice are indeed communication. Under this heading, *Materializing Religion*, though researched and written from the perspectives of sociology and anthropology, has much to say about communication. Communication, of course, runs beyond the material—as the spoken word testifies—but at some point even that insubstantial acoustic presence finds its way into more lasting physical forms.

The editors present the initial premise in a straightforward way. Every religious tradition, in virtue of its connection to human life, must move from the spiritual to the material at some point. “Emphasizing the creative ‘agency’ aspects of material expressions of religion, we have chosen to employ the portmanteau term ‘artworks’ as useful for the diffuse and infinite range of phenomena whereby religions are given material shape and expression” (p. 3). And so we launch into considerations of how groups represent theology, not only in art but also in clothing, architecture, and sound. But religion extends beyond theology, which, no matter how privileged a spot, still represents only a small portion of the religious practices of cultures. Spoiled by Christianity’s preference for sacramentality and incarnation, the sociology/anthropology of religion must unlearn that theology in order to see the material aspects of non-Christian religions.

Inspired by “the 2001 Annual Conference of the British Sociological Association Sociology of Religion Study Group . . . this collection provides initial bearings to a field of social scientific enquiry which has huge scope and enormous span” (p. 6). For the communication scholar, some studies/chapters may compass strange territory, but for the most part, they provide an exhilarating tour of what many had not suspected. The editors’ introduction helps orient that tour by placing signposts directing attention to questions of matter and spirit (explored by Plato and Paul, but also by Durkheim, Weber, and Simmel), as well as to the concerns of modernity and its substitution of art for religion, and to the transformation of material expression of religion into a consumer mentality (pp. 10-14). For the communication scholar, they note the passage to television evangelists, the television and radio gospel of prosperity, and even the Church of Elvis. Less concerned with defining religion, the editors and contributors, in good anthropo-

logical fashion, seem content to let what claims the title religious represent religion.

The individual contributions (arranged alphabetically by author—not helpful for the thematically minded but providing delight for the serendipitously inclined) explore chapels and former chapels in Wales (Chapter 2), architecture of traditional and storefront churches (Chapter 3), the evolution of worship spaces among Pentecostal groups (Chapter 6), and the use of space in traditional shrines such as that at Fatima (Chapter 15). Other chapters introduce the tension between concealing and revealing: wrapping, both literal and figurative among Nonconformists (Chapter 4), religious habits among Catholic religious communities (Chapter 9), and the place of (un)dress in Wicca, where worshipers “work skyclad” (p. 109, Chapter 8). Still other chapters focus on the particular actions taking place in Catholic festivals (Chapter 5), in religious dance (Chapter 7), and in Wiccan rituals (Chapters 8, 13). Finally, others wrestle with the marginal—not the marginally religious, but the marginal places for the religious—the Tibetan exile (Chapter 12), the religious imaginary and the persistence of artistic images across the centuries (Chapter 14), and questions of taste and music. Each chapter presents a wealth of observation and enough theory to provide a solid orientation, though not surprisingly in a collection some authors devote more time to theorizing the material aspects they study than do others. Each chapter has its own, usually extensive, reference list.

The volume bears a dedication to Bernice and David Martin, two pioneers in the British sociology of religion. Both have chapters in the book and both provide a master class on what the sociology of religion can teach about religion, about sociology, and—less intentionally perhaps—about communication. Bernice Martin (Chapter 10) sets out to explore the aesthetics of Latin American Pentecostalism. She does so by reintroducing the aesthetic dimension of religion, particularly in the light of Weber’s 1948 essay, “Religious Rejections of the World and their Direction.” Religious groups, according to Weber, face a tension with “the world” and the satisfactions with the world compete for attention with the satisfactions of religion. Herein lies the seeds of conflict between art and religion and the roots of the contemporary separation of art from religion. Martin explores the ways in which

Weber’s analysis poses a number of questions about where the new Pentecostalism that is sweeping the developing world properly lies

within the parameters of his model. It is obviously a salvation religion, patently and powerfully an ethic of brotherhood, and so might be expected to veer towards the anti-art position. On the other hand, Weber's characterization of the elements of "magical" efficacy traditionally mediated through aesthetic practices employing music, gesture, and dance also has persuasive application in respect of Pentecostal liturgical practices and charismatic performances, although the role Weber attributes to sacred buildings and artefacts is less obvious in the Pentecostal case. (p. 141)

Martin faces this difficulty directly and draws from extensive field work in Latin America to sketch the outlines of a Pentecostal aesthetic, rooted particularly in music but spreading also to styles of clothing and even to church design. She notes that the way out of the "problem of aesthetic judgment" lies in deepening the theories of aesthetics, unlearning the modernist approach to aesthetics, and, always, following the data at hand.

David Martin's chapter (Chapter 11) turns to something more familiar to communication scholars: reception studies, here applied to the music of Handel and its role in the Evangelical movements of the 19th century. What makes music religious, Martin asks. What makes a given composer accepted as a "religious composer"? These questions have much to do with reception. The reception of Handel's works poses an interesting case study for it shows four kinds of influence:

the rise and decline of Protestant expansiveness, the rise and decline of Evangelicalism, the 20th century musical renaissance of the liturgical and mystical, and the rise and decline of the sort of reverence evoked by the Austro-German canon. All these rises and declines, set in intersecting graphs, are in the context of secularization as the locus of the sacred shifted from Church to Symphony Hall (and of course Art Gallery) and then encountered in the shifting sands of what some call postmodernity. (p. 163)

Martin uses this case study, drawing on historical documentation to show that the boundaries of the religious have proven much more flexible than usually imagined by theory. In brief, much more has occurred than secularization. (An interesting parallel to Martin's case study can be seen in White's recent issue of *COMMUNICATION RESEARCH TRENDS*, vol. 26, no. 1,

2007, which explored similar flexibility in the reception of "the religious" or the reception of media products as religious, even when producers and other media creators may not have intended any religious meaning.)

*Materializing Religion*, then, provides a wealth of information and theory to show how people create and re-create religious meaning and in turn find religious sustenance. This is, clearly, a communication process as well as a sociological or anthropological one.

But despite the value of this volume for communication study, communication scholars should beware lest they count everything as communication. Quite aware of the well-known axiom, One cannot not communicate, we should still ask whether it makes sense to view everything through the lens of communication. If all is communication, then what have we discovered?

This volume should not, of course, attempt to answer such a question. But communication scholars should, and the area of religion and communication provides fertile soil to cultivate such an investigation.

In addition to the reference lists at the end of each chapter, the book has an index and a section about the authors.

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**Falkheimer, Jasper** and **André Jansson** (Eds.). *Geographies of Communication: The Spatial Turn in Media Studies*. Nordicom: Göteborg, 2006. Pp. 309. ISBN 91-89471-36-9 (pb.). SFK280, €30. (Order from [www.nordicom.gu.se](http://www.nordicom.gu.se))

Again, a book from Nordicom, who are most prolific in their publishing efforts. Falkheimer and Jansson, who both work in Sweden, attempt with this book to establish the relationship between space and communication, a relationship which is becoming more and more complex since the media have blurred boundaries between different spaces and the dimensions of space. Geographical territories are rearticulated, and chapters in the book reflect on spatiality and (trans)nationality, tourism, urban culture, interactive media, and the networking of domestic space. They attempt to map what they hope will become a new sub-field in media and cultural studies: the geography of communication. There is clear evidence, the editors state, that there is a spatial turn in media studies and they try to formulate the full potential of this spatial turn. They have one overarching question: how communication produces space and how space produces

communication (p. 9). They do not believe that this will lead to the abolition of media studies, but to this new sub-field. Their introductory chapter draws on work from Meyrowitz (1985), Virilio (1990/2000), Castells (1996/2000, pp. 69-76), Mattelart (1996/2000), and Bauman (2000), who has said that early 21st century society shows an ongoing shift from solid (or heavy) to liquid (light) modernity. Here, the authors suggest that communication must be understood as being both material and symbolic in its fluidity. Where industrialised society was space-based, “informationalization” demonstrates an extension of this bias (p. 11); hyper-space-biased communication shows a range of spatial ambiguities that shake media studies’ epistemological foundations (p. 11).

Falkheimer and Jansson reflect on the results of the mobility that enables one to consume media on the move, not only through what we hear, but through the visual images that we consume. This relates, of course, to media technologies “attached to the moving body” (p. 12). Boundaries, they consider, between the imaginary, symbolic, and the material spaces are becoming negotiable and volatile. We can also now be interactive with these media. These new hyper-space-based characteristics of media demand a rethinking of the categories of text and context. The rituals involved in consuming ephemeral texts, contexts, and their relationship are no longer significant. We must, they suggest, consider what Couldry and McCarthy (2004) call the “conceptual realm.”

Chapters in this book discuss communication as spatial production, the obvious ideological and political dimensions involved, and the textual and technological dimensions of what they intend to be an interdisciplinary sub-field. Falkheimer and Jansson aim to answer the question: What importance do media production, representation, and consumption have in the shaping of different spaces? They intend to map and analyse this “new” field and, to begin this work, include chapters from Birgit Stöber on how media geography has developed into human geography, utilizing the work of human geographers. Göran Bolin writes of media landscapes as structures of both media technologies and media texts through a case study of cultural change in Sweden and Estonia. He argues that spatial metaphors and concepts aid an understanding of late modern processes, pointing specially to social power embedded in media’s creation of “landscapes of representations.” Richard Ek, like Stöber a human geographer, discusses the ontological and epistemolog-

ical issues of space, place, and communication, positioning himself in the retheorization of space that deconstructs modernist thought. He suggests that action, performance, and interaction produce or constitute space; that space is transformed by a multiplicity of productions, practices, and performances and thus cannot be considered in fixed sections or regular geometries (p. 20); and, lastly, that there is a need for reflexivity and discussion amongst the geographers of communication, since they cannot be thought of outside the production of space itself. Finally, in this section, Jansson, develops a theoretical analysis introducing the notion of texture, which he believes is a way in which social and cultural transformations in contemporary society can be adapted, thus affecting the boundaries between spatial materialities and symbolic structures. It is this texture which he believes enables us to think of space as being not a container or sign, but as a term of communicative fullness (p. 20).

The book’s second section considers the mediation of space in chapters written by Anne Marit Waade on the tourist gaze—a type of hyper-tourism using the example of a British travel series. Falkheimer’s chapter looks at strategic communications, branding and marketing that make the world an empirical fact. He also considers place branding and takes a political perspective on this branding, the inclusion of media and cultural theory into both theory and praxis. Thelander makes an analysis of the visuals of advertising for tourism. The author’s examples come from the Swedish daily press and demonstrate how nature has come to be used as part of culture and so becomes a commodity. She shows how the tourist and photographer, as well as the audience for the articles, may renegotiate and recode these images. The last article in this section, by Inka Salovaara-Moring, combines theory and empirical case study (she considers how the European Union has constructed the notion of “us” and “them”) to relate spatial metaphor and politically strategic discourse. Again, this article requests a closer relationship between the human geographer and media and communication studies, explaining just why media studies have traditionally been averse to spatiality.

The mediatization of space forms the topic of the third section of the book. From the macro to the micro scale, Andersson, through the use of qualitative interviews, looks at communication geographies within the home. He suggests that this most private area of our lives may also be a place where communication technology connects our lives to the global—what he calls

“domestic globalization.” He demonstrates that such global influence may affect our lifestyles and even our notions of the home. Bengtsson again contemplates the domestic and how we construct the boundaries, both temporal and spatial, between our domestic and work lives. Not only does she perceive that media use blurs these boundaries, once very separate for most people, but that these categories are re-established in a more fluid notion of symbolic space. For my own part, I remember with some affection a time when, once away from one’s work place, it was rare to be telephoned (it had to be a real emergency) and email had not been invented. The concept of the home-worker in many industries, although not a new concept, would evidently have import here. For Fornäs, it is the shopping mall that draws attention. The article builds on work done for the *Passages* project on consumption and communication in a shopping mall. The article considers these places, which I always think of as “non-places” in Augé’s term, as sites of contemporary power struggle and of communication between people, texts, and institutions. O’Dell, in this section’s final chapter, considers a place about which I have never seen anything written: the spa. He is an ethnographer and demonstrates how old values and structures reappear in this new discourse. There is, he believes, a relationship between the radical logic of medicine, and of magic and mystery, which form a logical amalgamation.

