
Literature on journalism has neither a shortage of useful practical handbooks, nor of critical introductions to specific forms or genres of journalism (e.g., investigative journalism, public journalism, online journalism, etc.). However, books that provide students and scholars with a profound theoretical understanding of what journalism is, remain rather scarce. Campbell’s book can be seen as an attempt to fill this gap. Its main objective is to examine the various external and internal influences on the journalistic profession from an international, academic perspective.

In the introduction chapter, called *The contemporary crisis in journalism*, the author argues that (Western) journalism is challenged by at least four elements, that is, a decline in audiences for (traditional) news media, in diversity, tabloidization, and the emergence of new media technologies. These four elements recur throughout the following chapters.

The external, structural forces in journalism are examined by looking at the relationship between *Journalism and the state* in chapter two, and *Journalism and the market* in chapter three. The basic argument in chapter two is that most models of media/state relations, such as the ‘four theories of the press’, are based on Western, liberal notions of the role of journalism in relation to the state. Suggesting that these notions may not be appropriate to understand press systems in non-western societies, Campbell also takes a closer look at the idea of development journalism and the ‘Asian values model’. It is claimed, for instance, that social and economic development of a nation takes precedence over civil and political rights (such as the right of press freedom). Since press freedom does not only concern political influences, chapter three is concerned with the economic pressures on journalism. An overview of the debates about (1) news media’s treatment of audience members as consumers rather than citizens; (2) the indirect and direct influences of advertisers on editorial content; (3) the impact of concentration of ownership and conglomeration on media diversity; (4) and the implications of professional competition for journalists’ role perceptions, clearly shows how market-driven trends affect journalism in many ways and at different levels.

The next four chapters deal with how journalism is internally shaped by journalistic practices, values and ethics. Chapter four, *News sources and source strategies*, explores the role of sources in the news production
process. It does so by explaining the strategies utilized by a wide range of potential sources to gain access to the news, as well as the factors contributing to the success or failure of these strategies. The focus in chapter five, *News values and news selection*, is on the journalists’ routines and values which influence decisions of what is considered news. A discussion of gate-keeping theory and models of news values shows that news selection decisions are not only the result of the previously discussed politico-economic pressures and source strategies, but also of the professional attitudes of journalists towards newsworthiness. The sixth chapter deals with *News gathering and professional ethics*. Campbell presents an overview of some of the primary ethical dilemmas in newsgathering, along with an examination of the core ethical standards as laid down in professional codes of conduct and as reflected in attitudes of journalists around the world. One of the main conclusions here is that “despite attempts to codify what journalists should or shouldn’t do, journalists around the world chiefly do not share the same attitudes about what is or isn’t ethical behaviour” (152). A similar statement can be made about the issue discussed in chapter seven: *Objectivity and bias*. Again, it becomes clear that there is no global consensus among academics and professionals on the “viability and desirability” of the principle of objectivity (154).

What I particularly appreciated in this book, is the author’s awareness that understanding journalism requires a broader theoretical framework than the dominant one focused on “mainstream journalism genres such as social affairs, politics, crime and industrial affairs” (176). In this respect, the next two chapters are both inspiring and challenging, for they are concerned with what Campbell calls “alternative journalisms”. In chapter eight, *Alternative journalism I: Attitudes, audiences and aesthetics*, the author argues that the ‘journalisms’ that emerged in the 20th century as alternatives to conventional journalism can be roughly divided into three categories. First, there are forms of (political) journalism that require a different professional attitude, for they attempt “to address topics otherwise marginalised by mainstream media” (202) – muckraking, investigative satire and public (or civic) journalism fall under this category. Second, Campbell uses the term ‘participatory journalism’ to refer to political access programs and talk radio shows, which offer the audience opportunities for more direct participation in the media process. The third category of alternative journalisms consists of journalistic genres that challenge the aesthetics of conventional journalism, such as Tom Wolfe’s ‘new journalism’ or the literary style of ‘true crime writing’. Chapter nine, * Alternative journalism II: Entertainment, sport, and lifestyle*, examines established journalistic genres “that aren’t considered within theoretical literature as having much if anything to do
with the goals and functions of serious journalism” (178). Even more than for the adequate descriptions of the various ‘alternative journalism’, this and the previous chapter are particularly interesting because they “raise important questions about the limitations of grand unifying theories of journalism” (228).

The book ends with a discussion on *Global journalism in the Information Age*. From the telegraph to the Internet, new media technologies have been crucial in the development of the journalistic profession, both for news gathering and news dissemination. In terms of the latter, Campbell briefly explains how online journalism not only challenges the traditional linear formats of print and broadcast journalism, but may also undermine the gate-keeping role of journalism in society. Again, this means that understanding journalism requires a broad analytical framework, which allows for a multitude of concepts and theories rather than ‘one model of journalism’. Although this seriously complicates any attempt to define what journalism is and what it means, it is important to note that contemporary journalism – or should we say journalistms – cannot be fully understood without recognizing its inherent diversity and complexity. In this respect, *Information Age Journalism* is definitely a valuable and critical introduction to “the often paradoxical and ambiguous status and nature of contemporary global journalism” (256).

