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Tele-Faith
Mediated Religion in Brazil

Luis Ignacio Sierra Gutiérrez

Pontificia Universidad Javeriana, Bogotá, Colombia

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Luis Ignacio Sierra Gutiérrez

Departamento de Comunicación
Facultad de Comunicación y Lenguaje
Pontificia Universidad Javeriana, Bogotá, Colombia
lisierra@javeriana.edu.co

This essay provides an overview of mediated religion in Brazil, focusing on people's responses to the "Life Network" (*Rede Vida*) in Porto Alegre. In addition to a general overview, a case study offers a glimpse into how countries and cultures outside of the U.S. experience the interaction of communication and religious practices. Based on dissertation research (Sierra Gutiérrez, 2006), the text falls into six parts: the first part reviews past research in North and South America; the second explicates the context and the general problem encountered in this kind of study; the third part lists the central questions and objectives. Part 4 reviews the theoretical implications of mediated religion while Part 5 reviews methodology for studying the topic. Finally, the last section specifies some conclusions based on the investigation and some more general observations about televised religion and the post-modern challenge it presents.

1. Historical Approaches to the Study of Mediation of Religion on Television

The representation of religion on television is still relatively recent, along with its scholarly debate (Kunsch, 2001). Existing studies articulate two visions that tend toward convergence: one bearing the stamp of an Anglo-Saxon or North American vision, represented by the interdisciplinary team known as The International Study Commission on Media, Religion and Culture and, the second, bearing a Latin American stamp, with studies more or less dispersed, but incarnated in authors recognized and valued among Latin American researchers.

A. The Anglo-Saxon Vision

The Anglo-Saxon school, composed of academics, researchers, pastoral agents, and media producers, represented in the International Study Commission (www.jmcommunications.com and www.iscmrc.org) since 1996, has attempted to analyze the impact of electronic media culture on faith and Christian practices. [White, 2007, reviewed this general perspective in Communication Research Trends, Vol. 26, No. 1 —Ed.] Their work describes four central topics: first, the ways the media fill the spaces traditionally occupied by religion, that is, religion's functions replaced by the media; second, the relationships of religious authority with symbolic practices; third, the relationships between religion and media, as spiritual-religious dimensions of media practices; and fourth, the epistemological implications of this new relation. These topics reflect solid convictions, which the researchers organize as an agenda of problems for analysis and as an agenda for international meetings.

According to the research of the International Study Commission, we are now experiencing a crucial paradigm shift in a global culture molded by an enlightenment ethos and by a new technological-electronic media ethos. If the Christian faith has played a significant role in the history of cultures, it now has been strongly molded in its practice and organization by the characteristics of the present media culture. A new media system has emerged based in electronic technologies with immeasurable potential of appropriation and reproduction of information and with serious implications for models of thought and the construction of meaning; this new electronic media culture presents significant challenges to the ideals, practices, and organization of the Christian faith (Horsfield, 2000).

The International Study Commission focuses attention on three approaches of their members: Lynn Schofield Clark, (2002), Stewart Hoover (1998, 2002, 2004, 2006), and Robert White (1995, 2002, 2004). Clark (2002) highlights the "Protestantization" of the research in media, religion, and culture. She refers to the inter-relation of the foundations of religions with the values of collectivity, individualism, and capitalism which begin with the Protestant Reformation. Protestantism of the 16th Century was one of the first movements not only to mark an independence from religious institutions, but also to begin a long process of privatization or personal autonomy in religion, contributing in this way to a general reordering of society that held sway until mid-way through the 19th century when mass media refocused relevance on democracy as a significant object of study. These studies reached their apex as a basis of social consensus with the work of Robert Park, John Dewey, and others researchers in the Chicago School of sociology. By the mid-20th century, the study of religion was limited as a sub-category more of the social sciences (sociology, history, anthropology) than of theology. At the same time, the initial success achieved by television provoked numerous criticisms, especially from liberal Protestants, more identified with high culture. They criticized television as responsible for incremental decadence, superficiality, and commercialization as well as for the decline of religious faith. However, other Protestants, especially the Evangelical branch and the more conservative Roman Catholics, embraced the potential of radio and television to provoke and persuade their followers. Clark (2002) mentions as more representative cases, the Salvation Army and religious leaders like Billy Graham, Charles Fuller, and other pioneers of North American televangelism.

The North American research tradition in that era favored a utilitarian approach to the media, ascribing its maximum power of influence before a passive audience informed by the programming. Simultaneously, but in the opposite direction, other studies developed the current American functionalist empiricism of the persuasion, limited effects, and uses and gratifications models created specially to understand television by people like Harold Lasswell, Paul Lazarsfeld, Robert Merton, and others.

Since the 1970s another approach has developed for mass communication study, starting from the examination of the types of popular culture in the United States and Europe. The Birmingham Cultural Studies school in Britain, led by Raymond Williams and others, reoriented cultural studies to a more anthropological vision, as a "way of particular life." Later, other researchers in British cultural studies became interested in exploring the existing interactions between the representations offered by the media and the practices of reception within different religious traditions. In this way, the metaphor of "ritual" as a manifestation of the rites of daily communication arose (Carey, 1989; Grimes, 2002) that served as an alternative to the "transmission" models that dominated earlier communication theories (Clark, 2002).

The more empirical analysis of Hoover (1998, 2002, 2004, 2006), like that of Horsfield (2004), observes that the center of cultural gravity changed radically. Principally in the last decade of the past century, the more insistent search for the religious has served as a base for a discussion of the re-enchantment of the world and the re-emergence of fundamental aspects of humane and social experience that modernization had dislocated. The technology of mass media made religion, mystery, myth, and magic converge. This occurred since the second half of the 20th century when the phenomenon of religious radio bloomed (often without official approval); with it came the first relationship of religion and media. The 1970s saw a reinforcement of the phenomenon with the appearance of televangelism in the U.S.; subsequent discussions centered on the religious use of the media. Initial considerations focused on media and religion as separate autonomous entities acting in a way where each one impacted the other in a kind of rivalry.

With the end of the 20th century, things have changed rapidly: The strongly dualistic division between the private sphere and the public sphere, between the religious and the secular, between the sacred and the profane, has softened in virtue of the constant flux among them as a result of the converging forces of the media and religion. The traditional instrumental approaches where communication was thought of only in terms of causes and consequences, where independent actor-receptors were thought autonomous, and the dislocation in the last 15 to 20 years focused on the relations between media and religion as social practices that appear from the interaction or connections between texts, products, producers, and receivers in the contexts where they are produced. Today, more than in the past, religion and media appear more interconnected in the contemporary mediated cultural experience; it is exactly through the media that religious and spiritu-

al movements are better known and more attended to by the different social classes. Indeed, different discursive strategies that provoke various readings of media texts, of effects upon the senses, and of enunciation and authorization lead to specific problematics. Attention turns to those people traditionally regarded as passive recipients who now become active receivers and more dynamic consumers of the media. Today, the agency of religious discourse by the media requires a more cautious analytic approximation, with an eye to the immediate repercussions in the socio-cultural scenario. Each day new ritualized experiences and new tele-religious agglomerations emerge, many of them in the context of a regular interaction with the media..

What is really of interest now, according to Hoover (2002), is to look for the type of religiosity, spirituality, transcendence, and the religious sense of practices that emerge from the present context of the media culture. This way, an immense variety of perspectives and points of view is required through a multi-disciplinary and pluri-cultural analysis of the phenomenon.

According to Hoover (2002), the gravitational center of religious culture has been dislocated from the protective sphere of institutions and religious traditions to the open market of symbolic possessions circulating in the sphere of media culture. In that sense, actual research on media, religion, and culture privileges the social practices of reception of religious messages and the particular interests of the owners and producers of the media. The production of meaning stops being the exclusive domain of the message producers and shifts more to reception and uses that the audience makes of them. Therefore, these changes require serious rethinking of what it means to be a church in the media age.

Along these lines we must distinguish the types of "media discourse" corresponding with categories of attraction or motivation of the audience. Discourses exist "in" the media, that is, ideas, symbols, narratives, and concealed values appear in texts and media artifacts, by which many people feel attracted to and extract sense out of them; here the category is "I like it." But discourses also exist "on" the media, from the symbols, values, language, and media practices, to which many people find recourse in the media sphere to feed their daily needs; the category is "function-information-news." And finally there are discourses "of" the media, on how the people should look at television; these contribute a sense of identity and naming

from of the media experience. They fit in the category "ground identity" (Hoover, 1998, 2002).

Finally, the theory revision made by White (1995, 2002, 2004) in which he identifies the influence of the sociology of religion and media theories on the media and religion debate falls into the Media, Culture, and Religion school. White divides his history of the evolution of these theories into five groups, spanning 150 years (2002). In the first term, to the end of the 19th century, those studies originated in the theories of sociology of religion associated with Durkheim, Weber, Simmel, and Marx, that assumed in general religion as a type of public service, a powerful instrument for motivation in society. The second period is situated in the context of the appearance of North American empirical sociology, at the beginning of the 20th century, associated with functionalist theories on media effects and with administrative practices of research in communication, and also concomitant with the evolution of radio and television broadcasting in the 1920s and 1930s. In the 1960s, we encounter the third period, marked by the studies of Berger and Luckmann, sociologists of religion who separate the concerns of hegemonic functionalism and psychology, taking the perspective of the social construction of reality, as well as a culture studies approach; this influenced religion and media studies as did the work of Victor Turner, James Carey, Margaret Melady, and Daniel Dayan and Elihu Katz. Here, the most important theoretical analysis concluded that the importance of religious broadcasting doesn't reside in the presumed effects on attitudes or values. "More important is the religious television personality . . . that provides a symbol of identity for a specific religious movement and confers real solidarity to the movement" (White, 2002, p. 22).

The fourth period, from the 1970s, calls attention to the analyses of individual constructions of meaning from media texts. Individual experience and the discovery of identity serve as criteria more appropriate for religiosity. Religion becomes a factor of social change, and religious practices, free from the institutional ties, can involve a variety of meanings for the people involved. Ethnographic studies of the audience stand out, pointing to the construction of the meaning not in the media text, but in the identity and individual life, often related to a more extensive social context (Glock & Bellah 1976; Hoover, 1988; White, 1997). Finally, in the 1990s a fifth period encompasses a series of studies on new religious movements, where scholars analyze

the interaction of authors, individuals, and groups in the construction of meaning in religious media.

In the meantime, interdisciplinary contributions in the Anglo-Saxon tradition explore the ritualistic aspect of North American media: from cultural studies, religious artifacts, and media representations (Marvin, 2002); from ethnography, festive religious celebrations in relation to commercial culture (Grimes 2002). Other studies point to the home as the center of religious activities and the base of negotiation between tradition, media commercialization, and domestic space. (See the work of the Center for Mass Media Research at the University of Colorado at Boulder.) Similar work now occurs in Europe, particularly at the Pontifical Gregorian University in Rome, in the Interdisciplinary Center for Social Communication, directed by White and his successors (Srampickal, Mazza, & Baugh, 2006).

American and Canadian research in media, religion, and culture, in the last decades, focused on the phenomenon of televangelism in the North American context (Lundby, 2002; Linderman, 2002; Tomasselli & Shepperson, 2002). An important area of analysis has developed on the representation of religion in the news, in journalism (Dart & Allen, 2002). Others give special attention to the role of religion on the cultural frontiers (Hoover, 1998, 2002, 2004; Stout & Buddenbaum, 1996). Some other studies relate to the area of media production (Medrano, 2004; Morgan, 2004; Hess, 2004; Mitchell, 2004), and from there, retrospective analyses of the central thematic of the team (White, 2004). Also there are emergent studies that analyze the part of religion in the cinema, in music, on television, in videos, and in the more recent phenomenon of attraction and sensibility of the youth to religion.

Finally, in the Anglo-Saxon tradition, but not belonging to the International Study Commission, on the Canadian side, we find the work of Guy Marchessault (1998) on Christian faith and its possibilities of insertion in the actual media culture. Marchessault examines the contents of the religious image in a media culture and in its position between idolatry and the iconic symbol.

B. The Latin American Vision

In contrast to the English language vision, the Latin American vision has features marked by the dynamic of hybridization and socio-cultural and religious pluralism common in the continent. In this instance, though not directly related to religion, the reflections of Martin-Barbero (1995, 2001) and Ortiz (1980, 1986, 2002, 2003)

stand out; however we will also refer to other recent works that discuss media and religion.

In the anthropological-cultural perspective, we find the affirmations of Martin-Barbero who underlines that in Latin America a *populist* conception of secularization would not have affected the most popular substratum; on the contrary, the people would not live without enchantment, magic, or mystery, and they continue to live their religiosity as a source of meaning for their lives, even with some degree of fatalism. In that sense, their idea of the media takes them beyond the spectacle to remain much more ritualistic, almost a religious experience, "The ways of communication are not purely a commercial phenomenon, are not purely a phenomenon of ideological manipulation, but are an anthropological phenomenon, are a cultural phenomenon through which the people, many people, an increasing number of people, constitute meaning for their lives" (Martin-Barbero, 1995, p. 75). Note here that religion continues to be a strong source of spiritual security and meaning for the majority of the people.

It is the electronic churches, particularly Pentecostal, charismatic, and apocalyptical churches that have used the media, especially radio and television, for a fundamental mediation of the cult, the rite, and the celebration of the religious experience. This way, their use stops being simply instrumental and is converted into a basic religious element, that is itself of the celebration of the religious experience.

> In my view, the electronic church is giving back magic to the religions that had been intellectualized, that had cooled off, that had become disillusioned. The electronic church makes use of the technologies of the image and technologies of feelings to catch the messianic, apocalyptic exaltation and simultaneously to give a face, to give voice to the new tribes, to the new sects, the new communities. To communities that are mainly ritual and moral, and much less doctrinal. (Martin-Barbero, 1995, p. 76)

Martin-Barbero implies here that the Protestant churches have better understood the role of electronic communication; we can conclude that the Catholic Church still has much to learn in this subject. "For the majority of the people the experience of the disappearance of distance, the experience of suppression of time, is a completely mysterious phenomenon, magic, exciting, re-enchanting" (Martin-Barbero, 1995, p. 77).

Television in particular has converted itself into a technological device with greater capacity for the re-

enchantment, the transfiguration, and the making transcendent the apparently irrelevant in daily life. "Television has a resonance wave in the capacity and necessity by which people feel they are somebody important, and people feel like somebody in the measure in which they identify themselves with *Somebody*, somebody on whom to project their fears, somebody able to take them on and eliminate them" (Martin-Barbero, 1995, p. 78). Here we see a possibility to modernize religion in terms of the new communication technologies. Martin-Barbero's perspective contributes to a inter-relation between religion and television, as a significant socio-cultural mediation in people's daily lives. We also believe that television can constitute a site for the proximity and dialogue of religion with post-modern technological and hyper-mediated culture.

In a more sociological perspective, Ortiz, a Brazilian, considers a religious problematic in relation to globalization. In his analysis of re-enchantment, he understands that the advent of the industrial society did not bring about the automatic disappearance of religion, but rather the decline of its centrality in social organization. The fall of a religious monopoly in modernity means a plurality or religious diversity, a fostering of an individual point of view in place of a collective point of view. "Logically, there is no necessity for us to imagine the 'return' of something that has never disappeared. Modern society, in its structure, is multi-religious" (Ortiz, 2001, p. 62). Modern society is in some ways polytheistic, while in its inner nature it fosters a "market" of symbolic religious virtues. According to Ortiz, the mistake is to radically oppose secularization to the religious process. What happened was that the symbolic capacity to create social ties reached a peak with modern communication, making possible not only a more diffused world-wide religious culture, but also materializing, localizing, and articulating new "niches" of symbolic religious memory in a constant fight against forgetfulness. In such a context, the phenomenon of mediatizing religious answers connects in some way to the plural manifestations of religiosity and the communication transformations brought about by the technological revolution.

From a communication perspective, Sodré (2002) argues that a new "mediated life" (*bios mediático*), as a form of mediation of the spectator, has formed new relationships for the individual and transformed traditional forms of socialization. Therefore, in a religious revival, this is equivalent to the recognition of a combination of mediators and mediated practices with mystical living, in an atmosphere of the "theodicy of the marketplace." "Under the influx of media rhetoric or of the hybridization of priests-authors-marketing men, the new believers are seduced, as in the old days, by the promise of a democratic direct access to the divine" (Sodré, 2002, p. 68). In this same line, a media rhetoric—"the mouth of God"—assumed by mediated re-enchantment of the religious, leads to the reinforcement of a particular ethos compatible with a techno-market logic regulated by the spectacular and the consumer. Therefore, we must take account of the present mediated re-enchantment of religion as much as of an evanescent ethics spread by the media, particularly television, as well as the transformations of the symbolic gifts inside a market logic.

On the other hand, Marques de Melo (2004, 2005) vigorously influenced the reconfiguration of religious communication. He argues that the processes of evangelization in the present century inevitably pass through media networks, profiled according to "glocal" socio-cultural patterns [that is, the global and local hybrid forms]. The present challenge is to decipher the "media sphinx," especially in its complex technological-productive dimension, that still remains mysterious to the Catholic Church.