The book’s final section relates to a mediated sense of space. Here again, Larsen considers photography and tourism and the sense of the theatrical and of imaginative geographies that he suggests are performed and form an active framing. He deliberates also on the ways in which digital photography has added to this sense of the performance in touristic photography. Lagerkvist also uses travel writing to look at the ways in which Swedish travelogues constructed America as a third space in the time between 1945 and 1963. She contemplates how this writing related to the mediated images and the notions to which Swedes were exposed at that time. She suggests that there was already a sense of post-tourism, which had become part of the culture of Swedes in their everyday lives. For Jenny Sunden, the Internet is not a placeless medium; she scrutinizes relationships between “spatially located media” and digital story telling. Her examples are taken from hypertext fiction, text-based virtual worlds, and computer games. These are places where new virtual senses of place are created—places that

are neither real nor fiction, but somewhere in between. Sunden suggests that rather than cybercultural studies using a notion of universal space, they should instead emphasise grounded place.

Finally, Orvar Löfgren adds a postscript that explores the book’s arguments. He believes that there is a need for a sensitivity to local histories and contexts, that the postmodern concepts of nomadism and fluidity should not be over-exaggerated, and that all of this should be incorporated into this spatial turn, with which the book deals. He deems it better that our experience of being somewhere, in a particular place as well as in a media space, needs more ethnographical study as it is through such studies that we will be able to grapple with these notions of re-spacing and re-mediation.

This is an interesting book that deals with empirical case studies as well as developing theoretical concepts. Each chapter has a wealth of references and bibliography. It would be of great assistance to anyone moving into studies of space and place in a mediated world and I could see use being made of this by both teaching staff and students on a variety of courses. I look forward to further work in this sub-field.

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**Galician, Mary-Lou.** *Sex, Love, and Romance in the Mass Media: Analysis and Criticism of Unrealistic Portrayals and Their Influence*. Mahwah, NJ and London: Lawrence Erlbaum Associates, 2004. Pp. xxv, 252. ISBN 0-8058-4832-0 (pb.) \$49.95.

The main goal of this book is clear from the very beginning: It should dis-illusion its readers!

As the author puts it:

“False-love” images and scripts of coupleship put pressure on *both* women and men to measure up to media-myth. . . . Some media-constricted unrealistic expectations can lead to depression and other dysfunctions, and several can be downright dangerous” (p. x). The problem seems to be that “the mass media rarely present models of healthy, realistic romance and love. (p. 5)

The dismantling of the all-too-romantic portrayal of love and romance by the media starts with “Dr. Fun’s Mass Media Love Quiz” that deals with stereotypes and myths that are perpetuated by the mass media and with the 12 statements of which only the answer “false” is right. Statement Number 12 aims again towards the main goal of the author: “Since mass media portrayals of romance aren’t ‘real,’ they don’t really affect you.” Since the right answer is “false,” the question now is: and how *do* they affect us?

*Sex, Love, and Romance in the Mass Media* is divided in two main parts, a first one that deals carefully with terms, concepts, models, tools of analysis, strategies and skills of media literacy (the main purpose of which is “dis-illusioning”), and theories. The second one is empirical in its approach and dissects carefully every single myth of the love quiz. The theoretical part is very comprehensive, sometimes leaving the reader with an embarrassment of richness. Sometimes a slight need for more synthesis can be felt, which on the other hand would save the book from being too redundant in some parts. Very useful is the focus on Robert Sternberg’s “Triangular Theory of Love.” For him love is made up by three basic components: intimacy, passion, and decision/commitment.

The book starts with a “STOP! Before you begin to read this book, take Dr. FUN’S Mass Media Love Quiz on the next page” (p. vii) and it ends with an epilogue “DON’T STOP! The End Is Where We Start From.” It is correct to say that the Cultivation Analysis of George Gerbner did focus too much on violence. After the criticism of Paul Hirsch and Horace Newcomb, the very narrow approach of the early cultivation research has been opened and it is time now to study the impact of media stimuli on different areas of our lives, romantic love included. Empirical research in this field would also benefit from concepts like para-social interaction, transportability (life in as-if-worlds), flow, social comparison, and immersion. From this point of view the book of Mary-Lou Galician is a little bit too Manichean. A very important goal of fictional narratives is to shorten the

distance between utopia and reality. To kill our dreams can also be very unhealthy. Children need fairy-tales (Bruno Bettelheim) and so do adults. There are worldwide 340 versions of the Cinderella motif in popular cultures. That means that there is a demand for stories that tell the dream of a better life. It would be much healthier to sensitize people instead of disillusion them. Or shall Harry Potter be banned from the movie because he is highly unrealistic?

From an evolutionary point of view, entertainment is a playing field (plays of illusion, pleasures of fantasy, dream worlds) with more or less serious virtual experiments that deal with the solution of adaptive problems. Entertainment produces realistic and/or utopian ideas of love, success, and security thus corresponding with the need to confront the human condition and show various options, even unrealistic ones. Following audience research in Europe, people are well aware that some portrayals of romance and love can be or are unrealistic. Nevertheless, they enjoy it!

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**Houck, Davis W. and Dixon, David E. (Eds.).** *Rhetoric, Religion, and the Civil Rights Movement: 1954- 1965.* Waco, TX, Baylor University Press, 2006. Pp. xvi; 1002. ISBN 978-1-932792-54-6 (pb.). \$44.95.

You may not know many of the names among the speakers whose works appear in Davis Houck and David Dixon’s *Rhetoric, Religion, and the Civil Rights Movement, 1954-1965*. That’s because Houck and Dixon have sought out the less celebrated participants in the civil rights movement by searching archives for the catalysts of movement: the “local southerners—both black and white—who made the movement move” (p. 3). In the same vein as Karlyn Kohrs Campbell’s *Man Cannot Speak for Her* (1989), the authors let the rhetoric do the talking. They compile texts to provide evidence for how religion was fundamental to the movement, but they also recover “lost voices and texts” (p. 7) that transcend popular notions of civil rights rhetoric attributed to Martin Luther King, Jr., Malcolm X, and Rosa Parks.

The rhetoric of the civil rights movement was at its core a religious message. Houck and Dixon’s collection of speeches traces the evolution of that message from 1954 to 1965. The objective of the text is clearly not to provide deep and provocative rhetorical analysis (indeed the authors clearly state that they “make no

claim to measuring [the] effects” of the speeches, p. 9), but only that they wish to reveal how the themes were used. The editors selected foundational texts from speakers praised less frequently and publicly but who were significant to the movement. The texts themselves allow the reader to experience the rich rhetorical fabric created when speakers infused their arguments with religious themes.

The editors listened to the sound recordings of Chicagoan Moses Moon who recorded civil rights meetings near the height of the movement in 1963 and 1964. Transcripts of the recordings not only provided details of key speeches at the most rhetorically immediate levels, they also opened the researchers’ eyes to the extent to which religious themes permeated civil rights discourse. The editors, inspired by the Moon collection, dug deeper to look for support for their hunch that rhetoric of the civil rights movement was, at its essence, a call for the disenfranchised to meet its destiny set forth by God.

Houck and Dixon concede that decisions regarding the organization of the volume were a challenge. The result, a chronologically organized anthology of complete texts (there are no excerpts), seems to reveal the responses to key civic events that occurred during the time period studied. For example, the volume opens with a speech from Dr. Mordecai Wyatt Johnson, (former Baptist Minister and president of Howard University from 1926-1960) that occurred before the historic *Brown v. Board of Education* decision. The next speeches in the 1954 section follow the *Brown* decision. The Murder of Emmett Till, the Civil Rights Act, and the March on Washington are examples of major events that provide a backdrop for the speeches but, true to the objective of the book, the speeches themselves carry their own weight; while certainly stemming from critical incidents, the speeches exhibit a larger rhetorical trajectory that transcends any one event.

The natural flow of events through time present the reader with view of the world as the speakers saw it. Short of hearing the speeches ourselves, experiencing them as they occurred in time is most appropriate. Imposing artificial categorical limitations such as rhetorical genres or historical themes would only retroactively place constraints on speakers which would have had no influence on them at the time. The collection includes speeches from a range of speakers (both black and white) and professions including, among many others, journalists (P. D. East), physicians (T. R. M. Howard), businessmen (Branch Rickey), educators (Horace Mann

Bond), and white clergy (Theodore Hesburgh, President of Notre Dame University). The collection presents speeches from Jewish, Catholic, and Protestant religious leaders; naturally, leaders of southern churches figure prominently in the texts. As the reader can surmise, the volume includes some texts by speakers who do indeed go beyond the “local southerners” instrumental in the movement, but whose words have been marginalized from our collective memory of civil rights rhetoric. Houck and Dixon include more than one speech from some figures.

I wonder about the future of anthologies given the enormous power of the Internet to locate and compile texts of a variety of sorts. Yet, this volume is reminder of the type of scholarship that can be so useful to scholars across academic disciplines. The authors have worked diligently to canvass archives for complete texts of key speeches and to unearth texts that are close to disappearing completely. They also resorted to direct contact with family members or speakers to enrich the contextual details that precede each speech. Scholars in religious studies, communication, history, American Studies, African American Studies, and other disciplines will find this volume an excellent resource, whether as a required text through which one has access to primary texts, a companion piece, or a reference book. But not only have the authors presented various disciplines with previously unknown speeches, they also will inspire scholars who should consider other areas where this type of research could be beneficial. The volume has a combined author and subject index and an extensive bibliography organized by civil rights orator with both primary and secondary sources listed.

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Campbell, K. K. (1989). *Man cannot speak for her; volume II: Key texts of the early feminists*. Westport, CT: Praeger.

**ITEST.** *Globalization: Christian Challenges: Proceedings of the ITEST Workshop. September 2003*. St. Louis, MO: ITEST FAITH/SCIENCE PRESS, 2004. \$19.95 [orders from postigim@slu.edu]

Globalization is a thorny topic. The number of published books that has the word “globalization” (or “globalisation” in UK orthography) in the title is legion. Is globalization good, bad, or irrelevant? Books

coming from any of these viewpoints, together with many television and radio programs, keep coming at us. This one is slightly different in that it contains the proceedings of an ITEST workshop held over a September weekend in 2003. ITEST is the Institute for Theological Encounter with Science and Technology, based in St. Louis, Missouri. For the late Fr. Robert Brungs, S.J., the founding Director of ITEST, the relationship between Christianity and globalization was integral to the Church's missionary thrust. The Church has been a global entity since the apostles went out to all nations to spread Christianity's message of love.

The book is formed on five essays. The first of these comes from Dr. Robert Collier, who is Head of the Animal Sciences Department of the University of Arizona, who sees science as a way to alleviate the problems of hunger in the world. His, perhaps unpopular, suggestion is that transgenesis (utilizing genes from one species with those of another to, for instance, resist plant pests) will continue and will result in dramatic increases in food production. He also highlights the Church's part in the early development of scientific method in farming and husbandry. A problem that he perceives is that the Church cannot now react quickly enough to offer moral guidance to anyone looking for guidance. One hopes that the 2007 conference on "green" matters that the Vatican is hosting may help in this regard. One might also point out that the world produces enough food; it is just that much of it is either the wrong sort of food or is in the wrong places. With better transport facilities and a more selective approach to food production, we might already be able to serve the world's food needs.

The second essay is written by Dr. Edward O'Boyle, an economist from the Mayo Research Institute, Louisiana. Dr. O'Boyle discusses norms that can evaluate economic globalization. His approach is personalist, differentiating between the "individual," who is self-centered, and the "person," as being one who is "other centered." He draws attention to the Christian tradition of economics as a sharing of abundance—or of little—respecting human dignity. Free markets, he suggests, if they have equitable and appropriate norms, would help to establish respect at all levels. In most countries of the world, there is a free market and we have not necessarily achieved any sort of respect. The editor describes O'Boyle's interventions at the conference as "Economics 101 at a sophisticated level" (p. ii).