*Department of Communication Sciences*  
*Ghent University*


The title of this Dutch-language book means ’Introduction to television studies’, and indeed, it provides a general introduction to the field. Although the book is primarily aimed at students, it also addresses a wider (including non-academic) audience. The book is divided into four sections. First of all the book presents a theoretical framework (chapters 1 to 5), which is followed by an application to the analysis of television themes and genres (chapters 6 to 10). Finally, the book includes a discussion of television quality (chapter 11) and a short history of Dutch television (chapter 12). As such, it is a well-balanced book, supplying both theory and analysis, making it a valuable instrument for teaching television at an academic level.

The first chapter is dedicated to the roots and disciplinary boundaries of television studies, referring to (primarily British) cultural studies as
the point of departure. Crucial authors, notions and models are discussed, such as Raymond William’s notion of flow and Stuart Hall’s encoding/decoding model. Seven basic qualities of television studies are enumerated: Analysis of the communication process as one whole; situating meaning in contexts of production and reception; qualitative research into the meaning of cultural products; commitment of the researcher; attention to power differences in the media; emphasis on the constructed nature of images; and the blurring of boundaries between the public and the private.

Both the book itself and the presentation of television studies as a coherent set of theories and issues testify of the growing maturity of television studies as a discipline. Strongly rooted in cultural studies and drawing on a variety of intellectual fields, such as film studies and feminism, television studies increasingly form a discipline in its own right. This is illustrated by the recent upsurge of textbooks and readers, initiated by Christine Geraghty and David Lusted’s *The Television Studies Book* (1998). This initiative was followed by, among others, Toby Miller and his books *Television Studies* (2002) and *Television: Critical Concepts in Media and Cultural Studies* (3 volumes, 2003); Robert C. Allen and Annette Hill’s *The Television Studies Reader* (2004); and Jonathan Bignell’s *An Introduction to Television Studies* (2004). While one may question the market dynamics involved in the publishing of lucrative textbooks and readers, their presence does facilitate teaching in a relatively recent field. The addition of a Dutch title to the list is useful in two ways; first, because English is the main language in the field of television studies, this book provides Dutch students with an easier read. Second, because examples drawn from the Dutch national broadcasting context will make this book more accessible for Dutch students.

The Dutch character of the book, in terms of language and examples, adds to its overall accessibility, as both the theoretical and the analytical chapters are fluently written and convincingly argued. In the theoretical chapters, this becomes apparent through clear descriptions of ideology and discourse theory, subjectivity and reading practices, representation and identity, and postmodernism. In terms of themes and genres, the book deals with children and television, ideology and discourse in television drama, television audiences and soap operas, sports and ethnicity, and news, documentary and reality TV. These concrete analyses, in particular, are useful since they apply and operationalize the theoretical concepts presented earlier on, and refer to Dutch programs and often draw upon Dutch research projects. For students, this is an invaluable addition to the Anglo-American introductions to this field, as the programs those refer to are either unknown to the readers, or mobilize different meanings in different national contexts. As such, this book implic-
itly confirms the importance of context — social, cultural, national — in the meaning production of television, a central tenet of television studies.

As mentioned above, some strengths of this book are its accessibility, its fluent style and its engaging argumentation. Rather than a ‘boring’ (from the perspective of students) overview of literature, it offers a personal and political account in the vein of cultural studies. Pedagogically, this certainly facilitates the reading and comprehension process, but it also entails some limitations. Thus, instead of exhaustively covering theoretical ‘academic’ discussions and reviewing literature, each chapter refers to a limited amount of relevant research, which makes the text more digestible than complete. Clearly, then, this book is more appropriate for students and beginning researchers than for someone who is looking for a complete review of the field.

Similarly, although the critical tone of the book adds to its interest, it also includes some drawbacks. While the arguments used by the authors make for an engaged reading, at times they tend to lead to a rather one-sided presentation. A basic opposition underlying this argumentation is the one between ‘good’ cultural studies/humanities/qualitative research versus ‘bad’ social sciences/quantitative research. While this account is presented as a protest of a minority approach to the dominant discourse on television, it tends to present arguments from one point of view only. For instance, in the discussion on children’s television, the ‘dominant’ preoccupation with negative effects is justly criticized, but the ensuing elaboration on the children’s point of view, pleasure and meaning may equally miss part of the picture related to media power. More generally, while power is one of the book’s central analytical tools, much in the tradition of cultural studies, it is also a problematic and even contradictory one. For instance, while the concept of dominant ideology is criticized and questioned, it still strongly informs the analyses, leading to the rather unproductive and contentious opposition of ‘us’, the powerless, to ‘them’, the powerful.

To summarize, one could say that the strong points of this book are also its weaknesses; it is an excellent introduction to the field, but not a complete overview; it is a committed, political analysis of television, but not a balanced one. Ultimately, however, this is a question of writing strategies; in taking sides, the book testifies to the political character of cultural studies. In this respect, it is a good introduction, not only to the field, but also to its style of argumentation. Most significantly, it is the first Dutch-language introduction to television studies, which adds to its importance.