Gomes (2002, 2004) similarly maintains that the issue of evangelization and the media is not univocal; it needs to take into account the implications of the reciprocity between mediated and religious grounds. Those who work with evangelization in the media today need a good dose of discernment—"decipherment"—of the particularities of the languages and complex processes of the media world, lest they become lost in their logic. Thus, the profound socio-cultural and techno-communicational transformations operating today lead us to consider the media culture as a new environment—an "ambient life,"—not only for the Church, but for religiosity in general, as Puntel observes, "There is, with the new technologies of communication, a 'new culture,' understood as a 'a way to be and a life style,' a new environment" (Puntel, 2005, p. 111).

Given the complex and relatively little explored panorama of Brazilian religious television, we must also take into account works less specifically addressed to television. Most of these deal with church communication. Dale (1969, 1973; see also Chiardadia Pereira, 2005) has collected an anthology of the principal pronouncements of the Church on mass communication in *Os meios de comunicação e a Igreja que se*

renova (*The Methods of Communication and the Church that Renews Itself*) and an historic retrospective in *Igreja e Comunicação Social* (*Church and Social Communication*), situating the different stages that characterize the positions of the Catholic hierarchy regarding the means of social communication. In a similar vein, Neotti (1969, 1994) describes the understandings of ecclesial communication from the perspective of the Brazilian Bishops' Conference. The works of the next generation of practitioners are described by Soares de Oliveira, (1988), who analyzes the language and practice of the Catholic church in social communication and identifies a new Christian theory of social communication developed in Latin America, by the laity of the 1960s and the praxis of the base Christian communities (Comunidades Eclesias de Base) in the 1970s and 1980s in light of liberation theology. Gomes (1991) describes the Brazilian Christian Union of Social Communication. (UCBC), in a retrospective of this Christian institution and its strategic part in dialogic communication in resistance to the Brazilian government from 1970 to 1983.

Puntel (1994) analyzes the efforts of the Catholic Church in Latin America, in the decades of 1980 and 1990, to democratize communication, particularly as a contribution to the New World Information and Communication Order (NWICO). Pessinatt (1998) describes the politics of communication of the Catholic Church in Brazil, reconstructing the activities of certain key authors and national bodies in the historic process involved with the Pastoral on Communication. Finally the work of Hartmann (2004) turns more directly to the issue of media and religion, its sociocultural analysis, and the sense-making in television reception, particularly in terms of "fictional priests" in representative cases of Brazilian television drama. Each of these pioneer works pointed out new orientations for religious communication research in Latin America.

More recent Latin American work on media and religion comes from the institutional research of UNISINOS (Universidade do Vale do Rio dos Sinos, San Leopoldo, RS, Brazil), led by Professor Antonio Fausto Neto (2002-2004), with the active participation of Professors Pedro Gomes and Attilio Hartmann. The research includes the analysis of the historical mediation of religion (Gomes, 2004b), discursive strategies (Fausto Neto, 2001/2002), and social action (Hartmann, 2004); beyond this, the research attempts to systematize some issues and observations about the mediation processes in the construction of new methods of reli-giosity. They analyze constitutive factors of the media for reconfiguring and understanding the new religiosity and its symbolic practices; in addition they look at discursive practices across the continuum of programs in order to identify the discursive patterns of the new forms of religiosity found in the television world.

We also must consider some recent work of Brazilian colleagues, who approach different aspects of the mediation of religion. Nandi (2005) studies the ritualistic construction of the televised Mass, where he examines the clash between the logic of the spectacle and the logic of the rite, revealed in the ritual Christian practice of a televised Mass. Borelli (2005) analyzes the media strategies of the Life Network (RVTV) in the construction of a religious event and its strategies, in the case of the of media treatment of the *Romaria da Medianeira*, in Santa Maria (Rio Grande do Sul—RS). Gaspareto (2005) focuses on the media treatment of the neodevotional program "New Song" (São Paulo), attending to its causes and to the methods by which the operations of media industry determined the practices of such neodevotional religiosity. Finally, the institutional research of Programa de Pós-Graduação em Ciências da Comunicação (PPGCC) of UNISINOS stands out for the study of Fiegenbaum (2005), on the media plan of the Evangelical Lutheran Church in Brazil that analyzes the tensions and the existing conflicts in the case of *Evangelical Journal: How we see (Jorev).*

In a more journalistic perspective, from a group affiliated to Pontifícia Universidade do Rio Grande do Sul, we note the work of Boff da Silva (2005) that articulates an interactional look at the journalism of the Life Network; in that work she analyzes three journalistic programs from the criteria of reporting in the relationship between journalism and religion. Other works appear in the ongoing research in institutions such as Escola de Comunicações e Artes of the Universidade de São Paulo, and Universidade Metodista de São Paulo, particularly dissertations, that deal with television and religion from different angles. These include work listed in Stumpf and Capparelli (1998-2001), as well as Kater Filho (1994) on marketing and the Catholic Church; Soares (1994), media as a new religion; Diaz Villavazo (1996), evangelization, culture, and communication; Rocha Faccio (1998), religion on television; Viera (1997), universal symbols on television; Klein (1998), a case study of the Renascer em Cristo church; Tupinambá (1999), Neo-Pentecostal television networks; Costa (1998), the electronic church of Edir Macedo; Pereira Dias (2000), charismatic

aspects and politics of Catholic communication; Dias (1999), Catholic use of press for missionary outreach; Pacheco Arouche (1999), the media and religion debate in Brazil; Brasil Fonseca (1997), evangelical media in Brazil; Barbosa (1997), the electronic church in a time of globalization; and Marques (1999), an analysis of the communication practices of the Catholic Church on the Life Network.

C. Summary

This retrospective argues that the two visions (Anglo-Saxon and Latin American) share some points: both assume in general terms the central space occupied by the electronic media in the post-modern era, in the space traditionally attributed to religious phenomena; in the same way, both analyze the interactions between media, religion, and culture as complex processes with reciprocal influences.

However, there are also issues that are approached with different emphases, perhaps because they have different cultural proximities for the analysts. For those in the northern hemisphere, modernization has occurred without sudden surprises, taking place almost simultaneously with their history; in the meantime, in the south, modernization has been non-contemporaneous, it has resulted in "simultaneous discontinuities," understanding these not as constitutive backwardness of culture differences, but as a sign of "difference and culture heterogeneity" (Martin-Barbero, 1998, p. 206). The issue of religious pluralism does not appear as central to the Anglo-Saxons as it is for the Latin American vision, where religious experiences are hybrid or multiplied; in that sense, they have more weight in the reflections of the South as experiences of popular religiosity and socio-cultural mediations manifest themselves more than in the North. Beyond that, the function of technological mediation in Latin America has different connotations from those in developed countries. In the South, technology arrives with some delay and access is restricted by the costs; in the North technology finds an immediate natural market. The Anglo-Saxon researchers have a tendency to centralize the analysis of the religious, institutional, or national, while the Latin American group examines the complex cultural socio-communication interaction between the social basis of media, religion, and culture, more from the concrete social practices of the authors with much more detail and inclusion of international perspectives.

The tendency of the South moves to an in-depth look at the implications and interactions of media and religious processes, from the action of social authors and their socio-symbolic practices, assuming the interdisciplinary perspectives of sociology, anthropology, linguistics, religion, and cultural history.

2. The Specific Context and Problem

The context of the relationships among media, religion, and culture appears in Brazil and South America much as it does in the United States. The current phenomenon of Brazilian Catholic television, specifically on the "Life Network" (*Rede Vida de Televisión*, RVTV), which many consider the leading Catholic audiovisual enterprise in Brazilian media, highlights those relationships.

Televised media religion, which appeared a little more than 40 years ago with the North American pioneers of the "electronic church," has had a strong resonance in Latin America, particularly in Brazil, where it has developed with characteristics unique to the regional culture and the plurality of the existing religions. This had led to a substantial transformation of traditional religious practices. Many social analysts have already pointed out that the experience of the last decades demands "a new outlook on religion." The incorporation of religion into a communication medium such as television relates in large measure to the redefinition found in "ways of practicing" ["*modos de hacer*"] religion (to borrow a phrase from de Certeau, 1993, 2000) and in assuming religious identity, particularly within contemporary Brazilian society, a phenomenon that could very well extend itself throughout Latin America. A strong consensus exists among researchers that television cannot continue to be treated as an autonomous entity but rather must be regarded as the stage for multiple interconnections and transformations of the complex hybrid entities that constitute contemporary culture.

We can attribute the emergence of mediated religion to a number of relatively recent socio-cultural, religious, and technological factors, which have notably contributed to its expansion. Three stand out especially: first, the progress of modernity, experienced late in Latin

America on the terms of a progressive secularization based on the parameters of the autonomous nation-state. Second, the transition to the new millennium revealed the surfacing of other expressions and practices of a spiritual-religious nature in various cultures, principally in the western Latin American Catholic panorama. Finally, the determining piece in the construction and dissemination of other forms and strategies of religiosity, such as the appropriation and investments made by various communities and churches in electronic media like radio, television, and the Internet as media for the religious experience, lies in the audiovisual media and new information technologies themselves.

In addition to those factors previously mentioned, the topic has gained higher visibility and importance in the eyes of the consumers of symbolic-religious goods within the Brazilian religious context through the recent spread of modern electronic devices. The fact that Brazil is a country permeated by the hybridization of the Catholic religious culture—which reveals complexity, diversity, and plurality in the most varied modalities of beliefs and customs and having been constituted itself for a little more than a decade—contributes to the visibility of mediated religion in Brazil, the Latin American country that has the largest variety of television channels offering religious programming. This has driven the Catholic Church to intensify its evangelization within mass communication, especially through television, creating a so-called "mediaticized Catholicism." This in turn translates into a new style of missionary outreach in the Catholic Church.

Particularly in the religious scene, the phenomenon of mediated religion has spread quickly, trading the restrictive and private dominance of the temple, as a sacred and traditional space, for the competitive environment found in the public media of communication, allowing for increasing participation within society. The televised media transformation of religion has contributed most notably to religion's "modern position," presenting before postmodern societies a "telegenic faith," which allows faith and technology to walk hand in hand. Therefore we see that religious phenomena occur today through modalities, localizations, and temporalities extremely distinct from those previously undergone—in fact, until recently only possible through formally institutionalized experiences and settings.

The comprehension of the general problem of the televised mediation of religion stems from the interpretation of the religious and of the mediated as social camps [*campos sociales*] (Bourdieu, 2003, 2004; Duarte Rodrigues, 2001; Pissarra Esteves, 1998), that is, spaces with particular pertinence to communication, constituted as both structured by and structuring [*estructurados y estructurantes*] sense in society. In the case of religion the problem lies in the dominance of transcendental symbolic experience. It is assumed that in actuality, the religious and mediated spaces, which include television, have become increasingly relational, such that as the religious space takes over mediated processes it simultaneously establishes other forms of presence in the public media space (Birman, 2004). We know that such social spaces, with their unique symbolism, produce significations in spite of the senses and assure their public visibility through competition with the boundaries placed by the "order of mediation," in its discursive intersection with the phenomena of daily life (Pissarra Esteves, 1998).

I understand mediated space as the media institution that encompasses all those entities, formally or informally organized by proper regulations. Modern society disseminates this institution and gives it a legitimacy resulting from its autonomy as a part of the functions of mediation in social spaces (Duarte Rodrigues, 2001). In the contemporary order of mediation, television emerges as the epicenter for the creation of common sense in society, therefore providing a specialized place for "the religious" to be viewed. The new techno-mediated environment, created by electronic communication technologies, has thus configured a special space for the revival of religion and religious matters, such as the new strategies and tactics of churches in postmodern culture (Santos, 2002; Puntel, 2005). Given that the forms of being religious are separating from institutional protection in order to compete in the mediated market of symbolic goods, we must raise quite pertinent questions regarding the ways religion appears in the media. This issue has yet to be scrutinized by the religious leaders who have entered mediated spaces (Hoover, 1998; Hoover & Clark, 2002). We know that the impact of a television or radio broadcast, or of a film, does not end with its finale. Instead the impact of the message continues circulating and finds reinforcement in commentaries, repercussions, interactions, and the symbolic practices of the public.

Faced with multiple examples of the phenomenon of televised religion in Brazil, we chose one of the least investigated, the televised religious programming of the Catholic church. This case illustrates the central concepts of mediated religion, both in terms of televi-

sion and in terms of ecclesial realities. The presence in society of other "means of practicing" religion is maintained and connected through Catholic television, within the tele-religious programs of the RVTV. These means of practice appear in strategies and techno-discursive operations of the recognition and construction of religious sentiments, which the tele-faithful bring about through everyday symbolic social practices in the city of Porto Alegre (RS).

The initial exploration examined a selection of televised religious materials drawn from one week of Rede Vida programing. The informational and opinion programming had not previously been investigated any differently from a church Mass. Due to this, we focused on what we called "tele-devotional" programs, that is, those programs which broadcast ritualistic practices with roots in traditional Catholicism. These practices imply an alternating recitation of prayers, with specific structures and sequences, as well as the presence of more or less randomly chosen in-studio participants. A second kind of programming, "tele-preaching," requires the presence of a priest or bishop delivering a biblical lesson, a form of preaching, or homiletic exhortation of Catholic evangelization, without the direct presence of participants in the studio.

Content analysis and ratings analysis indicated that the most popular programs included the devotional shows The Rosary (*O Terco Mariano*) and The Byzantine Rosary (*O Terco Bizantino*); and the tele-preaching shows, The Holy Bread (*O Pao Nosso*) and Encounter With Christ (*Encontro com Cristo*). Analysis of an initial questionnaire indicated that both transactions and complex symbolic relationships are established in this religious television. These relationships and transactions seriously appeal to audiences who watch these programs, generating new habits regarding social-symbolic religion in society.

But how natural are the technological or mediated discursive operations realized by the tele-faithful? Close examination of the discursive marks shows subtle strategies of association, appropriation, rejection, or criticism of the televised offerings, and these in turn lead to new socio-symbolic habits in the tele-faithful. We expected that the process of televised mediation of religion would reveal, in a Catholic inspired channel, a complex interaction of the heterogeneous discursive logics of mediated production. These interactions reveal the technological discursive products of a religious nature and the strategies and socio-symbolic practices of the reception of this channel by the tele-

faithful, by which they not only recognize and legitimize these products, but also discursively capture them in order to construct new religious sentiments in their everyday life.

In this form, we more clearly articulate the problem regarding the circulation of mediated religious sentiments in society. Here, two strategically connected poles of the process of mediation are found, in which complex devices of circulation take place. On one hand, an audiovisual medium, the RVTV, operates its televised mediation of a variety of technologically discursive offerings, with their own logics and proper grammar of production in relation to specific religious programming options that find an echo in the public media space. On the other hand, the public adopts and assists the televised offerings, feeling a split between their faith and their religious identity, and consequently proceeds to adopt strategic actions and symbolic practices of recognition to manage the effects of these religious sentiments in their lives.

The term, "tele-faith" [*Tele-Fe*] connotes the work of not only a new modality of practicing religion through television, but also the emergence of other socio-symbolic religious practices by the tele-faithful, that is, the viewers of religious programming on RVTV. These practices are based on the program's credibility, more or less on what occurs on the screen, generating a new habit of religious symbolism in society (Bourdieu, 2003, 2004). Academic literature has given various names to the social agents that constitute the audiences for mass communication, particularly television: consumers, receptors, publics, readers, or, more generally, tele-audiences, tele-spectators, tele-viewers. I use the term "tele-faithful" to describe the segment of the public who maintain a double relation of audiovisual fidelity—that is, a fidelity to the televised religious programs as well as a fidelity as believing members of a church, traditional followers of a doctrine but with specific and continuing symbolic practices involving the televised programming.

Uribe Alvarado (2004) has pointed out the complexity of studying television since the task implies the articulation of the various elements within the process of mediation. These elements stretch from the simple task of viewing, through the processes of adoption, individual as well as collective reading, the external contexts (the act of watching) where televised discourse is reproduced, the considerations about the text or texts seen, the dynamics and negotiations of power, and the practices which branch out from there. We must now apply these to mediated religious discourse.

3. Central Questions

The main questions here relate to the viewers' forms of practicing religion in their daily lives in terms of their viewing of RVTV's religious programming. The analysis investigates three specific aspects. First, there are the means of contact, that is, the technological interactions of the religious program viewers with the mediated content. Second come the "reading contracts" of religious television production. Finally, due to the nature of the product, there is the ongoing relationship with technology, seen less as a sophisticated machine and more as a basic structure for new social symbolic religious practices. The central questions that emerge include:

- What principles reflect the approval or rejection of these materials?
- What is it that the tele-faithful legitimize: the mediated product or the more traditional and institutional discourse?
- What technical-ritualistic-social marks reflect new readings, the new languages of tele-religious reception?
- What symbolic practices derive from the regularly televised programming?
- What different types of practicing religion grow due to this?
- What possible relationships can be created between the religious-mediated practices of the tele-faithful and their everyday practices?