The third essay is written by Dr. Jean-Robert Leguey-Feilleux, who contemplates the political

aspects of globalization which, he reminded participants, is a multifaceted phenomenon. While he put forward the notion that globalization might become an ideology with "both dedicated supporters and ardent opponents" (p. iii), I would suggest that, since ideology means only a collection of ideas, this has already happened. There are few subjects that arouse passions more in certain academic circles than throwing the word "globalization" into that ring. Leguey-Feilleux stresses the importance, despite the evident weaknesses, of the United Nations and its various subsidiary programs, in working towards more equality. He believes that the Christian challenge is to develop an increasing sense of responsibility for the good of mankind as a whole. He does not think that the nation state will disappear and highlights the increased number of nation states since the end of World War II.

The book's fourth essay is written by Fr. Stephen Rowntree, S.J., who spent much of his life training men for the priesthood in Zimbabwe. From this viewpoint he draws attention to notions of religious, social, and economic pluralism in globalized development. Pluralism and multiculturalism, in my view, have become buzzwords in academic circles, but their actuality on the ground has had differing results in different countries. This may be what Rowntree intends when he indicates the dangers and challenges to all religions that may be incurred by globalization. In his essay, he ponders on three reactions that religious communities may have to the results of the phenomena resulting from globalization. Groups may resort to fundamentalism, which manifests itself as an opposition to modernization; to conversation or dialogue in and outside the denomination—interreligious dialogue, in fact; or finally, to consensus that, when it is possible, may help to enable a global ethic. During the discussions that followed (which are printed in the book in an edited form), Rowntree discussed examples from his own experience in Zimbabwe and exhorted Americans to approach developing countries to assist them in surviving, expanding, and flourishing in the global market. If Americans fail to do this, Rowntree suggests, their lack of involvement will result in their eventual isolation.

Jeffrey Jensen Arnett, from the Department of Human Development at the University of Maryland, wrote in his essay about the role of the young in globalization. His own concept of "emerging adulthood"—that age between the teens and 20s—is at the basis of his notion that globalization results in issues



around personal identity. These young people may have to develop an identity that is both local and global and so bi-cultural. This may lead to some identity confusion. In drawing his paper into line with the aims of the workshop, he makes the suggestion that Catholics should go out to other religious denominations to counter the bad press that the Church has undergone. This bad press was, I would suggest, perhaps particularly evident in the United States, but was also noticeable in Western Europe (even in Germany): when Benedict XVI was elected as pope in 2005, few secular newspapers put a positive gloss on his election. Arnett, who is not Catholic, believes that to non-Catholics the Roman Catholic Church seems to be extremely negative to scientific developments. The book shows that there was discussion around this point, the general consensus being that the real challenge was not the relationship between Catholic faith and science, but between Catholicism and applied science. This is, of course, why ITEST is there in the first place.

The book, as I mentioned above, also prints edited versions of the discussions that followed the papers. Fr. Brungs and Sr. Marianne Postiglione, RSM, of ITEST, say the input from young participants gave the older participants a greater understanding of what the young are looking for as they search for their own identity, both as individual people and as Christians.

The book is one of a series of publications from ITEST that have been published over a number of years. It is indexed and has a list of the participants at the Workshop. This series of books perhaps deserves greater distribution at a time when more, rather than less, attention needs to be given to the intersection between faith and its place in the modern world, with the problems that beset the world's population.

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**Kumar, Shanti.** *Gandhi Meets Primetime: Globalization and Nationalism in Indian Television.* Urbana and Chicago: University of Illinois Press, 2006. Pp. x, 240. ISBN 0-252-07244-8 (pb.) \$25.00.

Taking a cue from Benedict Anderson's influential study of colonial to post-colonial status of many new countries in his 1991 book, *Imagined Communities*, Shanti Kumar tries to understand the struggle of India to define a national identity through

the lens of its burgeoning television industry. What he finds is quite a different picture from Anderson's neat paradigm of imagined communities. Rather he finds a set of complicated relations between the electronic capitalism of Indian television and the ongoing struggle to define a national identity. The symbol of Indian national identity begins with the father of the nation, Mahatma Gandhi, which still holds strong political meaning, but that meaning is challenged, sometimes directly, by the contents of the commercial and often globally driven television programming. The author tries to illuminate the struggle taking place in India between the modern commercialized media and India's political and cultural national identity that seemed so secure before the onslaught of global television after the 1991 launch of satellite-distributed STAR TV over Asian skies.

The book is divided into six chapters. The Introduction sets the methodological and theoretical grounds:

I analyze the scattered references to Gandhi's name and image as a way to interrogate the role that television plays in the articulation of nationalism to electronic capitalism in postcolonial India. I draw upon a range of materials [historical, legal, policy, academic and journalistic]. The empirical evidence is illuminated by theoretical analyses that combine diverse approaches, such as cultural studies, poststructuralism, and postcolonialism. (pp. 19-20)

Chapter 1 outlines the historical development of the public television system in India (called Doordashan) from its beginnings in the 1950s as an educational and development enterprise through the rise of commercialism within the agency in the 1980s to its changing nature in the 1990s with the rise of satellite and commercial television and finally to a reflection on what the "community" of Indian television might mean today as it tries "to articulate the nationalist ideals of public broadcasting to the rapid transformation of electronic capitalism" (p. 24).

Chapter 2 is long historical analysis of ads for television sets that follows the easing of original restrictive policies of protectionism to a more flexible openness to foreign manufacturers. In Chapter 3 the notion of development as it was conceived by Indian leaders, Gandhi and Nehru, is examined together with their relation to the Cold War struggle between the United States and the Soviet Union. Whereas Gandhi argued for a much greater self-suf-

iciency, Nehru tended to emphasize a combination of socialism and capitalism and a need to industrialize. The chapter traces some of the critique of Daniel Lerner's vision of modernization and media as well as the West's ideas of development through foreign aid. The author traces the historical development of a national satellite system by Nehru's daughter, Indira Gandhi when she was prime minister in the 1970s. Chapter 4 deals with the contradictions of Indian electronic capitalism. Kumar states a fundamental contradiction: "A naked truth of Pepsi's transnational brand of consumption is fleetingly revealed [in the saying 'Gandhi meets Pepsi'], as the stark contrast between the insatiable hunger of the 'haves' and the hungry 'have-nots' is brought into relief by the vision of excess that economic liberalization has heralded in postcolonial India" (p. 125). But having stated the contradiction, the author does not resolve it.

In the last two chapters Kumar dwells at length on an incident on Rupert Murdoch's newly introduced Indian cable television programming in which Gandhi is publicly insulted and STAR TV is challenged in court. The author takes this as a symbol of the complicated and contradictory process of defining national identity in an age of electronic capitalism in India. Kumar, in the conclusion, attempts to summarize the argument of the book by quoting a number of authors who hold contradictory positions on national identity and the role of television. The problem with the chapter illuminates the problem of the book in that contradictions or contrasting positions are made central with no attempt to define their meaning to the author and his audience. The author states this succinctly in the final page of the book:

I have neither attempted to reveal the universal logic of identity nor sought to revel in the infinite play of differences. Instead, I have relied upon a paradoxical formulation of unimaginable communities that at once defines and defies the limits of national identity and cultural differences in Indian television. (p. 201)

This book breaks some new ground in its approach to Indian television and national identity. By including a consideration of how original visions of the nation by Gandhi and Nehru played out in public policy regarding television's role in national development, Kumar has illuminated the complex and sometimes contradictory views by Indian politicians and intellectuals. Still, he leaves the reader somewhat dissatisfied, if not confused, with his poststructuralist positions.

Still, this work deserves attention by readers of media globalization literature. The book also contains copious endnotes, bibliography, and a detailed index.

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**Lindvall, Terry.** *Sanctuary Cinema: Origins of the Christian Film Industry.* New York and London: New York University Press, 2007. Pp. x, 303. ISBN 978-0-8147-5210-4 (hbk.) \$45.00.

Most church communication professionals and many church leaders, whether Catholic, Protestant, or Evangelical, have eagerly embraced the full range of new communication technologies (more recently starting with cable and satellite television and moving on to the Internet and digital media) for education, evangelization, worship support, youth outreach, and membership recruitment. Reading Lindvall's history of the Christian churches' encounter with *the* new communication technology of the 1890s–1920s—film—would provide them with a welcome and fascinating context for their work and their ambitions. Contemporary communicators do not form the first nor even the most innovative users of new technology. Without necessarily calling attention to it, Lindvall shows that early 20th century church leaders and visionaries already anticipated most of today's arguments for incorporating new technology (in their case, film) into the mission of the church. And they faced the same scepticism and theological debates familiar to so many today.

Lindvall provides more than a history of film, Rather he attempts to convey the context in which film became an opportunity for the churches. Though he acknowledges the need to limit his discussion to the Protestant churches in the United States (and in the early 20th century one could still talk about the Protestant churches collectively), he nevertheless mentions parallel Roman Catholic contributions where appropriate, though these might merit a book of their own. The Protestant churches, he notes, had to overcome an ingrained bias against images, rooted in the iconoclasm of the Reformation and seen most clearly in Zwingli and Calvin. To help the reader understand this, Lindvall devotes his first chapter to an account of the image in the churches, reaching back to the first bout of iconoclasm in the eighth century and the theological response to it, which justified using images as, among other things,

the Bible of the poor. He also sketches the gradual move within Protestantism in the United States towards images and eventually film, examining the landscape paintings of the Hudson River artists—a religious sensibility reflected in the early Westerns with their stunning images of the natural beauty of the United States.

The artists of the Hudson River School emphasized the transcendent, sublime images of God's glory, hidden in creation, planting seeds for the faithful to enjoy the visual gardens of God's handiwork, even if at second hand. Underlying the school was an aesthetic tradition of Protestant Christianity that began with Jonathan Edwards and Horace Bushnell, and culminated in the theories of John Ruskin and Abraham Kuyper. In this aesthetic tradition, physical reality itself offered a path to redemption in the "Reality of the Unseen." (p. 39)

From this follows an almost straight line of development to the use of dioramas and slides in churches to the advocacy of film.

Early cinema added a narrative line to the succession of images and when that narrative echoed Protestant values, the films attracted religious audiences. The late 19th century provided the requisite popular culture to wed religion and film.

In his historical study of religion in film, Gerald Froshey argued that Hollywood's religious film genre had its origin in popular culture: "Religious spectacles grew out of two popular artistic traditions—the spectacular stage melodrama and the popular quasi-religious novels of the 19th century." In the 19th century, the protocinematic evangelical novels paralleled the artistry of the Hudson River painters, each medium eliciting positive response from Protestant audiences. Protestants were thus primed to welcome an emerging technology that could wed image and moral narrative. (p. 43)

After this examination of the theological and theoretical justification of moving pictures in the religious life of Protestantism, Lindvall turns to the movement that advocated film in the churches. Here in Chapter 2 the reader meets the Rev. Herbert Jump, one of the earliest, if not the first, Christian apologists for film. Convinced of the religious potential of the cinema, Jump argued that showing films in churches was "an innovative way to draw the unchurched into a moral environment" (p. 60). He

further "recognized the cultural implications of film narratives, embracing film's utility as a social and educational tool in an industrialized urban society" (p. 61). From him came the ideas of the incorporation of visual images into sermons, the use of storytelling to attract and hold an audience, the recognition of the power of film to show missionary work, and the church engagement with cinema as a means of participating in the larger culture (pp. 62-63). Jump's pamphlet, *The Religious Possibilities of the Motion Picture*, published in 1910, is most likely the first near contemporary work in the growing area of communication and theology. Jump proved a persuasive advocate and many churches looked to incorporate films, generating, as Lindvall documents, a good deal of discussion in both the church and popular press.

The practice of film exhibition in churches created at least two kinds of mini-industries: groups designing worship services around particular films (or portions of theatrically released films, with or without the intertitles) and companies specializing in equipping churches and distributing films. Many pastors quickly saw the benefits of showing films in order to bring new people, especially immigrants and children, into church; they also liked the idea of creating community centers as alternative recreation sites to bars and other gathering places. However, not surprisingly, many theater owners and exhibitors resented the competition, particularly where churches received an exemption from laws that otherwise shut motion picture theaters on Sundays.

If the churches were to continue to use film, they faced the challenge of finding suitable films. Early film makers often turned to religious themes or to documentaries of religious spectacles, like passion plays, or simply illustrations of the land of Palestine. These found a home in the churches. And, as most film students know, in the early silent movie era Hollywood produced a number of religious films, led by directors like D. W. Griffith and Cecil B. DeMille. These Hollywood productions often dramatized either biblical stories or 19th-century religious novels like *Ben Hur*. In many ways, the use of these films in and by the churches leads to a struggle over the "invention" of motion pictures—of how people should appropriate or use the motion picture. Should films be mere entertainment or should they have a higher purpose? Few church writers articulated the question in this way, but

they engaged in attempts to define the motion picture habits of a generation.

Lindvall deepens this history by introducing the 1919 “Christian blockbuster,” *The Stream of Life*, written and produced by the Rev. Dr. James K. Shields, “an Episcopal clergyman in the artistic tradition of fellow rector and celluloid inventor Hannibal Goodwin” (p. 126). (Goodwin, a minister, held the patent for the film stock that made motion pictures possible.) *The Stream of Life* found a solid place in churches and revival meetings. Its success led to a number of similar efforts, many produced by *The Christian Herald* (pp. 135-148). Other church affiliated groups (such as Sacred Films, Geographic Film Company, Christian Pictures, Inc., and the International Church Film Corporation) produced a wide range of church suitable films. Few of these efforts found financial success; some caused scandal, as when the International Church Film Corporation went into bankruptcy, taking with it the numerous small investments of widows and orphans (pp. 151-156). Lindvall concludes this part of his story on two upbeat notes. First, he introduces the Harmon Foundation (p. 169), which not only backed films but did research into the role of film in church. As films became more expensive, with the advent of sound, the Foundation moved out of film production. Second, Lindvall notes that the expense of sound also led many of the film pioneers to turn to another new technology—radio. This, as most know well, opens up a very successful chapter in religious communication.

The fourth piece of the story of church and cinema in the silent era comes at the end of the era. As film production costs soared, the churches abandoned their brief production role and turned to attempts to influence the Hollywood industry through criticism and “better picture movements” (p. 183). They recommended some films; they criticized others; they pressured Will Hays and his office to clean up Hollywood. The churches tried to provide a moral voice and they succeeded at least in making Hollywood executives “aware of the religious milieu in which they sold their products” (p. 203).

Lindvall concludes that “the potential for the religious use and possibilities of the motion picture and the realization of the dream of a vibrant church market were inadequately achieved” (p. 204). The vision of leaders like Jump and Shields never received sufficient funding, probably because enough other church leaders questioned the value (and the morality) of films. But a

Christian film industry did find a start, and in it we can discern very contemporary sentiments—an evangelical purpose and a willingness to adopt new technologies. In addition, Lindvall identifies several other themes:

The multifaceted historical relations between the image-icon, the theater, and the church laid the foundations for the debates about cinema as a means of effective religious communication, while the spiritual art of the Hudson River painters and the economic phenomenon of the evangelical novel at the end of the 19th century provided narrative paradigms for a religious cinema. Finally, and most importantly, church bodies took an active role in exhibiting, producing, and utilizing films for their own religious goals, to their ultimate disappointment.

Paradoxically, the theatrical image possessed the potential of aiding the work of the church, but carried equal potential as a rival. (p. 207)

The story encompasses more than the churches, though. The link between film and religion also reveals a cultural shift in America, what Lindvall terms the “drift from a verbal culture to a visual one” (p. 212). It also marked the move away from the Christian churches as sole provider of images of salvation, a role that Hollywood famously fulfills.

Lindvall’s book provides a wonderful and wonderfully readable history of this important period. Issues that churches and those interested in communication, culture, and religion wrestle with today turn out to have appeared almost 100 years ago. Anyone interested in film, religion, theology, and culture should read this book.

Each chapter has abundant endnotes. The book itself features both an index and a bibliography.

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**Mody, Bella** (Ed.). *International and Development Communication: A 21st Century Perspective*. London, Thousand Oaks, New Delhi: Sage, 2003. Pp. xi, 304. ISBN 0-7619-2901-0 (pb.) \$44.95.

This volume was first published together with cross-cultural material. As a separate volume focusing on international and development communication, it provides the reader with a rich historical review on a number of important topics in both international and development communication. Bella Mody, the editor of the volume, provides a justification of putting together chapters on both areas by pointing out that

the original development applications “were initially foreign aid initiatives” (p. x) or the transfer of media technology internationally. Mody also ties together much of the book with the currently compelling concept of globalization. She indicates that her interest in both international communication and development is centered on institutions and their role in the international and development communication areas. In her introduction to the International Communication half of the book, she defines further her interests by indicating that the seven chapters in this section are “a historical and critical analysis of how communication between nation-states has been studied over the past 70 years” (p. 1). She further elaborates that the “political economy of state support for private firms has grown stronger” over time (p. 1).

The chapters in Part 1 on international communication address a variety of topics, begun, quite appropriately, by Steven McDowell’s historical review of theories and research that start with propaganda studies and psych-warfare of the 1940s and end with current applications of global perspectives in a political economy of culture. The strengths and weaknesses of McDowell’s chapter are indicative of the volume as a whole. The main weakness is the need to keep chapters brief (McDowell has a short 10 pages of text and 3 of bibliography), thereby making much discussion of important topics more a list of citations than an in-depth treatment. The strengths are that the book, like McDowell’s first chapter, covers the field quite well and provides enough exposition in a clear style that students coming fresh to the field can benefit. For scholars it provides a wealth of current references and sketches an historical overview that is mostly absent in other volumes that attempt a summary like this one. McDowell does a good job in touching on the theories that have underpinned the field in its first four decades (1950s through the 1980s) but devotes the last half of his review to the introduction of globalization as the dominant paradigm in the field today and indicates how political economy has adapted to current concerns.

Other chapters in Part 1 deal with global media corporations, how the old communication order debate has been reconfigured in the age of globalization studies, transnational advertising, issues of war and peace in globalized media, a review of research traditions in international media (somewhat overlapping with that of McDowell), and a look into the post-modern future of international communication. The most practical of

these chapters may be the most applied, that on media corporations by Comor and the one on transnational advertising by Viswanath and Zeng.

Part 2 on Development Communication contains six chapters and a brief introduction by the editor. The first by Srinivas Melkote is the most ample in providing a broad review of development communication theory from modernization and diffusion, critical theory, participation to the most recent gloss in empowerment. Melkote rightly argues that the theories need to be grounded in the definitions of development and communication in social change. The problem brought up above that the compass of a brief chapter is not enough to give sufficient latitude for in-depth understanding holds even more so for this chapter. A full length book (namely the book, Melkote and Steves, 2001) is packed into 15 pages of text that makes for challenging reading. The advantage is that a sketch of the various approaches is given in outline form from which both the beginner and more advanced reader can benefit, but issues are necessarily left up in the air. The reader remains somewhat uncertain as to where a practical approach to applying aspects of all theories is called for and where a normative approach should take over to argue for a more restricted analysis. Other chapters are also helpful: Leslie Synder presents a data-based approach in discussing information campaigns without ignoring some of the theoretical challenges raised by Melkote. Robert Huesca’s chapter admirably traces a history of the participatory paradigm but is critical of practices that do not fulfill its basic theoretical dictates. Both of these chapters also provide extensive citations that are useful for further explorations. Karin Wilkins describes some more recent approaches to thinking about development theory and practice by returning to the issue of power that Melkote began with, but she makes the analysis more practical by turning these into explorations of how power is manifest today in globalization, privatization, new technologies, social movements, and sustainability. She also explores how development communication could use analysis of these manifestations as paths to practice.

A final chapter by the late Everett Rogers and a colleague is important in the sense that Rogers was a key part of the early development communication paradigm and contributed to this literature and related topics in information technology and entertainment education. The summary of the history of both fields is thus informed by his long career of research. The outcome is less successful than expected partly because of page

limitation and the very broad nature of the topic. Still, it reflects a uniquely informed historical perspective of both areas by one who lived through the five decades under consideration in this volume

The book has extensive bibliographies in each chapter, a complete author index, and an extensive subject index.

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### Reference

Melkote, S. & Steeves, H. (2001). *Communication for development in the Third World: Theory and practice for empowerment* (2nd ed.). New Delhi: Sage.

**Opel, Andy.** *Micro Radio and the FCC: Media Activism and the Struggle over Broadcast Policy.* Westport, CT and London: Praeger, 2004. Pp. 168. ISBN 0-275-97914-8 (hbk.) \$55.00.

Opel examines the struggle for micro radio in the U.S. by attempting “to understand how media activists have challenged current broadcast policy and how the government and the larger commercial and non-commercial industry have responded to those challenges” (p. 1). He traces “the discourse generated by the micro radio activists as it moved from discussions within the movement, through the media, and eventually into Federal Communications Commission (FCC) policy” (p. 1). The struggle for micro radio is seen as part of a wider social movement—the media activism and reform movement—concerned about “the effects of concentrated ownership of media technology, the prevalence of commercial media, and the lack of public access to local media outlets,” and is connected to the “long history of media reform struggles throughout the 20th century including the debates over (non) commercial radio in the 1920s and 1930s” (p. 2).

Opel relates the importance of community media to “the concepts of localism, militant particularism, and the public interest,” and to “the political and economic restructuring associated with globalization”; in these contexts he explores “micro radio as a site of media activism” (p. 6). The micro radio movement is analysed through the lens of new social movement theory, allowing the author “to place the tactics and strategies into the larger context of social movement in general” (p. 17) and demonstrate “the active presence of a diverse movement seeking to reconceptualize the role of media in society” (p. 141).

The book is divided into six chapters. The first one “presents a typology for the media activism and reform movement in the United States at the turn of the millennium.” Chapters 2 and 3 examine the processes inside the movement “using three years (1998-2000) of historical archive of the micro radio network (MRN) listserv.” Chapter 4 focuses on the analysis of the dominant newspaper coverage in the same period and, finally, Chapters 5 and 6 examine “the governmental documents in which the micro radio discourse was codified” (p. 20).

Bibliographical references and a subject index are included.

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**Roberge, Gaston, S.J. (Ed.).** *Cyberbani: Being a Human in the New Media Environment with an Essay on Mediasports by Siddharth Kochar and a Note on Crecarity by Patrice Riemens.* Gujarat, India: Gujarat Sahitya Prakash, 2005. ISBN 81-89317-02-4 (pb.) RS. 15.00, \$16.00, €14.00. (order from [www.gspbooks.org](http://www.gspbooks.org))

Gaston Roberge, a French Canadian who has worked in India for many years and is now an Indian citizen, has edited this book, which he has dedicated:

“to our brothers and sisters  
who live precariously  
and ‘pray’  
the great of this world  
for their subsistence  
their daily work.

Each has a face  
Each has a name  
But together they constitute  
Suffering multitudes  
That have been called  
The ‘precariat’”

The book sets out to be a contribution to a pedagogy of the media oppressed. We, in the West, tend to think that new technologies are available to everyone. Even in our own countries there are inequalities, but in the parts of the world where healthcare, food, clean water, affordable and available power, and work are still luxuries, communication technologies are still only a dream for many—and that dream probably gives more position to the possibility that those things in my list above may be available first. Too often, the means of

transport in developing countries are such that it is impossible to transport even food, medicine, and medical personnel to those that need them.

India is an outstanding example of what can be achieved. When I was a child, I was always told to eat my meals because I had to “think of the starving children in India”—while there are many in India who are still poor, an infrastructure has been developed that has made the country a center for modern technology, with many Indians becoming members of a booming middle class. Roberge notes, however, figures from 2000, which showed that only 378 million people were using the Internet in the whole world—only 1.5 million of them in India, about 0.16% of its population (p. 139). This compares with figures for the same year that showed that in the USA 41.5%, in the UK 30.8%, and in Germany 24.7% of households had home access to Internet (p. 140). Despite this difference, Roberge points out that India, which by 1995 had 120,000 Internet users, still had one of the “largest figures for a Third World country” (p. 142).

*Cyberbani* puts forward what may be seen as a “militant programme of media education, starting with media awareness and leading to collective action in cyberclubs” (back cover of book) and states its aim as being “to bring about cultural revolution” (ibid). Roberge explains the derivation of the book’s title:

[*Cyberbani*] is a collection of sayings on the cyber-world. The word “bani” [which means word, discourse, message, or, sometimes Saraswati, the goddess of knowledge and art, in Bengali] is used in “akashbani” (sky-message), the name of the Indian national radio. It is also used in “chitrabani” (image-word), an expression proposed by Rabindranath Tagore to mean cinema. Chitrabani is the name of a communications centre located in Kolkata, and of a film magazine. (p. 8)

Roberge was the founding Director of the communications centre.