To explore these questions, I used a selection of religious programs aired on RVTV as a case study, while focusing on those discursive strategies used to reinforce a religious sense that the tele-faithful in Porto Alegre showed to be effective by their positive acceptance. Three key elements emerged. First I identify and analyze the logic behind RVTV production, based on the specific productions offered in its religious programming. Here, I call attention not only to the production of Catholic programming but also to the structure and analysis of the broadcast religious programs. This additional focus helps detect the internal logic behind the "reading contracts" offered and planned by production. Second, I identify and analyze the relationship, recognition, and effects of these programs on the self-identity of the tele-faithful. Here, I attempt to discover the various links, relations, and technological interactions that occur in the viewers' everyday rituals. Finally, I describe what results from the technological interaction that occurs between the viewers and televised religious programming.

The process of religious mediation balances the increasing dynamic of audiovisual mediation that envelops contemporary society and the new presence of religion within the public electronic realm, which attempts to reinforce its modern image while amplifying its visibility in society through media.

4. Theoretical Bases

The investigation follows the idea of the social semiosis of mediation as proposed by Verón (1980, 1996, 2004). This approach holds that in mediated communication we undertake social phenomena such as the discursive processes of production transmitted through mass media and accomplish a social production of sense through the discursive operations themselves. These operations create a sense of relationship between the "grammar of production" and the "grammar of acknowledgment," which function through particular devices of expression specific to each type of socially constructed discourse.

Mediated communication is the configuration of media communications, the product of the articulation between technological devices and specific conditions of production and reception. This configuration structures the discursive market of industrial societies. (Verón, 1997)

In this view, types of media appear not only as particular technological devices (for example, the production of sounds and images using magnetic or electronic media) but also as the social support group and the system of social use practices (production, circulation, reception), which manifest the macro-discursive func-

tions of contemporary societies (Verón, 2004). Consequently, researchers must attend to the comprehension of mass media as the institutions which produce and circulate ideas in society through interrelated cultural practices (Jensen, 1997). In this way, the socio-cultural perspective surpasses a simple technological performance, even if it should have some strategic importance. Mass media possess an essential function in social mediation (Martin-Barbero, 1987, 1998): not only do they mediate by creating *the setting,* but they also *construct* reality. Television, in particular, but also all media, in taking control of reality simultaneously recreate it through various statements, genres, and plots. The public is then presented with a recreated reality, represented by the media—specifically by the producers and by the technological bias of the devices themselves.

This view implies a certain dynamic in the properties of the mediated forms of production of reality. Gomes (2004c), for example, understands the media as a privileged place of social discourse, which requires a closer look at the integral process and not the fragmentation of its components. If the mediated processes appear as organizers of techno-symbolic operations, and form and implement a new type of discourse within the religious scene (Fausto Neto, 2004), then we cannot analyze the construction of a religious audiovisual sense in isolated poles. On the contrary, in the case of television, we need an analysis that highlights an integral process of symbolic co-production between producers, products, and audiences. The very relationship requires that we examine it in its role in the dynamic internal construction of reality. In this perspective, the mediation by which contemporary society functions emphasizes a particular type of interaction between spectator and technology and a hybridization of multiple institutions, implying an order of socially realized mediations as a new form of presence of the subject in the world (Sodré, 2002, 2006). This mediation surpasses the institutional practices which occur in the different techno-symbolic projects. Therefore, the technical operates as a propagating factor for the emergence of new phenomena and religious-symbolic practices in alliance with discursive mediated strategies. This report understands television in terms of such complex processing, with its techno-symbolic characteristics in the circulation of meanings.

Such theory causes tension between two poles. On one hand lies an ecological communication perspective with mass media as an essential constituent regulating and negotiating society within micro- and macro-social systems such as place [*campo*] and habit [*habitus*] (Bourdieu, 2003, 2004). On the other hand lies the culture's communicative profile, seen from the relatively new point of view where technology creates new forms of relationships between symbolic practices. In addition, Luhmann's theory of systems (1991, 2000), in relation to the theory of social spaces and mediated processes, also helps to explain mediated religion. Social spaces are characterized by the realization of their own independent processes in constructing, appropriating, and mediating experience in diverse spheres of social life. These theoretical models hold that technological innovation and socio-cultural changes have forced the realms of both media and religion to redefine their strategies, teachings, and positions. The technology and its social interactions lead, then, to a *modus operandi* of discussion in which mediated rhetoric carries out a strategic activity of "reading contracts," and of integrating and structuring its functions in order to convert them into a way of controlling the senses and the natural referents of reality.

Technology plays the key role here. The notion of mediation generates not only a spectator-presence which reflects and conditions the social experience, but also a new techno-interactive form of mediated subject in the world. Moreover, the nature and character of television intervenes in the process of mediation (Meunier, 1999); in addition to television's role as an amplifier/broadcaster, it constitutes itself as a fundamental socio-cultural mediator in the contact and existence of religious experience. Television generates group identity and new communities of meaning (Anderson, 1993). The technical naturalness of the medium leads also to a power of re-enchantment (Weber, 1980). Paradoxically, these advanced technologies have filled themselves with a vast sense of techno-religious utopia. Recent analyses (Felinto, 2005; Gumbrecht & Pfeiffer, 1994; Silveira, 2003) speak about a "religion of machines," as a new form of religiosity with fantastical characteristics, thereby confirming the power of the imaginary spiritual over technology. Therefore, in the actual techno-cultural context, one can experience, through the *techno-gnosis* of a spiritualized imagination, a magical-technological re-enchantment of the religious, currently more ritualized and acted, less doctrinal, apologetic, and prescriptive than before, eliminating the distance between the sacred and the profane through new space-temporalities (Martin-Barbero, 1995, p. 77). In this sense, techno-religion is already a social reality of the new century.

But discussions arise regarding the meanings and issues relating to televised religion. Some value television's power of re-enchantment for its ability to help religion transcend its previous confines, thereby helping to spread its teachings, rituals, languages, and symbols through the public realm. Against this possibility stands the persistence of the religious in its plural forms, as a structural element of society, which increasingly seeks the greater visibility offered by television. This would allow for greater exposure within contemporary society while facilitating contact with religious followers. In the articulation of the new senses of tele-religion, the convergence of religion and television implies complex relationships of negotiation and exchange between both logics, with their languages, devices, rituals, discourses, and pragmatics. But this reciprocity occurs within a dangerous terrain of negotiation and disputes over symbolic meaning. The remodeling of religious space also implies that religion adjust itself to the logics and strategies of television. We must investigate the discourses that justify the tele-faithful's relationship (acceptance or rejection) to the programming in order to detect, through their viewing behavior, the system of discursive feeling effects produced by religious television. If television produces its own social discourses and meaning processes, this implies, as noted above, the collision of *discursive contracts* (the social conditions of production of discursive strategies, which configure the social production of sense) and a clash of the different *forms of occurrence* of socially mediated practices of the tele-faithful—more specifically, their strategies or forms of appropriation of television in the construction of religious meaning (Verón, 1996, 2004).

Because the production of a televised sentiment inevitably passes through the "order of discourses" (Foucault, 2005), discourse analysis (Pinto, 1999; Orlandi 2005) plays a part in scrutinizing the processes of appropriation of televised space by the religious sector. Through these discursive strategies and languages, the television production process constructs points of contact, of mediated relationships with its direct customers. The discursive strategies of the relationships of tele-religious programs are permeated with various competencies and communicative functions.

Key functions include, as we have just noted, socio-semiotic mediation, examined through discourse analysis (Verón, 1997), and socio-cultural mediators such as technicality, rituality, and sociality (Martin-Barbero, 1998) examined for their contribution to the trajectories and cultural fluxes of tele-religious viewers.

Lastly, the tele-religious appears against the backdrop of *credibility* in the mediated operations, in the logic and technology of the process. The actors or tele-faithful translate credibility strategies/tactics, actions—that is, socio-symbolic practices (de Certeau, 2000), by which ways of speaking are creatively connected with ways of practicing to create a legitimate religious sentiment. Here, communication appears less as a linear/instrumental model or functional instrument of transmission and instead shows itself within a dynamic systemic perspective to create a spiral of production of social sentiment. The social actors, communication institutions, and social spaces interact here in the games of social discourse.

Within this general view, we can discuss the convergence and divergence of television and the Catholic Church and the forms of television production of Catholic tele-religiosity in Brazil. Because of the strategic role played by television in the modernization of Brazil, we can perceive the strategies, historic manifestations, and particularities of religion and television within the Brazilian context and their relations with the globalizing panorama of the contemporary world and the mutual implications of their contacts, issues, and promises from the initial arrival of the North American televangelists. Marketing plays an incisive role within the Brazilian religious market, as the provider of significant religious symbols. In this aspect, the Catholic Church, through its broadcasting channels, has created an explicit but controversial option in which it paradoxically combines religious messages and well defined commercial strategies of symbolic products.

Within this panorama, the institutional televised policies adopted by the Catholic Church intersect with the Vatican, Latin American, and Brazilian church documents referring to television and the religious message. Few Vatican documents deal with the central topic of television, notably the declarations of the World Congress of Catholic Television; similarly a few Latin American meetings organized by DECOS- CELAM [the bishops' conferences of Latin America] issued documents intended to revitalize relations with radio and television producers for future cooperation. Within Brazil the Church has sponsored *National Encounters of Liturgy in Radio and Television* [*Encuentros Nacionales de Liturgia en Radio y Television*], which stand out for their attempts to answer the needs of the Church in the realm of professional television.

5. Options and Methodology

The methodology of the study centers on the social practices and everyday interactions with the Brazilian Catholic television, RVTV, in the construction of religious sentiment. Qualitative questioning provided the data through semi-structured questionnaires, discussion groups, thematic interviews, and qualitative interviews with producers and viewers. The empirical data was collected from different geographic locations in the city of Porto Alegre (RS) during 2005 and focused on products, production, and reception.

Data collection occurred in three loosely interrelated operations. First came the selecting and classifying religious audiovisual materials belonging to RVTV programming (26 religious programs of different genres and formats, some shown repeatedly throughout the day, often at different times from one day to the next). In general, the shows have been pre-recorded by producers in independent studios. As previously noted, the more popular shows were examined, including The Rosary (*O Terco Mariano*), The Byzantine Rosary (*O Terco Bizantino*), Our Daily Bread (*O Pao Nosso*), and Encounter with Christ (*Encontro com Cristo*). For each show I examined the production routines, themes, discursive motives, and non-visible strategies.

Second came open-ended qualitative interviews, which collected information regarding production agendas, the plans of the producers and presenters, and religious framing within the production process. Topics focused on historical aspects of the television channel, in addition to topics relating to the specific characteristics of programming production, estimated audience size, and topics of criticism in relation to the non-Catholic television broadcasters in the country.

Third, I interviewed, with a semi-structured questionnaire a sample of 150 of the tele-faithful, drawn from a variety of social segments. The individuals, all of them Catholic, were found in various parts of the city. The questionnaire aimed to discover viewing patterns, the reasons behind their television show preferences, daily routines, their symbolic-discursive interactions with those shows, and the consequences of the feelings derived from mediated religion.

The questionnaire established an elevated degree of preference for those religious programs selected in the exploratory test. The religious programs were classified within the two categories: *tele-devotional* and *tele-preaching*. Two programs, The Rosary and Our Daily Bread, were labeled as traditional Catholic orthodox programs. The Byzantine Rosary and Encounter with Christ were positioned more along the line of the Catholic Charismatic Renewal.

I used discussion groups to better detect the strategies of relationship, appropriation, and recognition of the tele-faithful's religious sentiments. The group discussions centered on the four RVTV programs previously selected. Finally, in-depth interviews were conducted with key people chosen from the group discussions. This was done to conduct a qualitative interview and directly observe their television viewing routines while searching for data regarding their religious and mediated past. Their everyday practices and routines including their following of the programs involved were also investigated.

6. Results and Conclusions

The analysis of the data drawn from the programming indicates several things. First, the main discussion in the programming appears to be directed exclusively towards a Catholic audience, specifically more towards traditionalists than progressives. There is a strong clerical presence with masculine leadership in the programming. There is also a predominance of speech over images, marked with a devotional emphasis with which RVTV seeks to position itself as an inspirational and Catholic TV broadcaster.

Second, from the side of the audience, the current RVTV religious programming does not interest nor attract a younger population. The demographic breakdown of the sample highlights this:

- 87% are women above the age of 61, considered "traditional" Catholics who enjoy viewing and cultivating their religious practices through the television in the comfort of their home.
- Around 62% of the interviewed tele-faithful prefer to view these programs alone or with a person from their generation.
- The most viewed program is the Mass, due to the convenience, especially for senior citizens or sick individuals, of not having to leave their homes.

The most commonly given reason for viewing is keeping personal devotion alive—viewers can cultivate an individual ritualistic practice, even through television. The process represents a direct visualization of the viewers' faith experience. The predilection for The Rosary *(O Terco)* and for the preaching programs stems from their approximation in a real and visible way of the tradition of what is usually experienced within a sacred space inside a church. This holds even with the choice between more traditional devotional programs (*O Terco* and *O Pao nosso*) and more charismatic ones (*O Terco Bizantino* and *Encontro com Cristo*) although the image of the Catholic displayed on RVTV is not exclusively charismatic. Both choices indicate a preference for Catholic rituals and traditional practices. Within this framework, viewing preferences of the tele-faithful are often due to things such as personal feeling towards the presenters, the structure of the programs, or the time of the program. Frequent viewing does not seem to matter as much as ritualistic participation. However, audience members consider all the programs worthy of viewing and a daily "portion" of personal spirituality necessary to fortify religious convictions.

Those interviewed revealed that they actively interact with their television; they respond to prayers and closely follow the orientation of their presenters. Some follow the presenters word for word in parts such as "sanctifying the cup of water" and "touching the screen" with faith and devotion. For these viewers, their homes—specifically the place where their television set is found—become their "domestic oratory" ("tele-altar"). Within this space, they reproduce the attitudes and symbolic-religious behavior traditionally developed in the parish church. Within this new sacred place, the viewers also have time to tend to other activities (tending the kitchen, answering the telephone, sewing, entering and leaving frequently, etc.). The tele-faithful loyally follow the Mass and the rosary (*O Terco Mariano*), as well as—with a certain curiosity—the Byzantine Rosary (*Terco Bizantino*) due to the attractive charismatic presenter of the program, P. Marcelo Rossi. When it comes to the tele-preaching programs, the tele-faithful prefer the more upbeat and charismatic (*Encontro com Cristo*), to the more rigid and traditional (*O Pao Nosso*).

An interesting note shows that 47% of the interviewees agreed with the sale of religious products within the programs. They regarded this as reasonable and comprehensible in order for the programs to make enough profit to cover costs. The remaining 53% divided between those who are critical and those who are indifferent. Viewers agreed that these programs can modify or fortify the faith of their viewers, creating in them a new form of experiencing their religion.

The content analysis provides additional insight into the programs and the viewers. A first examination of the "grammar of television production" identifies an original (pre-mediated) and a second, mediated matrix of socio-religious sentiment. The original materials appear not as television programs but as antecedent practices and socio-religious actions found in the external social repertoire of symbolic expressions of society. These pre-mediated materials ("reading contract 1," *contrato de lectura 1*—CL1) provided the basis for examining the mediated content. The intentions of the broadcasters and producers of the programs manifest in the broadcast, the logic, and the grammar of the television programs, as well as the techno-discursive strategies form "reading contract 2" (*contrato de lectura 2*—CL2).

The four programs offered well defined "reading contracts" in response to prayers and exhortations or reflections, creating in this way a religious feeling of the Catholic tradition for the viewers. In the religious discourses of production, there is a coherent continuity between the discourse of the producers and the products represented on the screen. Behind the dominant strategies of the creators stand their "interpretive repertoires" of orthodox ecclesial sentiment. These repertoires have their own discursive modalities and televised styles in order to reach the highest number of viewers possible, fulfilling the essential purpose of creating a relationship with the televised medium. To pull the viewer in, an operation of "structural connection" takes place between the reading contracts (CL1 and CL2); these are not linear but made up of discontinuities, fluxes, and plural modes of articulation, containing fragments of the logic behind production and reception. The RVTV, through its resources, discursive operations, and technology constructs its own mediat-

ed logic to produce religious sentiment, taking over the pre-mediated determinations. The final result—which produces an association with the viewers—combines the discursive operations of pre-mediated religious discourse (the divine plane over the temporal plane) and the pre-determinations of the television technology, realized by the enunciated or mediated marks of religious discourse. The strategy of mediated religious discourse depends on not only instituting proceedings of visibility and enunciation of its institutional actions, but on utilizing precise devices of inclusion through the "enunciation situations" and the reading contracts. In this way, the space mediated by religious television is established as the privileged space to redefine the exercise of tele-religiosity, which reorganizes and regulates the contemporary religious experience. The logic and discursive strategies of this mediated production are marked essentially by the character of the pre-determination of the divine over the temporal (that is, the authority and the power of religious discourse in all its forms) and by the submission of the various discourses to the tele-faith.