Already, the Bollywood film industry has begun to export its products worldwide—first to the diaspora of those from the Indian subcontinent, and then to other cultures. In both Britain and the USA, Bollywood has become big business and last year, for the first time, Madame Tussaud’s showed the first waxwork of a Bollywood star, Amitabh Bakchan. His presence in the display was greeted with considerable joy by British fans and has now been joined by figures

of other Bollywood stars. As Roberge points out, however, the fact that Bollywood is popular often encourages a tendency (among academics at least) to think of it as consisting of “trash commercial” products—he adds, however, that he believes it is illogical, because the largest number of people should see a good program (p. 102). In May, 2007, Doordarshan, the Indian TV channel, will be available to British viewers who have cable or satellite and this will join a number of radio and TV channels that are produced locally for those with Indian, Pakistani, or Bangladeshi origins. Yet there is still an imbalance, if a decreasing one, in media flows, as Roberge himself says (p. 4). There are differing viewpoints also. Do the media spread information or misinformation? Do they contribute to economic disparity or add to human life? Here he says he does not attempt to share balanced view, but those that are not balanced—his readers may then work on their own “balanced” reaction (p. 4). For anyone interested in widening their worldview, there is an interesting bibliography of those articles and works cited in the book, many of which (as befits the subject) available online.

The book’s first section deals with the theoretical aspects of media—it does not set out to formulate a “new media theory” but suggests a reflection on the aspects of “new media” that form its “so-called reality” (p. 25). One of Roberge’s statements would likely cause discussion in any group of academics who have interests in the mass media. He says that radio and television were developed to transmit to individual homes and that there is nothing in their technology that makes their use as mass media inevitable—for Roberge, only “mandatory large group listening” such as that used in Nazi Germany (and, I would add, in Fascist Italy) could truly cause radio to be described as a mass medium. His round up of theories relating to mass media would be a useful addition to any undergraduate course that deals with those media, but he asks whether there is a need for fresh theories that consider the “precariat.”

Roberge considers how we consider the world in which we live; can I ask the questions along with others, or can I ask them only for myself? Does the world have a center and is it a unified entity? If it is centered, is it centered on one or more persons? These are deep questions that would probably require a book each to answer. Here, the author attempts to answer them from the viewpoint of a social activist—but he warns of the dangers of bundling together “new theo-

ries as if they were of one kind” (p. 59). The word “precariat,” he takes from an article written by the Italian, Alex Foti (in *Green Pepper*, 2004, p. 22) and derives from notions rooted in the French word “Précaire,” which Foti sees as a form of work (that performed flexibly and as taylorized [sic] service work without contracts of long duration) that goes along with the “Cognitaire” (those who perform cognitive work, working primarily for a salary or on a contract that gives the results of this cognitive work to his/her employer—usually those people who work in media, research, education or advertising); however, this means that, as Roberge says, a need for Flexicurity—flexibility minus the precarity (p. 61). It is pointed out that precarity has become a reality for many—and not just those in the developing world.

There is a tendency among media scholars to see the media as having perhaps a greater effect on society than they actually do. As I said above, the academic work on media tends (even when dealing with globalization) to talk from a particular center—the one from which the author writes. Here, the writer suggests that in order to begin to know what the media are to us, we must reflect on them while stepping out of them. The media, he says, are not just technologies, but are also cultures and ways of life and are also an arena in which power is fought (p. 75). It is difficult, as he points out, to deal with media as a generalized idea. Unusually, he discusses the theories of media from a personalised viewpoint, grounding it extremely well, but he debunks some of the slogans that are often seen as givens in today’s more mediatized society; they are, Roberge suggests, harmful theories. One section of the book, written by Siddharth Kochar, deals with the notion of an almost religious aspect to sport, which is now highly visible in our media.

Pages 117–120 have a questionnaire that is designed to help readers draw up their own personal profiles as media users. This might prove a useful tool in classroom situations—and would certainly engender discussion. Section 3 of the book, “The Internet in India” looks at civil society and governance, the communication infrastructure and appropriate communications technologies and also at notions of culture and identity and the Internet divide. It attempts to break down Internet users in India into three groups. The penultimate section deals with definitions of communication technology; how biology and technology converge and also at the convergence of computer, television, and other technologies, and how these examples

of convergence may affect cultures in society, particularly the web and e-commerce. The last section is a call to mobilization and to the use of cyberclubs with some suggestions as to how such mobilization might happen.

This book is a useful addition to the shelves of the library. For once, we have a book that comes from a developing country (even if written by somebody who originally came from the First World). Roberge has lived in India so long that he is generally considered an Indian. It could be used in many types of class at university level in order to give some balance and some of its pages give meanings to words that we bandy about without considering their import.

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**Strate, Lance.** *Echoes and Reflections: On Media Ecology as a Field of Study*. Cresskill, NJ: Hampton Press, 2006. Pp. ix, 180. ISBN 1-57273-725-5 (pb.) \$23.95.

Lance Strate’s *Echoes and Reflections* takes readers through different visions and versions of what makes media ecology the field that it is. Published as part of the Media Ecology Book Series from Hampton Press, *Echoes and Reflections* is not your typical book about media ecology.

The primary structure of the book is designated as two parts, but it should really be four: the Introduction, Part One, Part Two, and the Conclusion. Each of these parts is important as each focuses and refocuses the reader’s perspective and draws those important lines of connection within the areas of content. While Parts One and Two are representative of works that Strate has previously published/presented, bringing them together in one text casts them in a different light. Strate asks the reader to view these two parts as a dialogue between the general development and scholarship of the field, and a more specific and personal case of identity construction.

While some readers might be tempted to skip the short introduction and start in on Part One, the introduction establishes the frame of this work. The introduction clarifies the boundaries and rationales of how and why Strate is situating this story, as well as the different views that have come to construct media ecology. In the introduction, Strate lays out not just the organization of the book, but the special features of the terrain that is to be covered. As Strate notes,



this is not about the concepts and methods of media ecology, it is about how the field came to be—what Strate calls a grammar, as it is focused on the rules, language, technology, and biases that have come to create what we now call media ecology. In that spirit, Strate also notes that we are not to take these perspectives in isolation, and the parts of this text deal with the dialogical and dialectical negotiations that have grown into the field. This compass point is important for the reader to understand the perspectives and views Strate is presenting. Without this orientation, readers will miss the connections made between Parts One and Two, and how the Conclusion subtly brings them back together to comment on what media ecology is and what it does.

Part One covers approximately three-quarters of the book's content and is essentially the essay Strate wrote for *COMMUNICATION RESEARCH TRENDS* (Volume 23, No. 2) published in 2004. Though Strate notes that this section has only minor revisions, positioning it with the other sections of this book provides the ground from which the later sections are enmeshed. Part One, then, the general case, reviews the important individuals, schools, and ideas that constitute media ecology. Strate's review moves beyond a chronology of research to emphasize the connections, overlaps, conflicts, and criticisms that have shaped this field. Strate's approach is ecological in its nature and structure, providing the geography, encounters, relationships, and research that have been negotiated in the creation of media ecology. Presenting the field's development in this fashion grounds the research and positions the scholarship in the times, environments, and contexts in which they developed. This is very helpful in highlighting these interactions and connections, and would help even more if Strate would have included some kind of summary or closing comment to each chapter to help wrap up and set up the next chapter in relation to what readers have just learned.

Part Two includes and further develops the author's work started as a Wilson Fellow and continued over the last decade. It moves through issues of identity construction using the case of Strate's daughter, Sarah, and her life with autism. Strate uses the case of autism and his family's experiences to negotiate and exemplify how media ecology helps us understand communication, change, and meaning construction. Strate begins Part Two, his specific case, with a recounting of Phoebe Gilman's story, *Something from*

*Nothing*. Gilman's story is a metaphor not only of how communication is often metaphorically tied to the ideas of cloth/fabric/weaving, but also a story of remediation, of how one medium can be utilized and transformed into another. Strate extends these ideas of change and meaning in the following chapters, building on issues of identity and using the context of autism to ground his insights. The experiences of Sarah and the research which Strate presents demonstrate the various trajectories and interpretations of autism, and its constructions within the medical community, scholarly community, and members of the autism culture. Through these examples, Strate draws in all the important concepts that have come to distinguish media ecology—concrete and abstract, orality and literacy, medium and message, echolalia and narcissism—hinting back at the echoes and reflections from which we started.

The Conclusion briefly ties the parts together, reiterating that communication and change are interdependent, and that media ecology helps us keep that perspective in sight. In weaving these threads of research together, Strate has given readers a much different view than is typical for a book about media ecology, or any field of study. Strate's perspectives move us to rethink and revisit this field to refresh our memories and reexamine the representations and mediations that still resonate. In doing so we not only reflect on what has been and what is, but how we can use these insights to act, construct, and constitute our selves, our communities, and our environments.

The book has both an index of authors and a subject index, together with extensive bibliographic sources.

—K. L. Long  
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**Sumner, David E. and Miller, Holly E.** *Feature & Magazine Writing: Action, Angle, and Anecdotes*. Ames, Iowa: Blackwell Publishing Professional, 2005. Pp. 312. ISBN 0-8138-0519-8 (pb.) \$46.99.

Normally I find textbooks wordy, dull, and expensive so I rarely require them. I try to assign readings that are livelier, more insightful and more in-depth, to say nothing of being free either online or at the university library. I usually suggest an optional text for those who like having a security blanket but 99% of my students realize "optional" means you'll never need this.

*Feature & Magazine Writing* by David Sumner and Holly Miller is no security blanket textbook. By the end of two chapters, I had decided to adopt it for my fall feature writing class and then covered almost every chapter with notes on how I will use the information. It's that rare text that I wish I had written.

This book is a clear and lively explanation of how to research and write different types of features then how to market them to print and online publishers. All chapters include suggested activities, "Shoptalk" definitions of terms, and endnotes on sources. A "Back to the Basics" appendix covers common grammar errors. The book has an index but no bibliography.

The authors captured MY attention with their opening chapter on "Capturing Your Reader's Attention" by citing the five biggest mistakes beginning feature writers make—such as being too vague and trying to cover too much territory instead of exploring a single angle of a complex issue. YESS!!! Have Sumner and Miller also spent years judging high school feature writing contests in which teens explain the impact of global warming in 12 inches? Getting students to follow Anne Lamott's advice to write "bird by bird" is the major initial challenge of any feature writing instructor.

The authors state that good feature writing begins with reading, reading, and more reading (*Thank you! Thank you!*) to enable writers to determine which ideas are fresh. How can you know what ideas have been overdone if you don't read newspapers, magazines, and even books? The authors demand rigorous reporting and several chapters offer good sources of data and helpful portal websites of journalistic sources.

Other recommendations include seeking assistance from librarians in doing background searches (*forgive me while I swoon*) and accessing full text articles from newspapers and periodicals via the databases that libraries subscribe to. Research librarians must be the country's most undervalued professionals—pros at uncovering information most writers would never find.

Research suggestions scattered throughout this book should make it a valuable tool for free-lance writers as well as students. Website addresses will help writers locate Internet publishers. Contact information for the major business media companies will guide them to potential print outlets such as trade magazines.

Part II, "Writing Feature Articles," is didactic. Subheadings such as "Write with Action Verbs," "Use

People to Tell Stories," "Introduce Tension," etc. fill these chapters. The authors list the "questionable leads" that make every writing teacher cringe—such as pun leads, back door leads, hypothetical leads, and long quote leads. They suggest alternatives such as scenario leads and indirect quote leads and tell readers how to write such leads. This is great because it gives students suggestions to replace the forbidden approaches and it gives instructors alternatives to recommend.

A chapter on how to write anecdotes dissects the art of storytelling, giving practical advice like stressing specifics. Numerous examples throughout the book provide models for beginning writers. The authors' prescriptive approach may not please the "do your own thing, don't stifle my/their creativity" crowd. However it is enormously helpful to anyone who (a) wants to improve his/her writing or (b) hopes to succeed in the competitive struggle to get published.