Second, the analysis indicates a discursive grammar of media recognition of the religious sentiments on behalf of the tele-faithful. In addition to the discursive operations of relationship recognition and appropriation of the tele-religious materials offered by the tele-faithful, we see a relationship between the mediated interpretive circle of CL1+ CL2 and reading contract 3 (CL3)—the reading strategies and appropriation of tele-religious materials by the tele-faithful as they create their own religious sentiment. Program reception involves a significant grammar of reception, which interrelates discourse relationships, contact, appropriation, and discursive strategies of recognition and the effects of emotions. These relationships contribute to the next generation of socio-symbolic practices and to the re-configuration of tele-religious sentiments. This explains why we can speak about another form of practicing religion through the use of television. These illustrate ways of acting (de Certeau, 2000, 2003), which take on significance in the everyday context derived from the contact with television.

The data indicate that the complex construction of tele-religious sentiments occurs in the discursive interaction of the ways of speaking-practicing (CL1+CL3), in terms of the technology-symbolic relationship of the tele-faithful with their televisions, which results in a dynamic of recognition and effects. In this way, multiple variations of recognition strategies set up an inter-

discursive net of sentiments which become specific actions of symbolic expression in the lives of the tele-faithful, for example, acting against the replication of the logic or strategies of standard television production (CL2).

The tele-faithful are not content simply with a passive viewing of tele-rituals and tele-preaching, but rather creatively articulate symbolic actions within their everyday experience, derived from their contact/contract with television, through which an important re-construction of their religious experience takes place. Research subjects knew how to incorporate, through discursive modalities and particular styles, the mediation of television in their experience of religious sentiment.

The analysis and interpretation of the data leads to a number of conclusions:

• The experience of tele-faith paradoxically brings together a double faith of the tele-faithful: the mediated faith in which all that is presented on the screen is believed, and the religious faith with its mysteries and representatives of the Catholic faith, which is profoundly believed in by the tele-faithful. The tele-faithful can identify and ratify their faith with the latter. In the dialectic convergence of the two beliefs there occur complex operations of circulation, significance, recognition, and effects of religious sentiments from which diverse and varied Catholic religious experiences originate.

• The tele-faithful are able to recreate, through various discourses, actions, and socio-symbolic behavior, concrete ways of practicing religious sentiment in their lives that they recognize in the televised religious offerings. The tele-faithful visualize the reading contract (CL3) as a new *habitus* of tele-religious sentiment, integrated in their everyday routine, a sentiment supported by contact and relationship with television programming.

• Through socio-symbolic practices of sharing with neighbors and the incorporation of their tele-religious routines into their everyday schedules, the tele-faithful reflect another way of practicing religion.

• The tele-faithful not only recognize the religious offerings of the broadcaster, but by means of their Catholic identity they need to share their tele-related religious stories, which they can count on in the media form. The tele-offerings are a more modern form of expressing their individual and collective religious identity, thereby creating "tele-faith com-

munities," which serve as a reinforcement and support of their faith.
- The tele-faithful integrate, with an increasing intensity, their tele-religious experience within their everyday lives; this has begun to generate a different method of creating mediated religion.
- The multiple circulations of tele-religious sentiments produced by the tele-faithful, which surpass the limited initiatives of the religious production of RVTV, stem from the type of religion offered on television.
- From the production side, RVTV offers its viewers, from its social conditions of productions, an audio-visual religious offering framed within classical orthodox Catholicism. The television offerings, scheduled around prayer and traditional reflections, lead to a religious-Catholic sentiment of classic style in the lives of the tele-faithful. Here RVTV could better position itself as the broadcaster of quality religious television, if it reformulated its religious programming to form a more dynamic and plural religious identity as a source of sentiment for life.

We can partially confirm a different dynamic of recognition in the construction of tele-religious sentiment, both in the logic and interactions between the religious camp and the television camp, and in the affirmation of diverse "ways of practicing," understood in terms of socio-symbolic practices relating the tele-faithful with the televised offerings. As noted, this conclusion is only partially confirmed because more variables need to be considered, especially through interdisciplinary work.

Both the review of literature and the study show that religion in the age of electronics entails complex implications for transformation and social change which can be appreciated on a local and global scale but which leave enormous questions regarding the necessity of the hyper-visualization of the "mystery of transcendence" (Misterio de la Trascendencia) (Derrida, 2005). The Catholic tele-faith constitutes a paradoxical challenge, if we consider that the immersion of Catholicism in contemporary media sees itself necessarily confronted with the possibility of ambiguities which every day grow larger and more unexpected.

Meanwhile, the issue remains as to at what point a Catholic television will manage to survive with a structure, content, and format that can do without the spectral logic of television or surpass the purely spectacular and marketing imperatives in the realm of contemporary media. A great challenge, particularly for the Catholic religion, emerges in the heart of a postmodern hyper-mediated society, of knowing how to adequately integrate into the complex articulation of the micro- and macro-mediated systems of sentiment offerings, highly competitive and technologically sophisticated social camps, with the intention of maintaining itself as the pertinent dominant force of sentiment of the transcendental mystery, with ongoing significance for a mediated society.

[Note on translation: Maria Ricardo and Elizabeth Ricardo translated Part 1 of this essay from the original Portuguese. Yocupitzia Oseguera translated Parts 2–6 from the original Spanish. —Ed.]

Editor's Afterword

This issue of COMMUNICATION RESEARCH TRENDS departs somewhat from our usual policy of presenting an overview of a particular movement in the world-wide communication research field. Instead, it concentrates on a particular country—Brazil—but with references to many of the international sources that have influenced that country's communication research activities. This focus is justified both by the intensity of research work going on in Brazil and by language differences which may unduly have limited awareness of that research in much of the world.

The author's concentration on religious communication also might be faulted by some readers, but it seems accurately to reflect the special role of religion in Brazilian culture and the consequent tendency for researchers to gravitate towards the study of religious phenomena as especially indicative of broader social and communicative dynamics.

Some of the researchers cited in the paper have correctly recognized that mediated religion, whether on television, radio, or other mass media, is inevitably different from the experience of the members of a church

congregation. To attempt to use mass media in ways that fail to recognize this difference therefore is bound to have less effect than using ways that take account of the media's particular capabilities and limitations.

That the role of religion in Brazilian culture, and especially in Brazilian mass media, may be used to study the ways religion is expressed elsewhere. The author recognizes, with Martin-Barbero and Ortiz that television, in particular, offers a new channel by which religion can be integrated into contemporary society. They, and others, show that this reintegration tends to be individualistic, bringing the viewer into relation with a larger religious milieu without reference to his or her previous local religious group. In a real sense this is a "protestantization" of the mediated religious experience, clearly posing a challenge for Catholic communicators, who must search for more "Catholic" modes of mediated religious expression. Many avenues offer themselves for relating the individual to social groups that are more clearly "Catholic," but the use of those avenues clearly requires some readjustment of the traditional ways in which Catholics have been habituated to "being Church."

On the one hand, Professor Sierra Gutiérrez's research demonstrates a number of similarities between the Brazilian experience of mediated religion and that of the English-speaking world. But the more interesting results lie on the other hand. Whether explained by culture, religious background, or some other factor, the key findings that people re-ritualize their religious experience through and with television adds an interesting dimension both to religious studies and to communication studies. Similarly Professor Sierra Gutiérrez offers a different approach to how audience members act by identifying the stages of negotiation among what he calls the three "reading contracts." Even though non-mediated material may have some religious form, the audience both adds to and subtracts from it to determine their own meaning and use. The somewhat amorphous nature of this process makes it all the more difficult for churches to predict the impact of their religious programming. The area deserves more study.

Professor Sierra Gutierrez has given us a study that provides valuable insights into the interaction between religion and media in Brazil. The academic prerequisites for conducting studies as informative as this are present in Brazil and in several other Latin American countries. It is to be hoped that others follow his lead to provide a broader overview of the state of communication studies in the region.

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

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Book Reviews

Abdulla, Rasha A. *The Internet in the Arab World: Egypt and Beyond*. New York: Peter Lang, 2007. Pp. xxi, 175. ISBN 978-0-8204-8673-4 (hbk.) $65.95.

This book is available in both English and Arabic, written by an Egyptian-born promising young scholar, Rasha Abdulla, an assistant professor of journalism and mass communications at the American University in Cairo who earned her doctorate from the University of Miami in 2003. This book unpacks the rationale behind the use of the popular term "digital divide," especially as applied to the distance between North American users, 5% of the world population and the rest of the world: There is an approximate 56% difference between the First and Third World in Internet user rate—but the evidence provided in this book documents why that gap can be expected to diminish. Out of the 1.09 billion users of the Internet worldwide, according to the author, the Arab world is on the low end of the digital divide, with an estimated 21 million users in the Arab world, or less than 2% of the user population. However, with recent developments in the IT sectors of the Arab economy, she argues, the growth rate is "exploding" (p. 35).

Nonetheless, according to the statistical tables (Table 4.1) Internet users in 2006 as a percentage of the population are significant: The numbers are greatest in Kuwait (26.6%), Bahrain (21%), Qatar (20.7%), Lebanon and Morocco (15%), followed by Saudi Arabia and Oman (10%). All other countries in the region are lower, ranging from Iraq (0.2%), Sudan (1.6%) to Egypt (7%), and Algeria (5.8%), to cite the most revealing comparisons detailed by the author.

Though data-intensive with dissertation-style methodology sections neatly tucked into two penultimate chapters, this is not a book with a long shelf life—especially in light of the validity of the research contained in the book, predictions suggested by the author about the trend in media use growing exponentially, as her estimable research documents. Among the impressive examples related by the author are the development of Islamic Web sites designed as cultural portals in Muslim countries, and the creation of two Internet cities in Dubai and Cairo. Eight years ago, the United Arab Emirates founded a free trade zone dedicated to the Internet, backed by a $200 million investment by the government. Dubai Internet City today offers "services and facilities to local, regional and international companies" (p. 42).

Among the Arab countries using the Internet, censorship and government control of content is of course a major issue. Yet the author asserts that governments are also taking measures to promote the growth of the Internet, by creating opportunities for high tech companies to locate in the Arab world. Whether or not the government as a filter is a protection for citizens from the more lurid aspects of the global interface with secular culture (the argument regional governments use), it certainly is a primary factor of telecommunications growth in the Arab world. Yet many young people use the Internet to make an end-run around the sex-segregation imposed by their respective religions, offering young people the same privacy and freedom from adult oversight as that enjoyed by their counterparts in the West, though certainly to a far lesser degree.

Egypt has "led the Arab world" (p. 49) according to the author, in attempting to make Internet content consistent with the values and language of the Arab world. According to the author, Arabic-language content on the Internet constituted less than 2% in 2006; yet some 75,000 Web sites registered an Arabic-character URL address seven years ago. Interestingly, other aspects of Arab commercial culture have slowed the development of e-commerce, including the lack of trust in electronic payment systems, and the position by the 100 banks in Egypt that the 0.75% of the population issued credit cards be able to demonstrate that they maintain deposits that are 150% of their credit card limits. The Electronic Commerce Committee of the Internet Society of Egypt has been organizing workshops and seminars to spread awareness of the poten-

tial of e-commerce, particularly for tourism and trade (p. 53). The author takes on a broad demographic in composing this book, addressing both the positive role of government in e-commerce, the upside for youth, and the enormous potential for economic and technical development represented by the Arab world in the global marketplace.

<div align="right">

—Claire H. Badaracco
Marquette University

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Anthonissen, Christine and **Jan Blommaert**. (Eds.). *Discourse and Human Rights Violations*. Amsterdam: John Benjamins Publishing Company, 2007, Pp. 143. ISBN: 978 90 272 2235 0 (hbk.) $96.00, €80.00.

The book is a good example or case study for discourse analysis wherein scholars analyze language to establish the point of their research. This collection of papers affirms that languages play a role in all the different social and political processes of remembering and forgetting humans rights violations.

These papers were presented at a conference organized by the South African Truth and Reconciliation Commission (TRC) set up to investigate violations of human rights; the papers themselves focus on discourse analysis or analysis of language as a means to subvert such violations. The commission instituted by the provisions of the Promotion of National Unity and Reconciliation Act No. 34 of 1995, was aimed at dealing with the systematic violations of human rights in the country before the eventual transition to democracy in 1994. The TRC attempted to attend to transitional justice and help provide compensatory, distributive and restorative justice as opposed to mere penal justice offered by trials and punishment. The papers examine how TRC was able to promote national unity and reconciliation in a spirit of understanding which transcends conflicts and the divisions of the past.

The papers focus on discourse analysis, on aspects of language and communication in official processes of dealing with traumatic pasts, like human rights violations in South Africa. Linguists, communicators, and a number of other social scientists investigate discourses, especially those generated during the hearings of TRC, scrutinizing them to see how trauma is articulated, and sometimes overcome; or how confrontational discourses are publicly managed; or how after grave human rights violations, reconciliation can be mediated. The papers as a whole present language as an instrument for confronting a traumatic past, for negotiating conflict, and for initiating processes of hearing for individuals as well for communities.

The chapter by Verdoolaege highlights a classification of the thematic interests such as legal, religious, political, psychological, anthropological, and linguistic perspectives of the literature available on TRC. In another article by Blommaert, Bock, and McCormick the victims' hearings about human rights violations are analyzed from their ability to use language to articulate their sad experiences. Going a step further Anthonissen analyzes the ways different people—a journalist, a female observer, a doctor who treated the victims, a school teacher, and so on—narrated their experiences of these hearings, and shows how language can play a definitive role in these. In the last two papers, Gagiano sees these hearings from the perspective of South African novelists, while Ross analyses the linguistic hearings and testimonial practices associated with these hearings .

Building on the work of authors like Faircloug, Van Dijk, and Wodak, the present authors have righlty analysed power structures and ideologies, all powered by a strong racist attitude in South Africa. All in all, an interesting case study for critical discourse analysis.

<div align="right">

—Jacob Srampickal, S. J.
Gregorian University, Rome.

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Arneson, Patricia. (Ed.). *Exploring Communication Ethics: Interviews with Influencial Scholars in the Field*. New York: Peter Lang, Inc., 2007. Pp. xi; 196. ISBN 978-0-8204-8824-0 (pb.) $29.95.

There is an ethical dimension to anything that involves choices. Anything that involves choices ought to involve critical thinking and justification as means for making and assessing those choices. Pat Arneson's *Exploring Communication Ethics* addresses communication ethics in this vein. Much as scholars are equipped to think critically about other aspects of our discipline (through terminology, history, philosophical perspectives, methodological foundations, etc.), Arneson compiles for us what amount to tools for critical reflection as we readers explore communication ethics. There are two organizational trajectories of the volume. First, Arneson argues that contemporary scholars are moving toward the inclusion of ethics as a primary consideration of communication behavior. That is, rather than one element among many communication characteristics, ethics ought to be the norm or

the place to start when considering communicative acts. Arneson was the director of the 8th National Communication Ethics Conference in 2004. She conducted interviews with scholars at the conference, where she dedicated herself to placing critical thinking about communication ethics at the center of the discussion. The second angle is an update of scholarship in communication ethics. The opening essay sets the stage for the conversation by examining ethics in a postmodern world, and the closing essay is a review of literature on the subject.

Arneson initiates the exploration with a view of the nature of communication ethics. You would expect to see references to Richard Johannesen, James Jaksa and Michael Pritchard, and Kenneth Andersen, and you'll find them here. Subsequent chapters of this volume are essentially transcripts of interviews with Christopher Lyle Johnstone, Sharon L. Bracci, Richard Johannesen, Ronald Arnett, Josina M. Makau, Clifford G. Christians, Michael J. Hyde, Julia T. Wood, and Kenneth E. Andersen. But the transcripts are more than questionnaires; they are also narratives. The format allows Arneson to ask similar questions of all scholars while allowing them to tell their stories of how their work with communication ethics has developed. These scholars were chosen because their body of work has the potential for "transforming the study of communication ethics." The interviews are models of critical thinking, allowing readers to participate in conversations thereby attending to, revising, and reforming one's views of ethics in communication.

The questions function in two ways. One, they allow prominent scholars who address communication ethics to share ideas about their influences and the philosophical underpinnings of their views. These portals to their thinking on communication ethics present readers similar and contrasting views on various subjects. For example, Bracci (p. 23) informs the reader that she doesn't "want to make too much of the difference between rhetorical and communication ethics . . ." a sentiment echoed by Johanssen's "I don't want to differentiate much between rhetorical ethics and communication ethics" (p. 38). On other subjects differences emerge. When asked about the biggest challenge for communication ethics in a time of postmodernity, Hyde takes a decidedly broad view by suggesting that communication scholars should keep up with the work of their natural science colleagues to study how our pursuit of an explanation of the truth is informed by cognitive science (p. 114). On the same subject, Wood

identifies the biggest challenge as the importance of taking multiple perspectives in a world that knows "no unwavering center" (p. 127). The second function of the interview questions is that they ought to provide a model for those questions that all communication scholars should ask of themselves, regardless of disciplinary specialty. Each interview begins with three questions that are essentially the same and deal with (1) how the scholar became interested in communication ethics; (2) how the scholar defines communication ethics; and (3) how the scholar places communication ethics within the scope of his or her research. The third element allows for understanding ethics across the breadth of interests in the discipline. But notice how the organization of the book in the form of reflections by prominent scholars seems to invite readers to, in effect, write a final chapter of their own. I felt as though a personal assessment of the subject was the next step in the process of reacting to this book.

The final essay picks up the "community of memory" left by Ronald C. Arnett's (1987) review of ethics in communication journals from 1915-1985. The starting place for the argument is the identification of the "dialogic turn" as a way to examine communication ethics. This dialogic ethics gains its credibility from the transcendent good that occurs when competing narratives are hashed out. It is an alternative to both a prescriptive imposition of communication ethics (whereby a universal corrective or truth exists and may be imposed on a situation) and prescriptive facilitation (which identifies human beings as "temporal carriers of truth," p. 144). The updated essay reviews literature in ethics from that point, taking special care to identify the "oughts" (in Arneson's language) of communication ethics. Moreover, she draws from Arnett's approach by reviewing scholarship on communication ethics in contemporary journal articles. The review is placed into categories of six distinct themes. Five of the themes grew out of Arnett's review: "democratic communication ethics; universal-humanitarian communication ethics; codes, procedures, and standards in communication ethics; contextual communication ethics; and narrative communication ethics" (p. 155). The sixth is dialogic communication ethics, accounting for treatments of ethics in a postmodern world.

This collection of transcripts would make an excellent primary text for use in ethics courses or in courses requiring deeper understanding of postmodernism and communication scholarship. In addition, much as video clips or other teaching tools might serve

as useful ancillaries for course texts, Arneson's collection provides first hand reflections by scholars that provide an insightful complement to many communication courses. This book has a combined subject/author index and two very helpful lists of references. One is the ample works cited page that accompanies the final essay, and the second is a Bibliography on Communication Ethics Scholarship in Communication Journals (1985-2004).

<div align="right">
—Pete Bicak
Rockhurst University
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Ballon, Rachel. *Blueprint for Screen Writing: A Complete Writer's Guide to Story Structure and Character Development* (2nd ed.). Mahwah, NJ and London: Lawrence Erlbaum Associates, 2005. Pp. 168. ISBN: 0-8058- 4923-8 (pb.) $17.95.

There have been many books in the market that help understand the basic grammar or language of the various media, and this book adds to the collection. After explaining the importance of creativity the author dwells on building a story, its various elements: characters, conflict, emotional upheavals in the characters, the psychology or interplay in and among the characters, etc. Then the author tries to develop the idea of structuring the story through scenes, acts, outline, treatment, synopsis, script formats, dialogues, subtexts, and so on. The author, being a person with a psychology background, presents the explanations on developing characters in a particularly interesting way; this may be the plus point of the book. Her experiences in helping newcomers write scripts has also been an asset. The example of a script format is particularly useful for newcomers to the field. The author by and large sets the rules for a newcomer, but professional script writing is not about following strict rules. The final chapter on writer's block is perceptive.

The book is particularly suited to the Hollywood style of scripts and serves to help understand the basic rules, but in most places in the world where films have become popular, the basic rule for script writing is what will click with this audience at this time.

Any writing is a creative work and clearly there can be no success for those who stick to the blue prints, especially when it concerns screen play writing for movies or television. Often the author dwells on successful films to explain her point, not realizing that these were successes because they stepped out of the clichés and the beaten tracks. In fact, anyone who follows rules is not creative enough, is the most common dictum. Again when it concerns a visual medium it is quite important that one understands the basic language, especially the idea of symbols, imageries, semiotics, rich sensorial narratives, and so forth. That is where this book again misses the point. Sadly, the author fails to make the sharp distinction between script writing and dialogue writing, for both these are different areas of expertise and the author does not seem to make this point.

All said, the book is a treasure for beginners; even a professional script writer can find the tips offered, though often clichéd, a good check on his/her current practices.

<div align="right">
—Jacob Srampickal, S. J.
Gregorian University, Rome
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Boyle, Raymond. *Sports Journalism: Context and Issues*. London: Sage Publications, 2006. Pp. 198. ISBN 10-1-4129-0798-5 (pb.) $36.95.

First a confession: I'm an avid consumer of good sports writing. I never miss Rick Reilly's column in *Sports Illustrated* and I've read every John Feinstein book. I don't know what I was expecting from *Sports Journalism* by Raymond Boyle but I hadn't thought it would be an academic treatise on the field in which nearly all the references were to British sports and British sports reporting.

The book reminded me of how provincial American notions of "sports" are except once every four years when we suddenly pay attention to sports like luge and fencing because they are part of our Olympic coverage, sandwiched between stuff we care about like figure skating or gymnastics. That said, however, this book is worth reading because its analysis of the status of sports in the world of journalism seems on target no matter which side of the Atlantic provides the examples.

According to the author, sports reporting has always occupied a lowly status in journalism. Often sports reporters have been viewed as little more than fans with typewriters, tolerated by their employers because of the popularity of the sports section with readers. Until recently the words "investigative sports reporting" were almost an oxymoron. Consequently, according to Boyle, there has been little serious scholarly analysis of sports journalism. This book attempts

to fill that gap, in part by reviewing the handful of scholarly studies of British sports writing with a few American examples thrown in for good measure.

The literature review notes that sports sections began in the late 19th century in both Britain and the U.S. to attract readers who would not otherwise have purchased the paper. In addition sports sections provided readers with some diversion from the news sections. Because sports offered such diversion, reporters were allowed more latitude to write colorful, even purple prose while news writing became increasingly objective. The author provides examples of such colorful sports writing from classic British writers and their American counterparts like Grantland Rice.

Moving to the modern era, the book examines the impact of both broadcasting and the Internet on sports journalism and concludes that both have heavily commercialized the field, blurring the sometimes fuzzy distinctions between journalism and sports marketing and PR.

Indeed that is as true of American sports journalism as of British and has been for years. On both sides of the ocean, sports broadcasters have been hired by teams to promote attendance and fan loyalty. Apparently some British football broadcasters are as closely identified with their teams as such American radio legends as Vin Scully, Bob Prince, Mel Allen, and Harry Carey have been with theirs.

According to Boyle it is often difficult to distinguish between the coverage of sports and their promotion as entertainment. Although his examples are nearly all British, it's simple to substitute American counterparts. The Internet has only increased this tendency with fan club sites, bloggers, and promotional web sites that give readers direct contact with teams and athletes. Even though broadcasting opened new worlds for marketing and promotion over the old print days, the Internet has expanded such opportunities enormously. Boyle contends that sports increasingly resemble other forms of entertainment. "If sport itself has become more commercialized and it is increasingly part of what might be viewed as part of the entertainment industry, then one should not be surprised if aspects of the journalistic practice evident in say the music or film industries are reflected increasingly in sports journalism" (pp. 125-126).

Paradoxically, however, newspaper coverage of sports has moved to a more hard news approach with athletes treated less as heroes than as flawed newsmakers like politicians. Papers have moved from covering results that readers already know to more in-depth cov-

erage of sports business issues, scandals such as the use of drugs, and the impact of sports on society.

According to Boyle this poses the challenge to future sports journalists. "In the age of promotion and media manipulation, the challenge to produce uncomplicit sports journalism is, in many ways, simply an extension of those faced by journalists in other spheres of journalism" (p. 127).

I applaud Boyle's book as an attempt to study an important field of journalism that is too often ignored or not taken seriously. News organizations devote massive resources to sports coverage and even the most erudite people often are avid followers of at least one sport. Sports journalism deserves and requires serious analysis such as this book provides.

However, from a cross-cultural communication perspective, I feel a little guilty that I did not relate better to a scholarly book about British sports and sports journalism. I kept being reminded of what my graduate professors in political science called "American exceptionalism." The sports we follow most avidly in the U.S. tend to be exclusively American and we tend to zone out when a story deals with the world's most popular sport, "football." I found myself skimming over examples that meant nothing to me and wishing for those I could have related to.

Because I suspect many Americans will react as I did, I would suggest that it is time for some equivalent of Boyle to take a serious analytical look at American sports journalism. Clearly the field is changing when Rick Reilly's column on the death of Pat Tillman is a thoughtful critique of the war that killed him and when the reporters who covered the BALCO revelations are threatened with prison for failing to disclose their sources. This book could provide a model for just such an analysis. This book's extensive bibliography would provide an excellent starting place for such research. The book also includes an index as well as endnotes throughout the text.

—Eileen Wirth
Creighton University

Bryman, Alan. *The Disneyization of Society.* London, Thousand Oaks, New Delhi: Sage, 2004. Pp. viii, 199. ISBN 0-7619-6764-8 (pb.) $49.95.

The author defines the term Disneyization as "the process by which *the principles* of the Disney theme parks are coming to dominate more and more sectors of American society as well as the rest of the world" (p. 1). Disneyization is explored in four major chapters:

theming, hybrid consumption, merchandising, and performative labor. In the theming chapter the author shows "that more and more areas of modern life are becoming themed in a similar way to the sense in which Disney theme parks are themed" (p. 52). Restaurants, malls, shops, zoos, holiday destinations, they all are themed, getting a touch of distinctiveness. Disney parks are not only amusement parks, they also offer "consumption opportunities" (p. 75), providing new forms of hybrid consumption, bringing the merchandising potential to an optimum. "Merchandising is closely bound up with hybrid consumption" (p. 100). Emotional and aesthetic labor of well performing employees plays an important role in this context.

Still following the author's own intention Disneyization is a parallel to Ritzer's notion of McDonaldization. "Disneyization seeks to create variety and difference, where McDonaldization wreaks likeness and similarity" (p. 4). While McDonaldization shows a tendency towards homogeneity, Disneyization is seen as a mechanism of differentiation. Nevertheless, both globalizing forces have a great deal in common. They are linked to consumption; they combine information and entertainment, facts and fiction, cognitive and emotional processes, in one word: they are linked with what is called "hybridization."

In his book *Amusing ourselves to death* (1986), Neil Postman diagnosed a trend to present "all subject matter as entertaining" (p. 87). He did it without empirical evidence. A good decade later M. J. Wolf created the term "entertainmentization" and came to the conclusion that entertainment was at that time the fastest growing industry: "I see an endless appetite for entertainment content: something to connect us emotionally with products, something to provide us with information in a stimulating way. . . . Entertainment has become the unifying force of modern commerce, as pervasive as currency." To quote Bryman again: "Consumption lies at the heart of Disneyization" (p. 157). But one has to go further. Entertainment nowadays pervades nearly all spheres of our lives. Keywords are politainment, edutainment, sportainment, evangelitainment, digitainment, branded entertainment, militainment, advertainment, and so on! It is in this context that the book of Alan Bryman is to be read. It is part of an overall analysis of contemporary global phenomena and a useful, intelligent, informative contribution to the study of modern society and its future development.

—Louis Bosshart
University of Freiburg–Fribourg, Switzerland

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Corrigan, Timothy and **Patricia White.** *The Film Experience: An Introduction*. Boston: Bedford/St. Martins. 2004. Pp. vii, 547. ISBN 0-312-25566-7 (pb.) $71.25.

While the jazz-age public marveled at the first talking-pictures, a film critic in Berlin warned that sound was an ominous first step toward a "complete" replication of reality that would debase film as an art form. "Film is on its way to the victory of wax museum ideals over creative art," wrote Rudolf Arnheim, who would achieve greater renown as a perceptual psychologist than a film theorist.

Arnheim, who championed "visual thinking" as a discrete mode, argued that black-and-white silent film permitted the greatest artistic purity of expression. The addition of color and sound would adulterate the interplay of light, form, and balance. Seventy years later, Arnheim would lament the medium's "victimization" by "the entertainment industry, which considers telling stories more important than form or expression."

The great films, Arnheim said, were made in the early years when film makers had much more artistic freedom. "Only the best works are just good enough for art history," he allowed. Assuredly, there would be no place in Arnheim's silent pantheon for *Scent of Mystery* (1960), which introduced Smell-O-Vision: the emission of smells such as garlic and pipe smoke from plastic tubes hidden under theater seats.

However, both Smell-O-Vision and Arnheim have a place in *The Film Experience*, an undergraduate text whose authors claim they offer "students a serious, comprehensive introduction to the art, industry, culture, and—above all—the experience of the movies" (p. vii).

In large measure, Corrigan and White back their claim. Replete with writing tips and sample assignments, their extensively researched text has much to recommend it, particularly the interspersion of 12 featured excerpts of film theory and criticism (called "Critical Voices"). Among these, for example, is the Hungarian poet and film maker Bela Balazs, whose "film as a language" theory influenced Sergei

Eisenstein. In a 1945 work, Balazs called film stars "great lyrical poets" whose medium was the body, facial expression, and gesture:

> [Greta Garbo] is not a bad actress, but her popularity is due to her beauty. . . . Garbo's beauty is not just a harmony of lines, it is not merely ornamental. . . . but a beauty of peculiar significance, a beauty expressing one particular thing, that has captured the heart of half mankind. . . . Greta Garbo is sad. . . . We feel and see Greta Garbo's beauty as finer and nobler precisely because it bears the stamp of sorrow and loneliness. For however harmonious may be the lines of a face, if it is contentedly smiling, if it is bright and happy, if it can be bright and happy in this world of ours, then it must of necessity belong to an inferior human being. . . . a sad and suffering beauty . . . indicates a higher order of human being, a purer and nobler soul than smiles and mirth. Greta Garbo's beauty is a beauty which is in opposition to the world of today. (p. 73-74)

The Film Experience also covers aspects of cinematography, such as the stock editing techniques used to convey verisimilitude: Diagrams and a series of still photos from Howard Hawk's *The Big Sleep* (1946) illustrate the "Hollywood continuity style" of filming conversations. Shots taken from six angles of varying proximity are subject to "many imperceptible cuts that eventually focus our attention on the protagonist's face before reestablishing the space. Many conversations from contemporary daytime soap operas are handled in much the same way" (p. 126-27).

Characteristic of its multidisciplinary approach, the text also explores editing from a historical perspective. Early Soviet film makers meticulously studied D. W. Griffith's brilliant editing and created their own versions of the technique—which they termed "montage." Vsevolod Pudovkin's theories of montage are widely studied today. In a 1926 treatise, he explained the use of editing to stir the emotions:

> The film technician, in order to secure the greatest clarity, emphasis, and vividness, shoots the scene in separate pieces and, joining them and showing them, directs the attention of the spectator to the separate elements, compelling him to see as the attentive observer saw. . . . If we imitate [the glance of an excited observer] with the camera we get a series of pictures, rapidly alternating pieces, creating a *stirring scenario editing-construction*. (p. 164)

In ably surveying technical innovation, *The Film Experience* doesn't neglect the future. Corrigan and White anticipate that the digital image, while unlikely to replace celluloid, "will certainly redefine and expand the film experience." They remark digital's "edgy directness" and its allowance for nonlinear editing, "whereby connections, insertions, and changes can be made anywhere in the film through computer access to the master disc." Corrigan and White also explain why digital imagery lacks the sharpness of celluloid film:

> Digital images are recorded with pixels (densely packed dots), rather than the crystal array or grain produced by the celluloid emulsion used for film. When converted to a digital file, a 35mm film frame contains about ten million pixels. A sophisticated digital camera . . . records about two million pixels for each of the primary colors. [Therefore] the digital image has less range to explore the grains and tones found in the film emulsion, which are further enhanced by light in film production. In addition traditional film equipment outperforms digital equipment in difficult outdoor conditions. (p. 103)

Encyclopedic in breadth, *The Film Experience* cites hundreds of films representing many countries and all genres, including documentary and experimental films. However, readers steeped in European "art" films may find the number of references to late 20th century Hollywood fare—albeit tempered with independents—cloying, even sophomoric. The following passage gives a flavor of the authors' preferences:

> Although recent history is always difficult to evaluate, we can propose three classics: Ridley Scott's *Blade Runner* (1982), David Lynch's *Blue Velvet* (1986), and Quentin Tarantino's *Pulp Fiction* (1994). Each of these films is a dramatic visual and narrative experiment that investigates the confusion of human identity, violence, and ethics at the end of the 20th century. (p. 349)

Their summation could also apply to Ingmar Bergman's work. Regardless, the text is heavy on Spike Lee and light on the Swede. While Arnheim would frown, the heavy dose of pop culture is sure to please students.

The book also features a substantial glossary and an index.

—Tony Osborne
Gonzaga University

Downing, John and **Charles Husband**. *Representing Race: Racisms, Ethnicities, and Media*. Thousand Oaks, CA: Sage Publications, 2005. Pp. xiii, 241. ISBN 0-7619-6912-8 (pb.) $40.95.

John Downing and Charles Husband look at the topic of how race and ethnicity are represented in media. The key strength of their work hinges on their look at this topic from a global perspective.