Part III explains how to create different types of feature articles including shorts, profiles, real life dramas, "how-to" pieces, and inspirational articles. A useful chapter goes into detail about opportunities to write features related to seasons, holidays, annual events, and the like. No matter how well written a piece, most editors will not publish something that lacks a news angle, that is, a reason to publish a story in this publication at this time.

The authors explain that getting published requires finding a good match of writer and publication and they tell readers how to locate potential publishers. They also note that feature writers can sometimes publish different versions of the same material in magazines with differing focuses by analyzing the contents and styles of various publications. The chapter on inspirational writing states that such pieces must be well written as well as well intended. Piety is insufficient to crack the world of religious publications.

Veteran writers should find the chapter on adapting their writing for the Internet helpful. The chapter analyzes the similarities and differences in online and print writing, then explains how to write online copy. Suggestions include writing briefly and simply, and using short sentences and paragraphs and an everyday vocabulary.

The final unit explains how to pick publishing targets for stories and how to sell them. A chapter offers sample query letters to help authors increase their odds of connecting with a publisher and another chapter discusses the changing world of copyright.

Creative writers who don't want lots of rules will not like this book. Students who feel they should be free to express themselves without the impediment of structures—and get an A for their efforts—will not be happy campers. Even someone who thinks that rules and discipline are essential may get bogged down in all the prescriptions, bullets, and checklists. But this is a modest complaint and caveat.

The best feature writing requires a gift that only God can give—an instinct for perceiving potential stories then a talent for telling these stories in a way that moves readers to laughter and tears—that even the best professor can't teach. However people with more modest ability can publish regularly if they work hard and follow the guidelines outlined in this book. There will never be enough stars to meet the copy demands of the thousands of publications seeking mundane articles.

This book is a valuable instructional tool for anyone who wants to improve his/her writing. And I do recommend it as a text—especially to other professors with strong professional writing backgrounds who are inclined to believe their lectures are more effective than any boring text. This book will be my best friend in teaching feature writing.

—Eileen Wirth  
Creighton University

**Traber, Michael.** (Ed.). *Communication in Theological Education: New Directions*. New Delhi, India: ISPCK, 2005. Pp. 234. ISBN 9-788172148393 (pb.) \$12.00 Rs. 185. (Available from <http://ispck.org.in>)

This book, a compilation of papers from a conference in Bangalore on integrating communication and theological education in India, takes on added importance following the death of Michael Traber last year.

The book, Traber's final contribution to a long list of books and writing on communication, journalism, the press in the Third World, and theological education, comprises 14 papers delivered at a conference in Bangalore on the situation of communication in various theological programs in India, but the underlying principles have much broader application to those weighing cultural adaptation of media studies to local context. The book also contains three appendices: the Seoul Manifesto (WACC), excerpts from the Vatican document on social communication education for sem-

inarians (1986), and a brief history of communication studies in Serampore affiliated colleges.

One of Traber's last major works before his death last year, the book includes his own call for curricula for communication studies in theological education which are sensitive to the local cultural context: "Alas, this volume offers no 'model curriculum,' for there is no such thing as a single curriculum for use in Asia or even India." Instead, this book provides the perspectives of teachers who are building communication components into their courses and even curricula in their respective programs.

A central premise of the book is that communication stands as a primary "confessional issue" for all faith communities, one that demands focus on mass communication in public debate because the socio-cultural environment of all religious groups has been shaped powerfully over the last 40 years by media.

The chapters are grouped into three thematic areas: Foundations, New Directions, and Bible Studies, reflecting the organization of the conference.

Traber's contribution, "Why Communication Studies in Theological Education," explicates the four dimensions he considers integral to the landscape: humans as communicating beings, God who acts in history through communicative acts, church as *communio*, and the power of media to shape contemporary culture. To that end, he provides seven points essential to constructing a curriculum of communication studies.

In considering the interface between theology and communication, Joseph Palakeel posits that the iconic nature of modern media weans people away from *logos* and reason to the multimedia form. Christian theologizing, he argues, should similarly move to an iconocentric perspective of God and the world.

Jose M. de Mesa takes a more cautious view of media's cultural power, arguing that as a profound shared sense of things among people, culture may be touched by media on the surface but remains unmoved in its depth. He calls for more study of the impact of media on culture, particularly its influence on indigenous cultures. One of his concerns is that making communication central to the study of theology may constitute making communication as a soteriology.

Daniel Felton proposes five types of relationships in the "unavoidable dialogue" between theology and communication: theology and communication, *communicative* theology, *systematic* theology of communication, *pastoral* theology of communication, and

Christian *moral vision* of communications. These relationships point to a complementarity of the two fields.

A pragmatic examination of pastoral practice by J. Daniel Kirubaraj and Kavito Zumo included a survey of pastors who had studied in Southern India. Kirubaraj identified seven curriculum modules present in Protestant seminaries. Zumo, lodging his analysis on adaption to the diverse cultures of India calls for communication education to begin in the context of local culture and employing those theories and aspects of communication which are relevant to Christian ministry.

The section, *New Directions*, opens with an article by Pradip Thomas who urges inclusion of the economic and political dimensions of information technology in a global context because of the uneven distribution of control identified in the *New World Order of Communication* report of UNESCO.

P. Solomon Raj calls for revitalization of the traditional role of Christian art through theology of art or theology of images to fit the cultural patterns of India.

Cinema, too, must be part of the educational program, A. Suresh Kumar argues, for cinema “not only defines culture, but also shapes its future trends.” In a thorough review of film’s artistic and cultural role, Kumar concludes by noting that the consumer society’s emphasis on film as commercial entertainment obscures its more powerful role as an agent of socialization and as a vehicle for propagating dominant conventions and meanings. The symbiotic relationship between film and viewers points to a more complex pattern of influence.

The section on *New Directions* concludes with two articles on music. Hannibal Cabral points out that the role of music in building up a community and engaging individuals in making music makes it part of the communication concerns for theology. In expressing the inexpressible and strengthening the bond between God and humans, music is linked to the five central aspects of communication developed by the World Association for Christian Communication (WACC)—communication ethics; the right to communicate; communication and religion; communication, culture and social change; and communication education. Study of music is essential to theology as is the need for innovation.

Etienne Rassendren uses the freedom songs of slaves to examine the communication strategies of subaltern groups, particularly the “repetition with revision” pattern which mocks and resists the domi-

nant culture and amplifies the sense of self. In appropriating freedom songs, popular culture severs the connection to domination, transmuting the message into entertainment. In the cultural sphere of India, rock music remains inaccessible to subaltern groups who lack the money for the hardware or the software of popular music, even the freedom songs created by slaves to express their subaltern status. This reality requires communication in theology to consider how cultural and religious figures can be cast to articulate issues of justice in contemporary societies with subaltern groups.

The section on bible studies contains three relatively brief articles: “‘Ephphatha’: Opening Channels of Communication (Mark 7:31-37),” “Learning to Tell the Authentic Story of God,” and “Listening to the Cries of the People.” In the miraculous cure of the deaf man, Jesus symbolically collapses the communication barriers, opening up a lease on life for the hopeless and helpless. It is, argues Marlene Marak, a paradigm for Christian communication. A biblical approach leads to the conclusion that communication, establishing community, and leading to communion are everyday tasks of Christians. This calls for defining the obstacles to those goals in contemporary Christian life.

Dhyanchand Carr proposes the primacy of story over doctrine, because only when the story of God and his intentions resonates with one’s faith will the right values, convictions, and orthopraxis emerge. The reverse pattern, Carr argues, legitimizes unjust beliefs, values, and practices. Editorial changes in Bible stories over the centuries have altered their significance, and recovery of the original meaning is inherent to telling the real story of God. Carr analyzes two excerpts from Paul’s Letter to the Romans and the story of Cain and Abel as illustrations.

—William J. Thorn  
Marquette University

**Von Feilitzen, Cecilia.** (Ed.). *Young People, Soap Operas, and Reality TV*. Göteborg, Sweden: Nordicom, 2005. Pp. 255. ISBN 91-89471-28-8 (pb.). SEK 250; €25; US\$25.00. (Order from [www.nordicom.gu.se](http://www.nordicom.gu.se))

This book is actually a yearbook of juried articles on research within the umbra of the theme of its title. NORDICOM describes itself as a center for research on media and communication in five countries of the Nordic region: Denmark, Finland, Iceland, Norway, and Sweden. The center’s Clearinghouse on Children, Youth,

and Media which produced this book, is a global network of more than 1,000 scholars in 125 countries.

The focus on soap operas and reality television programs was prompted by the emergence around the world of these formats as a significant component of youth's media diet, beginning at a very young age. Nor is this pattern limited to television—it is identical for radio in places where television is unavailable or seriously limited. Among the problems seen in program content are racism, bullying, and degradation; bad language; promiscuity, nudity, and exhibitionism; self-centeredness, voyeurism, and oppression or rejection (eviction) of others. Of particular concern to the Clearinghouse were the following research questions:

- What do children learn from such programs, particularly where the values and actions of principal characters run counter to those taught by family and school?
- When are children too young to be exposed to such content?
- Are young people's ideas and behavior influenced by the values and actions modeled by characters in these programs?

An international array of scholars was invited to contribute their research on these questions, and a jury selected 19 research articles from the five countries within NORDICOM and 11 others: Australia, Brazil, Chile, Cyprus, Germany, Hong Kong, Nigeria, South Africa, South Korea, Spain, and the United Kingdom. Almost all of the authors are faculty members at universities in these countries. The yearbook includes both qualitative and quantitative studies, allowing reflection on cross-cultural implications but not empirical conclusions. In addition, most studies were exploratory or short-term.

Although no American research is included, this volume is particularly salient for U.S. scholars, in part because some of the studies examine the impact of American media on other continents, but also because the issues are global and the findings mesh with the larger body of research on youth and media. Anyone familiar with U.S. research on media and youth will find these to be significant complements.

The varied studies point to several general conclusions:

- (1) Youth make meaning from television content through a set of filters originating in the program and its culture of origin and another set created by the viewer's personal context. Thus, the same program viewed in different cultures can have

shifting meanings quite apart from an individual's social-cultural and experiential context.

- (2) Many youth watch soap operas, telenovelas, dramatic series, and reality programs, even from a very young age, so these programs comprise a highly popular form of youth entertainment.
- (3) Such programs have three general functions: entertainment, information, and social. In particular, youth report learning about the lives of people different from themselves, and they report learning about social interactions. Youth identify with one or another character and the programs become topics of conversation.
- (4) Age differences account for substantial variation in the meaning youth make of TV content. Because youth tend to pick programs which relate to their own lives, researchers reported content readings deeply rooted in the individual's context.
- (5) Findings are mixed, even contradictory on the degree to which young viewers understand the lack of reality in so-called reality TV.
- (6) Youth consistently report that they learn how other people act and how to interact with others as a result of watching soap operas and related content.
- (7) Youth quickly recognize those program content values which differ significantly from those of their parents or teachers.

—William J. Thorn  
Marquette University

## Journal report

### *Nordicom Review*

Nordicom (the Nordic Information Centre for Media and Communication Research) provides both regular and specialized reports on communication from a northern European perspective. Two special issues of the *Nordicom Review* provide a good sample. Volume 25, numbers 1 and 2 (2004) publishes papers (in English) from the 16th Nordic Conference on Media and Communication Research. The four plenary sessions examined themes of entertainment, digitization, identity, and rhetoric.

In the first, Astrid Söderbergh Widding ("Movie Rhetoric and International Politics") and Rune Ottosen ("Fiction or News? A Quest for Multidisciplinary Research on the Entertainment Industry and Its Effect on Journalism") both examine how entertainment and journalism merge, with (mostly Hollywood) films taking on political tones and propagandizing for or against U.S. foreign and domestic policies. The second plenary

ry put the spotlight on digital aesthetics, with Vivian Sobchack (“Nostalgia for a Digital Object: Regrets on the Quickening of QuickTime”) and Tom Gunning (“What’s the Point for an Index? Or, Faking Photographs”) exploring the consequences of new visual technologies. They revisit questions of memory, the role of the image in memory, and the truthfulness of the image—all thrown into doubt by digital tools.