Chapter 1 focuses on the definitions and issues regarding race and ethnicity. They begin this task by effectively exploring the historical basis of racism, as well as its current presence in society. They skillfully show Eurocentric views of "race" and ethnicity by showing the historical manifestation of a belief in a biological hierarchy of ethnic groups and "races" to the transformation of views of social Darwinism. Here, they show how views of race have changed over time, then emphasizing the media's role in the continued perpetuation of those views. The authors explain the differences between *symbolic* and *enlightened* racism. The authors make their foundational point by referring to Gordon Allport's landmark work *The Nature of Predjudice*, then follow up this foundation with key examples regarding the presence of racism in mass media. The authors also define ethnicity, and after discussing key definitions provided by the post-colonial influenced view and the concept of majority race thinking in the Black community. Another foundational point in this chapter concentrates on the theory of framing analysis, and how it affects imagery in news coverage. It centers upon framing when it comes to wording news stories about people of color, yet it does not stop there. It also emphasizes groups who are "out of frame" and are excluded altogether in frequent news coverage, such as Native Americans. The chapter ends with the authors' emphasis on the move from interpersonal to group dynamics as a key breeding ground for racism and certain imagery of ethnicity that surfaces and resurfaces in media.

Chapter 2 focuses on research on racism and ethnicity in media, focusing first on the United States and Great Britain, and then expanding the focus on the framing of the African continent and Persian countries. The authors point out the dominance of textual analysis when researching this topic, emphasizing content analysis as the most popular method of textual analysis. Here, the use of textual analysis is essential in understanding the global perspective of past studies. For example, the authors emphasize key studies in Great Britain where the lack of Blacks' speaking on British television about issues related to their community was observed. Similarly, the authors highlight studies documenting the under-participation and under-representation of Blacks in Brazilian media, where they make up at least half of the population. Further, they note an emphasis on the symptomatic reading used to analyze imagery in popular culture. The greatest strength of this chapter lies in the authors' asking the reading audience the question of what is really considered positive or negative imagery in media regarding issues of race and ethnicity. This key question posed by the authors sets the tone for the subject matter in the remainder of the book because it forces the reader as well as those who plan to conduct future research to carefully consider what images they and the research community consider positive or negative. The authors then invite the readers to ask themselves whether the starting point of looking at media is one in which there should be an expectation of realism or a form of correct propaganda in media; this will form the standard by which one should judge the positive or negative characteristic of a media image in regard to "race" and ethnicity. This is the foundational axis in which the book's subject matter effectively rotates towards a continually global view.

Chapter 3 focuses on racism and the media of the extremist right. Again, the authors continue to look at matters from a global view. First they define the differences between the more overtly racist hard right comprised of white supremacists, anti-Semitic activists, and militias. The authors point out examples such as the 1995 Oklahoma City bombing; the dragging death of James Byrd in Jasper, Texas; and the nail-bomb attacks on Blacks and gays in London in 1999. Here, the authors emphasize how the hard right is taking advantage of relatively inexpensive shortwave radio systems in the U.S., Canada, Great Britain, Australia, Germany, and South Africa in order to spread their racist beliefs. The authors also point out the Southern Poverty Law Center's finding of the majority of hard right Internet websites are based in the United States. The authors describe the presence of a virtual community of hate, a "Gramscianism of the right" (which these groups may be practicing to counter what they believe is a phasing out of their culture by people of color), and their desire to expel from their countries those who are not of the same ethnic group as themselves. The authors also describe a tendency of the mainstream right to use media such as talk radio, and

point to this process's possibly influencing outcomes such as the wrongful incarceration of Muslims not proven to have ties with terrorism after the September 11, 2001 attacks. The authors solidify their argument by referring to historical references, mainly in newspapers. They point out that racist attacks on people of color have been coined "race riots" or have placed the blame on people of color unfairly, such as the massacres of Blacks that took place in 1921 in Tulsa, Oklahoma, and in 1923 in Rosewood, Florida. The authors also point to the 1943 "zoot suit" riots that accused Mexican youth, and not the White sailor culprits, of being the "attackers." The authors use these historical examples effectively, tying them into the rhetoric and present-day use of mass media by extremist and mainstream right entities.

Chapter 4 focuses on comparative perspectives regarding violence, "race," and the media. Here, the authors look at past and recent history to show the use of media to promote racial hatred and encourage violent attacks upon the targeted group. The authors emphasize the Nazi propaganda machine that first used stereotypes of Jews to encourage their being assaulted in the street and then murdered by the millions in concentration camps. The authors also offer the example of the recent conflict in Rwanda, emphasizing how Hutu-run radio stations dehumanized Tutsis calling them "cockroaches" and encouraged the machete deaths of thousands in 1994. The continued emphasis on this problem being of a global nature continues when the authors emphasize the conflicts in the former Yugoslavia and Northern Ireland. Here, the authors emphasize the problem of media framing over time, on a regional and local scale, as problematic. This is coupled with the statement that one of the attributes of this framing is based on a lack of knowledge of the historical occurrences that have resulted in the aforementioned conflicts.

Chapter 5 examines indigenous media, with key emphasis on the indigenous media of people in Australia, the South Pacific, and Canada. Here, the authors focus on the growing prevalence of indigenous people's formation of media collectives that emphasize self-determination, countering hegemonic views towards their group, and highlighting the greatness and uniqueness of their cultures. The authors stress the historical occurrence of aboriginal people's marginalization in Australia, in the form of campaigns of genocide against them historically, as well as the dominant culture's ignoring their concerns, and overall, their exis-

tence. The authors indicate the ongoing cultural movement in Aboriginal literature and cinema in indigenous media as a counterhegemonic response to purposeful dominant culture exclusion in Australian society. Further, the authors enlighten the readers by sharing with them the movement of counterhegemonic media images by the Sami people whose ancestral lands are located in Nordic countries. The authors stress that the dominant culture in Nordic media virtually ignores the Sami, unless there are stories about them considered "newsworthy." Usually, only stories involving conflict that have to do with the Sami are included in most dominant culture media in these countries. Thus, the authors stress that like other indigenous cultures worldwide that use literature and film for example, the Sami use media themselves to counter the stereotyped-based framing of their existence in Nordic media (stereotypes such as the "Noble Savage" image), educating the world outside of theirs of the richness of their way of life.

Chapter 6 focuses on codes of practice, regarding media monitoring. They identify George Gerbner here for his key works on cultivation analysis, which forwarded media reforms regarding the preponderance of violence in television. The authors emphasize his media monitoring efforts in Malaysia. While Gerbner's research has inspired monitors and media entities to question the prevalence of violence in the media and how it frames issues of race and ethnicity, Downing and Husband stress that media monitoring entities' codes of practice don't always emphasize issues of race, racism, and ethnicity. The authors emphasize that though the system of checks and balances of media monitoring agencies work to combat various forms of institutional racism in media, they do not guarantee that even the highly-structured self-monitoring world of broadcast journalism, for example, can prevent racist and xenophobic elements. Thus the authors effectively conclude that although necessary and noble, the efforts of media monitoring organizations are still lacking, since problematic images of race and ethnicity still permeate media entities.

Chapter 7 focuses on the efforts of groups to pressure the U.S. media industry to depict more accurate representations of people of color. The authors describe successful movements, such as the NAACP's campaign to ban the racist images shown in D.W. Griffith's Civil War Epic *The Birth of A Nation*, the efforts of the same organization against the television depiction of the *Amos 'n Andy* characters in the 1950s, and Latino activists efforts to compel the Frito Lay Corporation to

stop the stereotypical depiction of the "Frito Bandido" in the Frito's Corn Chips advertisements of the 1960s. Here the authors correctly state how the agenda setting phenomenon and gatekeeping through a system of filters results in television executives, for example, (very few of whom are people of color) creating and enforcing certain imagery regarding "race" and ethnicity that many times becomes the focus of pressure groups. The authors return to the key point of emphasizing the lack of representation of various peoples of color on a widespread basis in media. They do this by continually emphasizing their non-presence in decision making roles, prompting dominant culture interpretation by exclusion or misrepresentation of imagery regarding their existence. The authors conclude the chapter by charting the formation of the Multi-Ethnic Coalition and its efforts to evoke positive change regarding depictions of race and ethnicity in U.S. media, followed by a historical timetable documenting its and other groups' efforts.

Chapter 8 focuses on what the authors term "communities of practice" in media and "cultures of media production." The authors first define "communities of practice" as those communities involved in joint activities, which recreate that same community through the induction of new members. The authors state that communities of practice that fight racism in media are those that band together to do so by countering dominant culture hegemony and racism through challenging those images in various ways. Thus, the authors stress the recurring theme of countering racism in the mediated message by emphasizing the reality of groups affected by stereotyped images or a lack of representation. Here, the authors concentrate on organizations in Great Britain, Australia, and the Netherlands who strive to pursue responsible practices in media, not only from the point of view of depictions of "race" and ethnicity, but also from an emphasis on hiring practices. The chapter is effective in that it concentrates on key organizations that are on the front lines to evoke positive change.

Chapter 9 emphasizes the point that within the call to diversity in all areas of media, no general consensus exists regarding politicization of the issue globally or the initiation of lasting policies that guarantee diversity. The authors use this concluding chapter to literally challenge those who advocate diversity in media to become a proactive global group that seeks the attainment of this goal by political action, not through lip service. This concluding chapter is effective and powerful, in that it stresses the authors' challenge to the reader to become a part of ending traces of racism in media and the media's social constructions of "race" that have failed to represent various cultural and ethnic groups. The authors argue for a policy of equal recognition regarding the feelings of majority populations toward minority populations. They also argue for a civil society and state that promotes, respects, encourages, and praises diversity in society, and that depicts this action accurately and successfully in media.

In conclusion, *Representing Race: Racisms, Ethnicities, and Media* succeeds in its point of striving for a global accuracy regarding the depiction of "race" and ethnicity in media, while advocating for a global counterhegemonic response to racist media of all types; an advocacy from an intercultural, intra-cultural, interethnic, and intra-ethnic standpoint. Thus, it succeeds on all levels as a key text in exploring the issues of depiction of race and ethnicity in media and the combating of mediated racism.

The book features a lengthy (20-page) bibliography and an index.

—Patrick L. Stearns
Morgan State University

Einstein, Mara. *Brands of Faith: Marketing Religion in a Commercial Age*. (Media, Religion and Culture series). New York: Routledge, 2008. Pp. 256. ISBN 0415409764 (pb.) $34.95.

Writing in the third in a series of important books by scholars working with Stewart Hoover, Jolyon Mitchell, and David Morgan in the field of media, religion, and cultural studies, Mara Einstein investigates prime cases in marketing American religion. A former Madison Avenue advertising and marketing executive, now Queens College Associate Professor of media studies, Einstein deconstructs both method and secularization and rational choice theories in a systematic, informative, balanced, readable, and highly interesting way, examining the marketing techniques of Christian and non-Christian markets, including Rick Warren enterprises, Joel Osteen, the Kabbalah Centers embraced by Madonna, and the talk shows of Oprah. While advertising may be "ubiquitous," as the author asserts, public relations is the soft-sell strategy among those promoting religious products, and that includes the manufacture of celebrity *pastorpreneurs.*

The case evidence explored here shares a sales approach to the audience as congregation: "the ability to choose has created the real open market for reli-

gion," she writes (p. 7). On the other hand, as cultural commentary, the success of each religious enterprise is highly dependent on the functional social and cultural need of what the author calls the "third place"; like Starbuck's, Border's, Barnes & Noble, or the mall, these religions provide an easy chair for the early and late adapters of convenience and self-esteem-based products. These religions as products are diversified through converged multimedia: the praise service or course is linked to the self-help advice book, which is linked to the DVD, television, website with podcast hyperlinked to relevant ancillary sites, and / or to magazines. The American entrepreneurship in these religions constitutes a class of behaviors about media use and media effects, and a like-minded positivism that equates doing well with godliness. It is a broad rather than a deep religion of the masses—what is called in the advertising and public relations profession the "great unwashed," and among the mainstream clergy the "unchurched."

While exploring a terrain similar to James Twitchell's recently released book, *Shopping for God*, Einstein's investigation examines the push of the producers from the viewpoint of the working marketing professionals, while Twitchell examines the pull of the consumers. Branded religion, as opposed to Twitchell's *Branded Nation*, is quintessentially about the genealogy of an American product resulting from this culture's expertise in iconic development—from Disney to Coke. The theological and ideological difference between Mainline Protestantism and Abrahamic religions, and branded religious marketing using converged multimedia is embedded in disparate definitions of culture and identity. In the first, the self is subsumed to the ethnic inheritance of the individual or family or tribe, a life determined by the sense of what the individual owes to the ancestors, to the religion itself, a loyalty that perpetuates both deep belief and mere habit. In branded religion there is an acceptance of relativism, of the Self as a work in progress, and an acceptance of mediation as the source of multiple versions of the Self. Belief itself is understood to be ephemeral, adjustable, in tune with the now rather than the past. In such a temporal and constructed world, the idea that people would die for their faith is a symptom of malevolence; it is not only estranged from American religious culture, but marks an inevitability that goes against the country's historical grain that elevates progress, individualism, and self-reliance.

Branded Faith explores a world where the customer is king. While careful not to judge this trend, Professor Einstein articulates the Constitutional framework for these freedoms that create Americans' willingness to buy products related to their faith—an explosive market fueled by religious entrepreneurs' ability to create a marketplace that imitates popular culture. The net effect waters down religion at the same time it ties politics to faith brands: Marketing is inextricably tied to evangelizing, and both are inseparable from the American public square. The author asks in the ninth and final chapter whether or not religious marketing has gone too far. Although branded consciousness in America made possible the idea that religion is a product and followers are consumers, the author asserts that marketing is evangelizing, and while it may result in religion lite, the upside is that this can bring people together, rather the old time religions that were so famous for the fundamentalisms that caused divisions among people and led to wars.

—Claire H. Badaracco
Marquette University

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Twitchell, J. (2007). *Shopping for God: How Christianity went from in your heart to in your face*. New York: Simon & Schuster.

Fattorello, Francesco. *Teoria della Tecnica Sociale dell'Informazione* [*Theory of the Social Technique of Information*]. Edited and with a premise and biography of Fattorello by Giuseppe Ragnetti. QuattroVenti: Urbino, Italy, 2005.

While the word "globalization" has been a staple of economics, media studies, and so on for a number of years now, the globalization of media studies in the sense of theoretical or practical work is still sadly lacking. For years, scholars in the developing world have had to turn to the West for literature on media and communication studies, since there were few studies that related to their own situations. This led to a dependency on the Anglo-American models of study, in many cases.

Francesco Fattorello is virtually unknown outside of Italy and of some Spanish-speaking countries, yet 50 years ago he was one of the founders of the IAMCR (International Association of Media and Communication Research or AIERI in Latin countries) and was then well-known in scholastic circles, having

taught and lectured in several European countries, in the United States, and in Venezuela. This book is a new version of his major work, which Ragnetti describes as the only truly Italian theory of this type. Giuseppe Ragnetti is the Director of Rome's Istituto "Francesco Fattorello," which has the specific aim of making Fattorello's research and theories more widely known. At the beginning of the book, Ragnetti writes an extensive biography of Fattorello, who taught him and made him the heir to his work. The book also contains a letter from Sra. Fischetto Fattorello, Fattorello's widow.

As Fattorello was so well-known in his time, it is sad that this work has not previously been translated into English, a work I have now taken on. Editions in Spanish and French are also said to be almost impossible to find.

Fattorello's main contention is that there are two types of information: contingent or timely information (such as news), and non-contingent information (such as the information given by a teacher to a pupil) that is not time-dependent. Here, he develops this theory at some length, taking a variety of examples, that in themselves are of some historical interest and show the breadth of the author's own knowledge. The book itself is now fairly old, since Fattorello died in 1985, and some may contest its content, but it would make an interesting addition to the canon of media theory literature, particularly as it comes from a non-Anglo-American source, thus adding to our knowledge of theoretical work in a more globalized way.

It is to be hoped that an English-language version will be published in the coming year that will make the text more readily available to a wider audience.

—Maria Way
Communication and Media Research Institute
(CAMRI), University of Westminster, London

Gumucio-Dagron, Alfonso and **Thomas Tufte** (Eds). *Communication for Social Change Anthology: Historical and Contemporary Readings.* South Orange, NJ: Communication for Social Change Consortium, 2006. Pp. xxxvi, 1067. ISBN 0-9770357-9-4 (pb.) $120.00.

This double volume of collected readings about development and social change comes from a group devoted to bring about social change through communication. The Communication for Social Change Consortium has been working for almost a decade to bring a fresh perspective to development projects by emphasizing peoples' participation in solving their own problems. This hefty volume is a collection of readings on communication for social change that are both historical and contemporary (Part 1, historical readings, covers pages 1-629; Part 2, contemporary readings, covers pages 630-1045); the readings run the gamut from Wilbur Schramm and Everett Rogers to contemporary topics of global digital media in the new millennium. In a useful overview of the volume (pp. xiv-xxxvi), the editors sum up the two parts and provide a rationale for the editing decisions. Most the readings are excerpts from longer articles, chapters or books, but some few are complete articles or chapters. The challenge, of course, for the reader is to make sense of this rich collection of thought spanning almost 80 years and hundreds of authors and entries (some entries are one page, others as much as 15). The reader who can best take advantage of this volume is either a researcher or a practitioner who has had experience and can seek out those readings that best suit specific needs. Like the field of communication for development and social change itself, this volume cannot be summarized neatly into a few simple theories, policies, or best practices. But the richness of the menu and the current strong interest from millennium goals seekers suggest that this hefty volume will serve a useful purpose to both academic, policy, and application interests.

Academics in communication studies have neglected the field of development and social change for the past two decades or more and have only recently reentered the field through current debates over digital divides and globalization. The historical readings from Schramm, Rogers, Beltran, Freire, Mattelart, Bordenave, Schiller, and others all suggest flourishing theoretical debates from the 1950s through the 1970s, dividing the field into camps but providing data and discussion about how communication changes societies for better or worse. The issues discussed in the historical readings are numerous and touch on issues of culture as well as economics, on structure as well as ideology, on theory as well as practice (or praxis), on power as well as planning. The choice of readings in this section represents the real global world better, I tend to think, because the editors are a Latin American and a European who has worked in the developing world. So we have excellent historical documentation from the Philippines, for example, where Nora Cabral and Gloria Feliciano early helped to define communication for rural development. Also, there are African pioneers like Frank Uboajah, Alfred Opubor, and

Joseph Ascroft reminding us that Africans were also early contributors to the field. For the practitioners there are people like Paulo Freire who combines field work with powerful theory as well as people like Andreas Fugelsang, Erskine Childers, and Colin Fraser who kept the academics honest by reminding them that there is a world of real people out there struggling to solve problems. In short, for those who have an interest and some experience in development work, these readings provide a good historical perspective on a field that has come full circle from post-WWII development initiatives to the new millennium goals.

The contemporary readings are somewhat harder to summarize because it is often difficult to see what is happening in social change except by hindsight. Still, the main sections are broad enough to include much material relevant to communication and social change. These are Popular Culture, Narrative, and Identity; Social Movements and Participation; Power, Media, and the Public Sphere; and Information Society and Communication Rights. The most powerful change that has taken place in the last decade or more, of course, is the growth of the Internet and its applications. Therefore, the digital divide and other aspects of ICT (Information-Communication Technology) application take up a good deal of the latter sections. But there are other topics that are important as well. We hear from Robert Huesca about participation, Karin Wilkins and Arturo Escobar about the power to set the development agenda, and Arvind Singhal about entertainment education, among others who focus on topics other than technology. There is a mix of theory, policy, and practice, but there seem to be fewer practitioners who speak from the application side and more policy makers and academics. This may be due to the previous observation that the changes taking place today have not been sorted out yet, and things seem less clear. One thing is clear, however: the readings suggest that social change and development have entered a new technological phase that, nevertheless, brings to the fore the same old problems of social inequality, political power in few hands, and people struggling to move ahead. Many of the readings suggest new ways to incorporate the power of people to move themselves ahead. There is no simple answer that anyone has, but the cumulative experience today and from the past six decades, including the sponsor of this volume, suggest that there are ideas out there that others may try in creating positive change.

There is no index to the book, but a detailed table of contents gives the reader a guide to names of authors, titles, and date of publication that help guide readers to topics of interest. At the end of the book there is a list of authors with brief information that may help readers follow up with them.

—Emile McAnany
Santa Clara University

Hanson, Jarice. *24/7: How Cell Phones and the Internet Change the Way We Live, Work, and Play*. Westport: Praeger Publishers, 2007. Pp. 153. ISBN-13: 0-978-0-275-99333-7; ISBN-10: 0-275-99333-7 (pb.) $44.95.

Many scholars and practitioners have favorite classics shedding light on their communication studies: *Empire and Communication* by Harold Innis; *History of Broadcasting* by Erik Barnouw; the work of Walter Ong, Jesús Martin-Barbero, Anthony Giddens, and others. In studying this book I was reminded of two of my own favorites by Ithiel de Sola Pool: *The Social Impact of the Telephone* and *Technologies of Freedom*.

To be honest *24/7* cannot be considered a classic. To be fair, however, in tracing the cultural impact of the cell phone and the Internet, it's almost impossible to be both profound and current. Technology is moving so quickly one must rush to keep up. (This may explain a number of unwieldy sentences and typographical errors in the book that impede understanding and clarity and should have been caught by an editor.)

Jarice Hanson holds the Verizon Chair in Telecommunications at Temple University and is a Communication Professor at University of Massachusetts, Amherst. She wants us to "think about activities in which we engage daily, but seldom really consider." She notes: "If there is one uniting theme in most popular and academic literature, it is that if we can understand the potential of technology to change the way we work, live, or play, we can control the impact of these technologies in our lives."

The book's early chapters examine how U.S. culture is moving from mass society to niche audiences and how these earlier technologies have led us to certain expectations about the new tools. She later examines the time and space characteristics of these new technologies and how their social uses can lead to changing attitudes and behaviors. Finally, the author reflects upon how our attitudes and behaviors are *already* changing.

This volume refers to various research studies, but the author does not cite any specific research of her own. So we have an *overview* of a field in flux rather than any original data to demonstrate or explain the dynamics. This will be useful, however—as an overview or introduction—for communication teachers and professionals, as well as students. It is a summary of popular writings in the field with limited reference to academic studies.

One very helpful source of data cited is the Pew Internet and American Life Project survey on generational differences in online activities. On page 43 of this volume the Pew results are summarized graphically showing how different online activities vary by demographic groups—from teens, Generations Y and X, Boomers (both "Trailing" and "Leading") and those 60-69 years old (here called "Matures").

Many other helpful topics are covered (sometimes too briefly):
- how digital time means we think in fragments instead of focusing on the *process*;
- how we are substituting *reaction* for more substantive, thoughtful communication;
- that digital democracy creates a major effect on news and on our election process;
- that control over our time and use of technology is often illusory.

Some rather important topics are absent or not explored very thoroughly:
- the extent of cyber-bullying among young people;
- the open-source work of scholars like Lawrence Lessig;
- the troublesome issue of identity theft; and
- the potential for collaboration in idea-sharing way beyond *Wikipedia*

This latter topic, for example, is the subject of an interesting book by Don Tapscott and Anthony Williams (2006).

It is clear that new behaviors are being tested and negotiated as cell phones and Internet use expand globally. According to the UN, 77% of the world's population lives within range of a wireless network, so our author reviews the global variations in cell phone usage. Interestingly many other nations are way ahead of the U.S. in this use and in the level of technology used.

The major problem is that there are—to date—limited studies that can *document* behavioral changes, or, more precisely, can prove causal relationships between new cultural behaviors and specific technology tools. Some interesting academic studies are over-looked in the Hanson volume; some selectivity is necessary, probably, when covering such a complex topic.

Ithiel Pool early noted the "space-adjusting" reality of telephone usage and the fact that using the telephone becomes habitual rather than conscious. In his *Technologies of Freedom* Pool explored, in a very substantive way, the potential for change (at a deep level) as technologies develop.

Many of Pool's challenging reflections remain unexplored today. Perhaps our communication scholars are too busy with their cell phones and Internet usage.

—Frances Forde Plude
Notre Dame College, Cleveland

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Matthew Hibberd, who is a senior lecturer at the Stirling Media Research Institute, University of Stirling, Scotland, specializes in Italian media, but here he has written a book that considers the history of the BBC from the 1920s until the digital era. At 409 pages, including the bibliography and index, it is a weighty tome, but Hibberd is to be congratulated on his painstaking work. The book is written in Italian, and one would hope that it might be translated at some time in order that it can reach a wider audience.

The book shows that while the notions that we call "Public Service Broadcasting" are what have governed the BBC's development and output, these notions have changed through the years. It is not only the output that is affected by these public service ideals, but also the way that the BBC is managed, governed, and organized.

From the start of the radio service in November, 1922, then commercially owned but run by John Reith (later Lord Reith), it changed and developed, and following recommendations by first the Sykes Committee (1923) and then the Crawford Committee (1925), the British Broadcasting Company became the publicly owned British Broadcasting Corporation in 1927.

As has been written elsewhere, it was John Reith who shaped the service through his argument that its roles should be to "educate, inform, and entertain." I have often wondered how Reith would have reacted to the rash of "reality television" programs that have beset us in recent years. Would he have considered that they provided ". . . everything best in every human department of knowledge, endeavor, and achievement"? (in Hibberd, p. 367). I somehow doubt it.

Reith's writings, as Hibberd suggests, have been read and re-read by academics and commentators, while his initial ideas have been changed due to the exigencies that have affected broadcasting. One would wish that more students of media studies would read them carefully early in their academic careers.

Hibberd examines the political and economic forces that have come to bear on the BBC and the public service broadcasting ethic in the post-World War II period and also considers how the introduction of commercial broadcasters in Britain (Independent Television [ITV] in 1955; Channel 4 in 1982 and Channel 5 in 1997) has affected the BBC and how societal changes—cultural, economic, ideological, political and technological—have resulted in rapid growth in a UK radio and television service that has, in the last 15 years, become market led. In addition, Hibberd also explores how the 1998 arrival of DTT (Digital Terrestrial Television) has influenced the services offered by the "traditional" broadcasters. Both of these events, the introduction of commercial services and that of DTT, have added to pressures on the BBC. I should add here that the analogue service has already begun to be switched off in some areas of the British Isles and it is expected that the complete switch over to digital services will happen by 2012.

Hibberd highlights the findings of the parliamentary special broadcasting committees that have examined radio and TV service provision and their future. He has also considered the primary legislation on the radio and television industries and the periodic renewal of the BBC's Charter.

His section on the examination of public service broadcasting's role in a digital television era deliber-

ates on the ways in which this introduction has caused a re-evaluation of the role of public service broadcasting in the 21st century. This has, of course, a particular and peculiar impact on the BBC as it is dependent on income that it receives from the License payer, although it now also has a considerable income from program sales and from merchandising.

Chapter 1 discusses the public service broadcasting ethic in relation to radio and television and the fundamental theoretical basis on which this is built. It looks also at the nation state and public service broadcasting in radio and television in Europe. Chapter 2 considers the ways in which the once monopolistic public radio and television services in Europe are now moving towards convergence, how such services have been reformed, and how they now seek new sources of finance. Chapter 3 deliberates on the evolution of public service in the United Kingdom, and the penultimate Chapter 4 discusses public service in the digital era, pondering on BSkyB and the growth in multichannel television; the British government's politics in regard to the development of digital television; and the arrival of Freeview—through the possibility of buying a digital set-top box, attached to the television, the consumer is now able to access around 40 free-to-view channels. Boxes now cost as little as £12.99 in chain stores and it is estimated that over 80% of consumers now have access to digital television, many of them through cable and satellite providers SKY, Virgin, or the Freeview box, and now also through BT [British Telecom] and a variety of other telephone providers through cable. Hibberd attends to the relaunching of terrestrial television in digital format and the re-articulation of regional television offerings. Hibberd ends by saying that any conclusions his work reaches are only provisional, since the industry is moving at a rapid pace. The final parts of the book reprint a number of essential documents (translated into Italian) that are relevant to the book. There is also a reasoned bibliography, one which takes a panoramic view of existing literature in this area, ending with the bibliographical listing. All of the bibliographies have sections that offer on-line sources available to the reader. Francesco Nizzoli has added a "Synthesized guide to the British radio-television system" (pp. 331-344).

This book would be useful to anyone who is interested in the media industries but perhaps particularly to media students, or those interested in law and the eco-

nomics of the broadcasting industries. It is a useful addition to the existing literature in this area.

—Maria Way
Communication and Media Research Institute (CAMRI), University of Westminster, London

Keyton, Joann. *Communication & Organizational Culture: A Key to Understanding Work Experiences.* Thousand Oaks, CA: Sage Publications. 2005. Pp. viii, 215. ISBN 9780761930167 (hbk.) $82.95; 97807 61930174 (pb.) $41.95.

At last, a book for the scholar, practitioner, and layperson alike that explains the ubiquitous experience of culture in organizational life has arrived. Keyton writes from the premise of culture as that which lies at the heart of every organization's communication and leans heavily on the seminal work of Edward Schein who defines organizational culture specifically as "a pattern of shared basic assumptions that the group [social units of all sizes] learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems" (pp. 20-21). Keyton's own definition of this same construct is "the set(s) of artifacts, values, and assumptions that emerge from the interactions of organizational members" (p. 28). She couples this definition of culture with a definition of organizational communication, which she writes is "a complex and continuous process through which organizational members create, maintain, and change the organization" (p. 13).

She draws from these broad definitions to specifically address the focus of the book, *organizational culture* and *communication*, and begins by arguing that indeed organizational culture as a construct matters. She defines organizational culture as "the set of artifacts, values, and assumptions that emerge from the interactions of organizational members" (p. 35). Furthermore, she credits the plethora of qualitative research as that which provides the current validity of the construct, but admits that this type of data does not typically link organizational culture to measurable outcomes. What is important about this initial argument is where it is placed in the progression of the text. Keyton both asks and answers this question of relevance from the outset of her text in what seems to be an acknowledgment that more quantitative organizational research would strengthen the argument of organizational culture's relevancy.

When unpacking the construct of organizational culture, Keyton uses the specific lens of communication (her field) and determines five key characteristics: Organizational culture is inextricably linked to organizational members; is dynamic, not static; has competing assumptions and values; is emotionally charged; and has a foreground and background. She connects these characteristics of organizational culture with what she sees as the ultimate purpose of communication as being the creation of symbols which produce shared meaning. With this she further argues that "symbols are from which organizational members draw meanings for and understandings of artifacts, values, and assumptions" (p. 50).

Midway through her book, through the use of organizational scenarios Keyton provides some rather interesting and useful examples of how culture is communicated. One example in particular allows the reader to eavesdrop for a moment on an executive board meeting of a major radio station. The specifics of the conversation at the meeting (one brief moment is transcribed for analysis) are not what is relevant to the major argument of the book, but rather that "organizational members are simultaneously responding to and creating the social and symbolic reality of the organization's cultures" throughout the fictional meeting and that "from the social and symbolic realities of all organizational members, an organizational culture emerges" (p. 43). It is through her explanation of this example that Keyton illustrates so effectively how communication and culture are bound together. She proves this point throughout and justifies why a cultural lens on organizational life "shifts the more traditional focus in organizational studies from that of managers, leaders, and executives to all organizational members, as cultural elements in interactions throughout the organization" (p. 78).

Keyton's final focus in the book is on how organizational culture can be developed, managed, and essentially changed. She first examines how culture initializes and is then maintained. She then explores how change in organizational culture can be both intentional and unintentional, but most importantly, will occur. "Cultural change in organizations is a fundamental aspect of organizing" (p. 126). She argues that communication serves as the conduit through which culture emerges and morphs over time as organizational members enter and leave and perhaps re-enter again.

She concludes this section with an exploration of how leadership impacts organizational culture and interestingly states that those in leadership both create and are created by culture: "leadership is a culture-influence activity as well as a cultural manifestation itself" (p. 143). The emphasis it seems for Keyton is that all organizational members within systems determine the culture and do so through communication.

The book is organized by four principle questions: (1) What is organizational culture? (2) How is organizational culture created? (3) Why does organizational culture matter? (4) What is my role in creating organizational culture? Keyton delves extensively into each of these four questions through four corresponding sections in the book: A. Positioning organizational culture; B. Unpacking organizational culture; C. Lenses for understanding organizational culture; and D. Developing, managing, and changing organizational culture. Each major section of the book contains a "feature" component that delves deeper in questions related to the main topic of the chapter. Questions of the relevancy of organizational culture, the distinction of culture from climate, the two-sided nature of management, and levels of addressing cultural change are all explored in this feature. The book concludes with a "culture toolkit" which offers a departure from an academic voice and delivers a very practical and hands-on approach to diagnosing an organization's culture and communication value system.

Keyton's writing is clear and concise and accessible to those who may not come to it with a broad knowledge of the communication field, but have an interest in the power of culture and communication in organizational life. The book has a list of references as well as an appendix.

—Laura Dorsey-Elson
Morgan State University
Baltimore, Maryland.

As I finished the final chapter of this book that traces the impact of the alphabet on the development of Western Civilization from pre-history to the Internet, the Mother Goose rhyme "The House That Jack Built" came to mind. Remember how it goes?

"This is the house that Jack built." Through 10 ever-lengthening verses, it concludes: "This is the farmer sowing his corn that kept the cock that crowed in the morn, that waked the priest all shaven and shorn, that married the man all tattered and torn, that kissed the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog, that worried the cat, that killed the rat, that ate the mat that lay in the house that Jack built."

With every successive verse, the connections to "The house that Jack built" get more and more tenuous, much like the progression of developments described in this book. Logan attempts to link every verbal and mathematical advance of the past 5,000 or 6,000 years to the alphabet. Initially the connections are direct and persuasive. However, as the author moves from the development of writing in Mesopotamia and the creation of major alphabets in Phoenicia and Greece to the invention of the printing press and the Internet, the book's basic premise seems ever shakier.