In the third plenary Stefan Jonsson (“Facts of Aesthetics and Fictions of Journalism: The Logic of the Media in the Age of Globalization”) and Stig Hjarvard (“The Globalization of Language: How the Media Contribute to the Spread of English and the Emergence of Medialects”) examine how globalization, a globalization amplified by and through the mass media, has changed the values and face of journalism, communication, and the cultures they serve. Finally, in the fourth plenary Christian Kock (“Rhetoric in Media Studies: The Voice of Constructive Criticism”) and Barry Brummett (“A Counter-Statement to Depoliticizations: Mediation and Simulational Politics”) bring rhetorical studies into a dialogue with media studies. Where Kock sees rhetorical critics shifting to media as the place of public discourse shifts there, Brummett offers a theoretical possibility for the analysis of the intersection of politics and rhetoric.

The rest of the 355-page volume consists of individual papers: Johan Fornäs, “Intermedial Passages in Time and Space: Contexts, Currents, and Circuits of Media Consumption”; Kirsten Drotner, “Disney Dilemmas: Audience Negotiations of Media Globalization”; Karin Becker, “Where is Visual Culture in Contemporary Theories of Media and Communication?”; Sanna Valtonen and Sanna Ojajärvi, “Do the Right Thing: Gendering Practices in Sports Media”; Henrik Örnebring, “Revisiting the Coronation: A Critical Perspective on the Coronation of Queen Elizabeth II in 1953”; Hillevi Ganetz, “Familiar Beasts: Nature, Culture, and Gender in Wildlife Films on Television”; Anne Marit Myrstad, “You, Me, and the Housework: Discussion of the ‘Housewife Film’s’ Compère”; Kenneth Reinecke Hansen, “‘Reality’ in TV Journalism: Dramaturgy of the Motor: About the Relationship between TV Journalistic Production and Dramaturgy in Current Affairs Features”; Stian Slotterøy Johnsen, “News Technology: Deconstructing and Reconstructing News”; Bengt Johnsson, “Mass Media, Interpersonal Communication or Personal Experience? Perceptions of Media Effects among Swedish Politicians”; Magne Haug, “Do Campaigns Really Change Behavior? New Understanding of the

Behavioral Effects of Advertising, Political Campaigns, and Health Communication Campaigns”; Søren Frimann Trads, “‘Take a Stand!’ On the Public Information about Danish Euro”; Guðbjörg Hildur Kolbeins, “The Non-finding of the Cultivation Effect in Iceland”; Marko Ala-Fossi, “Worth More Dead than Live: US Corporate Radio and the Political Economy of Cyber-Jocking”; and Epp Lauk, “Children of Screen and Monitor: Estonian Schoolchildren in the New Media Environment.”

The volume also has an appendix (pp. 349-355) listing the working group papers in English. These address topics such as media and global culture; the structure and economics of mass media; mass media history; film history; television research; radio research; political communication; journalism research; the sociology and aesthetics of news reporting; reception and audience studies; children, youth, and the media; media education; film and television fiction; visual culture; the language and rhetoric of the media; media constructions of gender; public relations and purposive communication; mediated risk and crisis communication; digital texts (hypertext); sport and media; media and ethnic minorities; and media and communication theory.

A second special issue, a jubilee issue of the *Nordicom Review* (Volume 28, 2007), examines media structures and practices, reflecting on these from a Scandinavian horizon. The issue honors Helge Østbye and Lennart Weibull, two of the founders of communication research in Sweden and Norway, on their 60th birthdays. The articles address three themes: Communication and democracy, Structures and practices, and, more generally, Considering the field.

The first section examines the role of communication in democratic societies. It includes Helge Rønning, “Broadcasting Regulation vs. Freedom of Expression and Editorial Independence: A Contradictory Relationship?”; Martin Eide, “Encircling the Power of Journalism”; Kent Asp, “Fairness, Informativeness, and Scrutiny: The Role of News Media in Democracy”; Jesper Strömback, “Marketplace of Ideas and Marketplace of Money: A Study of Commercialism and the Swedish Election News Coverage in 1998 and 2002”; and Sigurd Allern, “From Party Press to Independent Observers? An Analysis of Election Campaign Coverage prior to the General Elections of 1981 and 2005 in Two Norwegian Newspapers.”

The second section, on media structures and practices, includes Monika Djerf-Pierre, “The Gender of Journalism: The Structure and Logic of the Field in the

Twentieth Century”; Knut Helland, “Changing Sports, Changing Media: Mass Appeal, the Sports/Media Complex, and TV Sports Rights”; Anker Brink Lund, “Media Markets in Scandinavia: Political Economy Aspects of Convergence and Divergence”; Ingela Wadbring, “The Role of Free Dailies in a Segregated Society”; and Hallvard Moe and Trine Syvertsen, “Media Institutions as a Research Field: Three phases of Norwegian Broadcasting Research.”

The last section includes Jan Ekecrantz, “Media and Communication Studies Going Global”; Svernik Høyer, “Reminiscence of Intellectual Battles: Bygone in Communications Research”; Knut Lundby, “Interdisciplinarity and Infrastructure: Mediation and Knotworking in Communication Research”; Kaarle Nordenstreng, “Discipline or Field? Soul-searching in Communication Research”; and Ulla Carlsson, “Media and Mass Communication Research—Past, Present, and Future: Reflections from a Nordic Horizon.”

### *Trípodos*

*Trípodos*, the review published by the Facultat de Ciències de la Comunicació Blanquerna, Universitat Ramon Lull in Barcelona, presented a two-volume supplement to its 2007 volume, running over 1,000 pages, with papers from the conference on Communication and Reality, “Communication crossroads: Limits and transgressions.” Each paper, whether presented in Catalan, Castilian Spanish, or English, has an abstract in English. Researchers and presenters, while primarily from Spain, also come from Belgium, England, Estonia, Malaysia, Portugal, Romania, Sweden, Thailand, Turkey, and the United States.

The editors, Pere Masip and Josep Rom, divide the papers into 11 groups. “Communication, Culture, and Counter-culture” presents essays examining popular culture, fantasy, music, radio, popular films, and youth culture. “Social Mobilization and ICT” focuses on both information technologies and the intersection of mass media and social movements. “Journalism and Credibility” looks at the history of journalism, journalism ethics, the role of the media in shaping public opinion, and the use of credibility in building audiences. “The Spectacularization of News” examines the tension between reality and fiction, whether in reality television programming or in tabloid news formats, along with the influences of new communication technologies.

“New Professional Frontiers” also turns to new technologies, not from their effects on audiences or cultures, but from their effects on the communication industry and communication workers. How, for example, has

the role of the journalist changed in the light of the digital revolution? The next section, “New Challenges for Digital Journalism” continues this theme, with studies of online newspapers, new models of journalism attempted by traditional media in the online world, the audience for online periodicals, and even the legal boundaries of online journalism. The last section in Volume 1 rounds out this examination on online reporting by turning to “Blogs and Journalism.” How, for example, have blogs redefined the public sphere?

The second volume groups papers and studies on creativity. “New Formats in Audio-visual Creativity” looks at interactive media, experimental films, “video jockeys” (a new variation on radio disc jockeys), and the democratization of documentary formats. “Creativity in Television Fiction” includes studies of cable television series, fiction designed for mobile telephones, romantic fiction, new narrative forms, user-produced content, and “ego-fiction” as a response to reality television.

“Media, Creativity, and Limits” looks at how new forms deal with social construction; with troubling topics like obscenity, eroticism, and Internet racism; and with advertising’s drive to push the limits of public discourse. The last section, “New Formats in Advertising Creativity,” presents studies of marketing research, the rhetoric of persuasion, using user-generated content, trademarks, and public relations.

### *CIC*

*Cuadernos de Información y Comunicación*, published by Facultad de Ciencias de la Formación; Departamento de Periodismo III Universidad Complutense Madrid, presented a theme issue marking 50 years of study of the political economy of communication in Volume 11 (2006). Articles included G. Murdock, “Los agujeros negros del Marxismo occidental. Respuesta a Dallas Smythe” [Blindspots about Western Marxism. A reply to Dallas Smythe]; D. W. Smythe, “Réplica a Graham Murdock” [Rejoinder to Graham Murdock]; G. Murdock, “Bajo los adoquines, la playa. Mercancías, consumismo, contradicciones” [Under the beach, the paving stones: Commodities, consumerism, contradictions]; C. Bolaño, “Tapando el agujero negro. Para una crítica de la Economía Política de la Comunicación” [Filling in the blindspot: Towards a critical review of the Political Economy of Communication]; V. Mosco, “La Economía Política de la Comunicación: una actualización diez años después” [The Political Economy of Communication: A ten year update]; D. Schiller, “El legado de Robert A. Brady, Orígenes antifascistas de la Economía Política de la Comunicación” [The legacy of Robert A. Brady: Antifascist origins of the

Political Economy of communication]; J. Wasco, “La Economía Política del cine” [The Political Economy of film]; M. Becerra and G. Mastrini, “Senderos de la economía de la comunicación: un enfoque latinoamericano” [Some ways to the economy of communication: A Latin American perspective]; J. del Rey Morató, “El enfoque filosófico de la Economía Política: audiencias, mercancías, producción y consumo” [The philosophical approach to Political Economy: Audiences, commodities, production, and consumption]; B. Miège, “La concentración en las industrias culturales mediáticas (ICM) y los cambios en los contenidos” [The concentration in media cultural industries (ICM) and the changes in contents]; H. I. Schiller, “Augurios de supremacía electrónica global” [Visions of global electronic mastery]; A. I. Segovia and F. Quirós, “Plutocracia y corporaciones de medios en los Estados Unidos” [Plutocracy and media corporations in the United States]; E. E. Sánchez Ruiz, “Industrias Culturales, diversidad y pluralismo en América Latina” [Cultural industries, diversity, and pluralism in Latin America]; G. Tremblay, “Economía Política del espacio público y mutaciones mediáticas” [Political economy of public space and media mutations]; P. Agudiez, “La construcción de la Unión Europea y la necesidad de consolidar una política de comunicación europea” [The construction of the European Union and the need to consolidate a European communication politics]; and R. Magallón, “Entrevista con Alain Touraine: Sociedad y globalidad” [Interview with Alain Touraine: Society and globalization].

### *Anàlisi*

*Anàlisi: Quaderns de Comunicació I Cultura*, published by Department de Periodisme I de Ciències de la Comunicació, Universitat Autònoma de Barcelona, devoted Volume 34 to a special issue on public relations. That issue featured the following articles: M. Parés I Maicas, “Las relaciones públicas, una ciencia social” [Public relations: A social science]; J. E. Grunig, “Research in public relations: Current status and new directions”; D. L. Wilcox, “The landscape of today’s global public relations”; A. Noguero I Grau, “Consideraciones acerca de las relaciones públicas en el siglo XX y su incardinación actual en el fenómeno de la globalización: [Considerations regarding public relations in the 20th century and their current incardinación in the phenomenon of globalization]; S. Magallán, “Concepto y elementos de las relaciones públicas” [Concept and elements of public relations]; J. L. Arceo Vacas, “La investigación de relaciones públicas en España” [Public relations research in Spain]; M. M. Krohling Kunsch, “Planejamento e gestão estratégica de relações públicas nas organizações contem-

porâneas” [Public relations planning and strategic management in contemporary organizations]; A. Castillo, “Investigación bibliométrica de las tesis doctorales españolas sobre relaciones públicas (1965-2005)” [Bibliometric research of Spanish doctoral theses on public relations, 1965-2005]; J. Xifra, “¿Es marketing todo lo que reluce? La pluralidad de perspectivas conceptuales de las relaciones públicas” [Is marketing all that glitters? The plurality of the conceptual perspectives of public relations]; E. Ordeix i Rigo, “La gestió del compromís: construir la identitat i els valors a les organitzacions a partir de les relacions públiques” [The management of commitment: Building up the internal organizational identity and values through public relations]; A. Castillo Esparcia, “Las relaciones públicas internas como factor de gestión empresarial” [Internal public relations as a factor of business management]; J. Risquete, “Gabinets de premsa i de comunicació. L’ambigua frontera entre el periodisme i les relacions públiques” [Press and communication offices: The ambiguous border between journalism and public relations]; A. Almansa Martínez, “Gabinetes de comunicació. Estudio sobre su presencia en las organizaciones” [Press offices: A study of their presence in organizations]; A. Arceo Vacas, “Las relaciones públicas y la evaluación de la imagen proyectada por los medios de comunicación de masas. Las elecciones a la presidencia de la Comunidad Autónoma de Madrid y al Ayuntamiento de Madrid en 2003” [Public relations and the evaluation of the image projected by the mass media: The presidential elections in the community of Madrid and for the mayoralty of Madrid in 2003]; M. T. Otero Alvarado, “Relaciones públicas y gestión de públicos en eventos: los principios rectores del ceremonial y el protocolo” [Public relations and the management of publics: Guiding principles of the ceremony and protocol in events]; M. Vinyals I Corney, “El patrocini i el mecenatge cultural com a elements estratègics de les relacions públiques” [Cultural sponsorship as a strategic factor of public relations]; G. A. León Duarte, “La comunicación organizacional en México. Enfoques, diseños y problemas en su desarrollo” [Organizational communication in Mexico: Focuses, designs, and problems in its development]; D. Contreras Lanfranco, “La gestión de crisis en la comunicación organizacional: el caso de Chile” [Crisis management in organizational communication: The case of Chile]; A. Koróchensky, “El PRnalism en Rusia: la dimensión ética” [Public Relations in Russia: The ethical dimension]; and M. Parés I Maicas, “Ética i deontologia de les relacions públiques” [Ethics and deontology of public relations].



## In Memoriam

In the last year, two great contributors and founders of COMMUNICATION RESEARCH TRENDS died. We remember them both with appreciation and gratitude.

### Michael Traber

1929–2006



One of the major figures in both local church communication and the World Association for Christian Communication (WACC) for more than 40 years, Rev. Michael Traber played an instrumental role in the debates about the New World Information Order, as then editor of *Media Development*. Through most of the past three decades Traber also taught in universities in Africa, India, and Rome, and remained one of the leaders in ecumenical communication efforts despite sharp criticism from some Catholic quarters.

In 2006 he reflected on his ecumenical approach:

I consider myself a gift of the Catholic Church to the ecumenical movement. By participating in this movement I was in effect—and happily—under the authority of Protestant Churches. One of my tasks has been to bear witness to the seamless and undivided garment of Christ, or to the ecumenical character of God’s Reign. A second task was not only to bear witness among my Protestant friends, but, equally so among my fellow Catholics. In that sense, I am also a gift of the ecumenical movement to the Catholic Church.

Following his ordination as a priest in the Swiss order, The Bethlehem Mission Society, Fr. Traber earned his Ph.D. in mass communication from New York University (1960). Because of the Bethlehem missionaries’ extensive work in southern Africa, Traber became director of Mambo Press in Rhodesia (now Zimbabwe), which published books and audio-visual materials in both English and Shona, the native language of southern Zambia and Zimbabwe. He also edited the Catholic weekly, *Moto* (Fire). As a church publication, *Moto* was freer to address injustice, racism, and the personal dehumanization of colonial rule than the colonial press. However, *Moto* was not completely free. Ian Smith’s government, famous for intolerance and upset by *Moto*’s articles on colonial rule, banned the publication and deported Traber in 1970.

Back in Switzerland, Traber founded the book publishing house, Imba Verlag, and wrote about his experience as a journalist and publisher in southern Africa. In his first book, *Switzerland and the Third World* (1971), co-authored with Hans Schmocker, and based on an ecumenical conference, Traber summarized the view which underlay his future work: “We fulfill our obligations to the Third World only when we understand the world in its complex form and the mutual dependence of its parts and then define anew the place and the function of our nation, our churches, our economy, etc. as an integrating part of this world.”

In his next book, *Racism and White Dominance* (1972), Traber explored the enduring racism he found in southern Africa even as the old colonial system disintegrated. He further explored the topic in his third book, *Revolution in Africa* (1972). Traber returned to Africa in 1973 as senior lecturer in journalism at the Africa Literature Centre, Kitwe, Zambia, while also conducting research in Ethiopia, Ghana, Malawi, Uganda, Tanzania, and Zambia. In 1976 he joined the staff of WACC to head development of the periodical unit and edit the quarterly journal, *Media Development*. As part of WACC’s effort to assist South Africans in their struggle against apartheid, he helped establish the Black Press Fund (BPF) and he raised money to support both *The Voice*, the newspaper of the South African Council of Churches in Johannesburg, and *Grassroots*, a black community newspaper in Cape Town.

The success of BPF’s work in South Africa reinforced his view of the essential linkage between First and Third Worlds, and it fit precisely with UNESCO’s concern over the problems which rapid technological advances in media posed for Third World countries. When the MacBride Commission published its findings in *Many Voices, One World: Communication and Society Today and Tomorrow* (1980), it called for a “new and more just and more efficient world information and com-

munication order.” That line generated the acronym by which the report soon became known: New World Information and Communication Order (NWICO).

Sean MacBride and his commission recommended, among several elements related to cultural respect, licensing journalists and direct financial and professional support from First World media to Third World media. First World media leaders and journalists dismissed the report as fundamentally incompatible with the free and open press of democratic countries and with the economic patterns of the West. Even among Catholic media professionals NWICO’s recommendations generated such conflict between First and Third World delegates at the World Congress of Union Catholique Internationale de la Presse (UCIP) in 1980 that some African delegates threatened to walk out of the Congress. Despite these controversies, Traber became one of the most articulate and tireless advocates for NWICO within religious communication for the rest of his life. MacBride himself spoke to the 1983 UCIP World Congress, defending the report to a much more receptive audience, ably assisted in the discussion by Fr. Michael Traber.

As a result of extended work by WACC members on integration of communication and theology, especially in seminaries, a textbook was produced in Latin America. Traber took that material to India for a new position as professor at United Theological College in Bangalore, a position he kept full-time and part-time until 2004. He soon began working with WACC to develop Christian principles of communication which would stand in sharp contrast to the secular division between rich and poor, free and oppressed and against media manipulation of the masses. The principles were adopted by WACC in 1986 and led to emphasis in subsequent work on the six main areas Traber had identified: communication ethics; the right to communicate; communication and religion; communication, culture and social change; communication education; and women’s perspectives.

In his fourth book, *The Myth of the Information Revolution* (1986), Traber added to his own writing a set of essays that viewed NWICO from the Third World point of view. Traber’s contribution underscored the fact that while the debate over NWICO raged in Europe and America, Third World countries experienced no technological advance or revolution; rather they worked with hand-me-downs at best. The book called for a revolution of small media from the grassroots. The underlying philosophy: Christian communication principles and the view of sociologist Robert Park that media have the power to build communities.

When UNESCO refused to republish *Many Voices, One World*, WACC took up the task and reprinted it in 1989. That same year Traber helped found the MacBride Round Table on Communication to keep the debate alive. In addition to teaching in Bangalore and working for WACC, Traber began to teach a one-month course each year at the Pontifical Gregorian University in Rome. Traber elaborated his basic premises in the chapter “Changes of Communication Needs and Rights in Social Revolutions” (*Communication and Democracy*, 1993).

In his last works Traber turned to ethics, first in the chapter, “Communication Ethics,” in *Global Media Debate: Its Rise, Fall and Renewal* (1993), then in *Communication Ethics and Universal Values*, which he co-edited with Clifford Christians (1997). He refused to view media from only a theological perspective:

The mass media are not some curious gift from heaven. They are what they are by virtue of specific historical processes which have been guided by specific political and economic interests.

In 1995 Traber retired from WACC, which produced the book *Democratization of Communication* in his honor. Traber continued to teach part-time in Bangalore and in Rome until cancer forced him to return to Switzerland. As a faculty member at United Theological College in Bangalore, Traber helped develop both a master’s and doctoral degree in communication and theology. He regularly taught the introductory course on communication and media and the journalism course. As a leader in bringing together scholars of theology and communication in India, Traber organized the conference which produced his final book [reviewed on p. 35].

Traber also assisted the development of Church communications in various parts of Asia, especially Indonesia, through his work with the communications office of the Federation of Asian Bishops’ Conferences (FABC). He explained his view on the conference and his work in Asia during the WACC ceremony granting him a lifetime membership in March 2006.

I learned early on in life that public communication, at least in Africa and Asia, ought to be ecumenical in principle. I consider the churches’ public communication not primarily as a service to the churches, but, more comprehensively, as an action centered on furthering the Kingdom of God. The church, after all, does not exist for its own sake, but for the sake of the Kingdom.

—William J. Thorn

## Professor James Halloran

30 April 1927 – 16 May 2007

This past July 25, during the special congress of the IAMCR in the UNESCO headquarters in Paris, 900 members of the IAMCR (International Association of Media and Communication) celebrated the life achievements of Jim Halloran in communication research. This was a remarkable tribute to a man who grew up in a poor Irish coal mining family in North Yorkshire—and proudly maintained as much of the earthy North Yorkshire lilt as the situation would permit. He was elected president of the IAMCR in 1972 when it had only a handful of members and, during his presidency from 1972 to 1991, built it into an organization of 2000 members in 70 countries representing the traditions of communication research in all continents of the world.

Professor Halloran was one of the founding advisory board members of COMMUNICATION RESEARCH TRENDS and, in fact, could be counted as one of the founders of the Centre for the Study of Communication and Culture (CSCC). When the Jesuits decided in 1976 to establish the CSCC in Britain, many suggested that Halloran's Centre for Mass Communication Research at the University of Leicester, then the foremost such centre in Britain, might offer some infrastructure for the Jesuit effort. Stefan Bamberger, S.J., the first director of the CSCC had long conversations with Professor Halloran about how to set up a research program. When I arrived to take up the role of research director in 1978, I went over with Professor Halloran the principles, guidelines, and criteria for research. He was immensely helpful in defining the major issues of communication research: justice, especially in the communication policies of the developing world, the democratization of communication, and the solution to public communication problems through political-economic reform. As a young Catholic sociologist in the 1960s he was active in the Catholic social justice movement in Britain and understood well the Jesuit commitment to social justice as one of the fundamental goals of the CSCC. Although the CSCC was finally located in London, it maintained close contact with Professor Halloran and key lecturers such as Peter Golding. Many of the students at the Leicester centre began to come to London to work in the library that the CSCC gradually built up.

Professor Halloran was a pioneer in communication research in Britain: occupying the first Chair in Mass Communication, introducing rigorous social and political science research methodology, attracting hun-

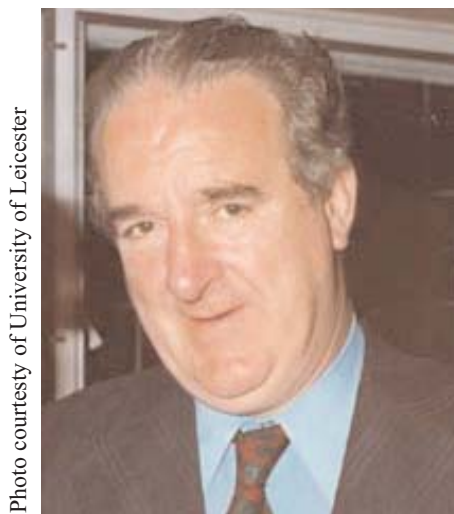


Photo courtesy of University of Leicester

reds of Third World students to Britain, and building a tradition of funding in the British government and private foundations. This was a model for the CSCC.

Professor Halloran and others established the IAMCR as a networking structure, and this was a basis for the research facilitating work that the CSCC, then in London, was doing throughout the world. When COMMUNICATION RESEARCH TRENDS was established, it became a service for many of the members of the IAMCR. Likewise, the book series with Sage Publications, "Communication and Human Values" as well as other book series of the CSCC found support in IAMCR members. In the late 1980s I was elected to the governing council of the IAMCR, and had the chance to work very closely with Professor Halloran and Peggy Gray, his executive assistance, in organizing the conferences of the IAMCR.

The IAMCR network opened up close relations with the International Communication Association (ICA) in the United States, the Latin American Research Association (ALAI), the African Council for Communication Education (ACCE), the East Asian Research Institute in Singapore, and many other research associations in various parts of the world. This helped COMMUNICATION RESEARCH TRENDS to network internationally.

As a final note I would like to take the occasion to acknowledge and thank other recently deceased leaders of the communication research world who were immensely helpful to COMMUNICATION RESEARCH TRENDS. At the top of the list of, course, were George Gerbner and Michael Traber. Also important were Herbert Schiller, Paul Ansah in Ghana, Frank Ugboajah in Nigeria, and Francis Kasoma in Zambia.

—Robert A. White, S.J.