Even with such a major weakness, this is in many ways a fascinating book, at least the first 150 pages of it. Early chapters link the growth of commerce with the need for uniform ways of communicating verbal and numerical messages. They describe the resulting evolution of increasingly abstract alphabets. According to the author, "phonetic writing or the alphabet created the conditions for codified law, monotheism, abstract science, deductive logic, the printing press, and the Industrial Revolution" (p. 70). He says that "classification schemes arose naturally out of the structures of a phonetic writing system. This was reinforced by the word lists and catalogs of tablet titles that were created to help organize the scribes' activities" (p. 80) and that "Writing . . . inspired the organization of information into sundry categories and enumerations" (p. 81).

However, the author's contrast of these ways of thinking with what he believes is the more holistic communication style that Chinese ideographic writing supposedly fosters seems a lot more problematic. Facts cause difficulties. The Chinese were scientifically advanced before the West. Logan's explanation of why this was so is convoluted. He creates even more problems when he characterizes western civilization as masculine and Oriental civilizations as feminine. These stereotypes seem dubious as well as sexist because there's little doubt which model the author prefers.

The chapter on Greece and the birth of vowels in the important Greek alphabet is interesting. The author even makes persuasive arguments about the change in Greek poetry from the oral era to later times. His link-

age of the abstractions of Greek philosophy to the abstractions of the alphabet is also plausible.

After the Greeks, the alphabet had evolved into its modern form and the book probably should have ended. But it does not. Logan spends the next hundred pages struggling to trace a wild assortment of scientific, political, religious, and literary developments to the alphabet's existence. It was at this point that I began hearing my childhood recording of "The House that Jack Built." For example, several chapters on the evolution of math seem out of place. Long sections on the printing press and Internet seem too loosely connected to their possible ancient roots in the alphabet to justify either the space in the book or the time of readers.

As I closed this frustrating work, I wondered if the author could not resist the temptation to stretch a good monograph into a book. The book includes an extensive bibliography and index and endnote citations within the text.

—Eileen Wirth
Creighton University

Lyden, John C. *Film as Religion: Myths, Morals, and Rituals*. New York and London: New York University Press, 2003. Pp. 299. ISBN 0-8147-5180-6 (hbk.) $60.00; 0-8147-5181-4 (pb.) $20.00.

A lot has been said about the influence of Hollywood ideologies, spectatorship, and the psychology of films. But cinema remains such a significant aspect of modern culture that we are constantly looking for new ways to explain the fascination of this medium. John Lyden's book adds a new perspective to the discussion by evaluating the problem from a theological point of view. He states that from social scientists to religious scholars people begin "to realize that we cannot understand or interpret our society except in its relation to these unavoidable additions to it," which are cinema and TV (p. 1).

Lyden argues that the research done in this area has been very limited so far. There has not yet been a unified approach towards this issue from either film or theology scholars. Moreover, religion has often been regarded in opposition to culture. Lyden suggests a different approach. He sees no difference between religion and other parts of culture. What makes his work so interesting is that he not just tries to point out certain religious tendencies in films but puts cinema alongside other religions and mythologies. As Lyden writes, most researchers "fail to acknowledge the extent to which modern people base their world views and ethics upon sources we do not usually label 'religious'" (p. 2). The current debate is rather signified by fear than by recognition. But it is important that we are "able to analyze the relationship between our traditional values and these new values without simply falling into a defensive posture" (p. 3) .

Because a systematic approach has been missing so far, Lyden sets out to develop a method for seeing film as operating in similar ways as religion.

The book is divided in two parts. The first part provides an extensive evaluation and criticism of the relevant research in the field of religion, myth, and film studies. In the second part Lyden applies his afore-developed theories to certain genres and their characteristic filmic examples.

In the first chapter Lyden gives a very useful overview of the broad variety of research related to the question of cinema and religion, introducing the theories of religious scholars such as Niebuhr and Tillich, Scott, Hurley, Bird, and Miles. Lyden demonstrates, for example, interesting parallels between the concept of a "*belief-ful realism* that looks for the ultimate in the concrete" as developed by Tillich and the "filmic realism of scholars Andre Bazin and Siegfried Kracauer insofar as they viewed the task of film to be the disclosure of 'reality' rather than the creation of an alternate world of fantasy to which the viewer retreats to escape the real" (p. 24). Lyden also discusses that the debate in film theory is often still influenced by the concepts of mass culture created by theorists such as Theodor Adorno and Max Horkheimer and their negative view on popular cinema.

Lyden goes on to define the term religion in his second chapter, particularly based on Clifford Geertz's definition of myth. This definition includes an idealized world view as well as the rituals to express it. Apart from this, Lyden sees parallels to religion in the ability of cinema to offer methods of dealing with suffering and injustice as well as providing an "alternate reality" we join while watching a film. He states that "films do provide a set of symbols, both visual and narrative, which act to mediate world views as well as systems of values" (p. 44). He also further discusses ideological concepts from film theorists such as Arnheim, Carroll, Allen, Baudry, and Baudrillard.

Chapter 3 deals more in detail with the concept of myth and its possible application to film. He suggests that the often negative interpretation of the term as an irrational idea promoted by the dominant authority to

maintain its power should be replaced by the idea of myth as a story that communicates the values and ideals of a society.

In the following chapter Lyden analyzes the role of film as a ritualized experience, thus fulfilling one of the major aspects of religious activity.

In chapter 5, Lyden finally introduces his significant thesis that the dialogue between film and religion should be seen as an "interreligious dialogue" rather than a dialogue between opposing aspects of culture.

Part 2 of the book, which consists of chapters 6–12, gives us a remarkable review of selected genres, their diverse conventions, and the differences in the expectations they provoke with their particular audiences. Lyden claims that the "range of types of popular films also demonstrates that there is not a single set of religious structures utilized by film, but a diversity of beliefs and values appropriated in divergent ritual fashions" (p. 139). He first of all wants to demonstrate that films as well as religious material should not be generalized nor should we assume that all spectators and film makers value the same things and use the same tools of expression. This part includes short analyses of film classics such as *The Godfather*, *Die Hard*, *E.T.*, *When Harry Met Sally*, *Titanic*, The *Star Wars* Trilogy, *The Terminator*, *The Silence of the Lambs* as well as an extended analysis of Hitchcock's work, in particular *Psycho*.

Lyden's book gives a valuable overview of the state of research in this field as well as inspirational ideas for further study. Lyden's theories offer important new perspectives for future debates.

The conclusion is followed by a section of endnotes (pp. 251-268) and a bibliography (pp. 269-278). The name and subject index (pp. 279-284) is supplemented by a film index (pp. 285-287).

—Sylvie Magerstaedt

Smith, Ken, Sandra Moriarty, Gretchen Barbatsis, and **Keith Kenney** (Eds.). *Handbook of Visual Communication: Theory, Methods, and Media*. Mahwah, NJ: Lawrence Erlbaum Associates Publishers, 2005. Pp. xxii, 601. ISBN 0-8058-4179-2 (pb.) $69.95.

Handbook of Visual Communication: Theory, Methods, and Media is organized by theoretical areas rather than methodology and media type (p. ix). Specifically, the 12 theoretical areas of focus include aesthetics, cognition, cultural studies, ethics, media aesthetics, narrative, perception, reception theory, representation, semiotics, visual literacy, and visual rhetoric. The handbook is divided into these 12 parts, with each part presenting a theory chapter followed by exemplar studies that demonstrate various research methods used in visual communication.

In the introduction, Sandra Moriarty and Gretchen Barbatsis provide a Rhizome Analysis of visual communication and a Rhizome "Map" as a way to discuss the disciplines and fields contributing the most conceptual thought to the development of visual communication (p. xix).

Part 1 focuses on aesthetics. First, Dennis Dake triangulates three disciplines—philosophy, art, and science—to examine connections among knowledge that may contribute to understanding aesthetic aspects of visual information exchange. In Chapter 2, Dake discusses research methods in visual communication and aesthetics. He concludes that "the full impact of any group of aesthetic elements can only be understood through contextual and relational thinking" (p. 41).

Part 2 has three chapters focusing on perception. Specifically, Ann Marie Barry explains in Chapter 3, "Perception Theory," that the phrase "perception theory" is her "own term for describing the application of neurological research and accepted psychological principles to the study of visual communication" (p. 45). Barry explores both emotional and cognitive systems. Barry effectively articulates how neurological research can provide a framework for new research in visual studies that "bridges the interdisciplinary chasm between the traditional 'hard' and 'soft' sciences" (p. 61). In Chapter 4, Sheree Josephson provides a study on eye tracking methodology and the Internet. The quantitative study with 32 participants used the RK-726PCI Pupil/Corneal Reflection Tracking System designed by ISCAN Inc. of Burlington, Massachusetts to record eye movements and fixations on Web pages (p. 67). Chapter 5 is a critical analysis by Ken Smith that uses Gestalt theory to examine perception and the newspaper page. Smith argues that since "many of the elements examined in the analysis are an everyday part of a newspaper designer's job, describing their function in terms of human-processing tendencies such as gestalts can shed a different light on their validity" (p. 95).

Part 3 focuses on representation. In Chapter 6, Keith Kenney argues that representation is a key concept to semiotics, phenomenology, and rhetoric. Throughout the chapter, Kenney reviews the advantages and disadvantages of four types of theory of pic-

torial representation—(1) causal relation theories including transparency theory and recognition theory; (2) resemblance theories including non-perceptual resemblance theory and perception-based resemblance theory; (3) convention theory; and (4) mental construction theories including illusion, make-believe, and seeing-in. In Chapter 7, Sandra Moriarty and Lisa Rohe focus on the qualitative methodology of "the cultural palette." They argue that the cultural palette "uncovers the 'hidden assumptions' and uses them in a positive way to help designers make creative decisions that reflect differing symbolic viewpoints and visual practices" (p. 118). Chapter 8 is a study in which Ken Smith and Cindy Price conducted a content analysis of photographic coverage to examine the representation of blacks in nondaily newspapers.

Part 4 focuses on visual rhetoric. In Chapter 9, Sonja K. Foss discusses how visual rhetoric is employed in the discipline of rhetoric. Chapter 10 is a visual rhetorical study that "maintains the distinct stages of rhetorical criticism in order to demonstrate how the process of rhetorical criticism can be applied to visuals" (p. 153). The author, Keith Kenney, examines a virtual university's promotional materials. Chapter 11 provides another rhetorical study. Specifically, Stuart Kaplan focuses on visual metaphors in print advertising for fashion products. Kaplan's study is an example of what Foss characterized as inductive exploration of the visual to generate the rhetorical (p. 167). Finally, the rhetorical criticism by Trischa Goodnow examines the *Clothesline Project*—a public project "designed to educate, break the silence, and bear witness to violence against women" (p. 179). Goodnow uses Kenneth Burke's Dramatistic Pentad.

Part 5 focuses on cognition. In Chapter 13, Rick Williams explores visual cognitive theory. Williams begins with theories of cognition and then integrates and applies them to visual cognition. Chapter 14, titled "Children's Comprehension of Visual Images in Television," is a study conducted by Georgette Communtziz-Page. Specifically, the scholar integrates theories in the fields of child development and visual communication to exemplify a method that is "useful in determining what child viewers understand about visual presentations" (p. 212).

Part 6 focuses on semiotics. Sandra Moriarty examines visual semiotics theory in Chapter 15. The chapter primarily focuses on signs and sign systems; however, the author briefly addresses signal. In Chapter 16, a study conducted by Moriarty and Shay Sayre examines "how visual semiotics can be used to deconstruct meaning in advertising visuals" (p. 243). The scholars used the commercial *1984* as the deconstructed text. Finally, in Chapter 17, Dennis Dunleavy takes a semiotic approach to explore "how meaning is imposed on archived images through C.S. Peirce's trichotomy of signs" (p. 257). The study also examines the cultural function of archives "to provide a richer context for understanding the transient nature of historical meaning as it is constructed through the accumulation and commodification of social artifacts" (p. 257).

Part 7 focuses on reception theory. In Chapter 18, Gretchen Barbatsis reviews the contribution of reception theory to visual meaning making. Specifically, the chapter is organized by two approaches to the text-reader nexus. "A discussion of reader-response emphasizes its significance in the theorizing of pictures as 'text,' and a discussion of reception analysis identifies its contribution to opening up new ways of understanding viewers as visual meaning-makers" (p. 272). In Chapter 19, Barbatsis illustrates the first approach—reader-response—by conducting a textual analysis of political television ads. In Chapter 20, Michael Brown uses phenomenology and historical research to understand how viewers make sense of visual images.

Part 8 focuses on narrative theory. In Chapter 21, Barbatsis "reviews aspects of theorizing about the narrative form that hold promise for understanding and theorizing visual narrative (p. 330). In Chapter 22, Trischa Goodnow uses narrative theory to understand the power of news photographs. Specifically, Goodnow uses "Walter Fisher's concept of the narrative paradigm to illustrate how news photographs can challenge, affirm, or reaffirm cultural myths" (p. 352).

Part 9 focuses on media aesthetics. In Chapter 23, Herbert Zettl reviews applied media aesthetics. In Chapter 24, Robert Tiemens provides a content analysis of political speeches on television. Specifically, Tiemens utilized "1,509 camera shots to examine how five news organizations, in covering the same event, might have produced different portrayals of the event based on differences in shot selection and production techniques" (p. 385). Finally, Craig Denton examines documentary photography in Chapter 25. Denton argues that documentary photography is a form of research that follows much of the scientific method of traditional research and that the research plans in documentary photography are typically field practices that are borrowed from ethnographic methodology (p. 407).

Part 10 focuses on ethics. In Chapter 26, Julianne H. Newton explores "traditional and contemporary literature that sheds especially bright light on visual ethics as a field of study" (p. 429). In addition, Newton suggests "a theoretical approach through which we might anchor the study of visual ethics" (p. 429-30). In Chapter 27, Sheila Reaves uses survey methodology to examine reactions to photographic manipulation. In Chapter 28, Newton takes a qualitative approach to studying visuals ethics. Specifically, Newton applies a typology of visual behavior.

Part 11 focuses on visual literacy. In Chapter 29, Paul Messaris and Sandra Moriarty review visual literacy theory. Media literacy, aesthetics, and culture are the focus of Chapter 30 in which Elizabeth Burch conducted a qualitative, aesthetic analysis of the text of the first episode of an Indian soap opera—*Ramayan*. Burch argues that "hopefully, what we learn about television production through the study of visual communication and culture in popular religious soap operas like India's *Ramayan* can add to the overall success of less commercial pro-development television programs in the future" (p. 515).

Part 12 focuses on cultural studies. In Chapter 31, Victoria O'Donnell reviews cultural studies theory and "highlights visual imagery in cultural studies whenever possible without compromising the ideas in cultural studies" (p. 522). The chapter also offers a list of questions "to be asked in doing a cultural studies analysis in visual communication" (p. 536). In Chapter 32, Joseph C. Harry uses "a multidisciplinary method to analyze television network promotional ads, or promos" (p. 539). Specifically, Harry "incorporates rhetorical-visual criticism that draws on the methods of Kenneth Burke, financial analysis common to a political-economy perspective, and an ideological interpretation of underlying cultural themes and myths" (p. 539). In Chapter 33, O'Donnell provides a cultural analysis of the Unisys—an e-business company—"Monitor Head" television commercial. Specifically, the analysis "examines how the Unisys commercial attempts to hail viewers and create a subject position for them within its ideological worldview" (p. 554). In Chapter 34, Gerald Davey uses a historical approach to understand documentary photographs. Davey argues that the goal of the chapter is "to concentrate on a fundamental feature of cultural studies approaches—its emphasis on ideology critique—used within an actual field of interpretation—the interpretation and understanding of historically significant documentary photographs—and then contrast it with other interpretive approaches, notably the aesthetic approach common to photographic criticism" (p. 565).

The handbook also provides an author index and a subject index. The handbook is useful as a reference or resource book for scholars and advanced students in visual communication and other disciplines that emphasize visual components including advertising, media studies, and persuasion.

—Jennifer F. Wood, Ph.D.
Millersville University of Pennsylvania

Announcements

The National Conference on Media Reform

Free Press, the Institute for Information Policy at Penn State University, and the Social Science Research Council invite you to attend the National Conference on Media Reform Academic pre-Conference in Minneapolis, MN on June 5, 2008 to promote dialogue between academics and media reform proponents.

The National Conference on Media Reform has become the meeting place for media reform advocates, activists, media makers, educators, journalists, and other citizens concerned about the state of American media. This year's pre-conference will focus on presenting new research about reform movement issues and on promoting dialogue between academics and media reform proponents. For more information, go to http://mediaresearchhub.ssrc.org/events/pre-conference-ncmr-2008.

Media Ecology Association Conference

The MEA will meet from June 19–22, at Santa Clara University, with the theme, Communication, Technology, and the Sacred.

If, as Walter Ong suggests, technologies of communication and information affect noetics (structures of thought); and if noetics have to do with what it means to be human; it seems important to consider how the spoken and the mediated word and image contribute to the human soul—or to the sacred. For more information, go to http://www.media-ecology.org/.

Petrus Ramus Conference

The Petrus Ramus Conference 14–15 June 2008, University of St. Andrews, Scotland, will provide a forum for fresh discussion and debate on French scholar Petrus Ramus (1515-1572), inviting scholars from all academic backgrounds to share their expertise. For more information, go to http://www.st-andrews.ac.uk/~ramus/.