September 11 has inspired a large number of studies; however, this edited volume *U.S. and the Others* promises to be a special one. Where other studies on the consequences of this fateful day focus on America’s response to the attacks, the Scandinavians Nohrstedt and Ottosen have chosen another perspective. Their focus is on how images of the U.S. and the ‘Others’ are portrayed in media in various countries all over the world. Although chapters by U.S.-authors and studies of U.S.-media are present in this book, many of the contributions stem from other countries, ranging from Sweden to Bulgaria.

The volume starts with an introduction by the editors. This introduction emphasizes the fact that there are at least two different ways in which journalists can act in a situation of war. One viewpoint is to rule out the possibility or need for ‘objectivity’ in war reporting. This ‘journalism of attachment’ led Martin Bell, who coined this term, to support a military offensive by NATO to stop the killing of innocent civilians. Conversely, there are those journalists who advocate that the media should continue their criticism of great power politics in times of war; this position is presented in this volume.

The volume is subtitled *Global media images on ‘the War on Terror’*; and indeed, it presents some chapters on how certain media, both in the U.S. and in other countries, responded to the terrorist attacks on September 11 and, subsequently, the ‘War on Terror’. The book starts off with two critical contributions from the United States. The first is an opinionated account by Professor Toby Miller, a New York resident; when the first shock caused by the event faded away, he became frustrated by the way the media followed the jingoism displayed by President Bush. The observation Miller makes about the American media is se-
verely critical. He is terribly disappointed by intellectuals who defend U.S.-government responses to the terrorist attacks; one of these intellectuals is Michael Ignatieff, who has called for a new imperialism.

This chapter complies with the norm of critical journalism, as proposed in the introduction. Moreover, the content of this chapter corresponds with the remainder of the chapters. Many of the contributors to this book are disappointed by the media performance in the aftermath of 9/11. They exemplify their disappointment with empirical results or theoretical reasoning.

One of the most inventive perspectives comes from Ivar Iversen, who uses content analysis to support his statement. He compares the media portrayals of Timothy McVeigh and Osama bin Laden in magazines *Time* and *Newsweek*. He concludes that Timothy McVeigh was formed by his own paranoid world, whereas bin Laden is the product of the failed Arab society he was socialized in. This conclusion leaves the American collective untouched. The conclusion may be right; however, it is based on the very thought that McVeigh and bin Laden are comparable. Ironically enough, Iversen begins his conclusion with a statement by Arne Johan Vetlesen, that ‘Some people are good at finding what they are looking for’. With this citation he stresses the fact that his reflections are merely results of his own interpretation.

Other chapters use a more macroscopic perspective. The chapters based on content analyses of the American magazine *Newsweek*, of Greek, Bulgarian, and Irish written media, and of Swedish radio, present an overview of the media’s portrayal of the aftermath of 9/11. However, the research designs differ greatly, ranging from interpretative analyses (e.g., the Newsweek analysis by Erjavec) to more quantitative accounts (e.g., Swedish radio analyses by Ghersetti).

Two chapters are especially notable. The one written by Ottesen describes how two Norwegian newspapers reported on a speech by President Bush. The chapter begins with a critical analysis of the rhetoric used by the president. This analysis is, however, a summary of another publication by the author. Unfortunately, this leads to much confusion about the research design and it, thus, remains unclear if this analysis is more than an individual interpretative reading of newspapers by the author.

A second noteworthy chapter focuses on media in Northern Ireland. This chapter is of particular interest in that it places Al Qaeda terrorist acts in the perspective of terrorism in Northern Ireland. The author states that both alternative and mainstream media report on the 9/11 attacks rather passively.

The book proceeds with four more reflective chapters. One chapter pays attention to the need for media ethics, a topic that frequently tran-
spires in warlike circumstances. The chapter called ‘Disconnection’ by Peter Berglez takes a more philosophical stance; Berglez describes how, after 9/11, the media neglected the differences that do exist in a metropolitan city such as New York. Berglez’ chapter is part of a larger critical discourse analysis. His perspective, ranging from hegemony-theories towards cultural studies, gives a thought-provoking account of how media and society influence each other.

_U.S. and the others_ gives, as promised, an overview of media reactions in a number of countries with respect to 9/11 and its aftermath. Although this provides us with a very promising concept, the book falls short in some respects. A first shortcoming concerns the frequently repeated condemnation of the Bush policy. A content analysis on the terms used in this very book could lead to some very interesting results. Terms such as propaganda, rhetoric and imperialism, for example, are used abundantly.

Second, a reader can easily lose focus. The different perspectives on content analysis discussed in this book rather lead to confusion. By using a comparative setting, the book could have gained more coherence. The most promising designs – one interpretative, the other quantitative – could have been applied for media in several countries. An endeavor in that direction could result in a really outstanding analysis of the United States and the ‘others’.

The list of authors includes two famous names, that is, Johan Galtung and Noam Chomsky. Galtung’s conceptualization of three forms of discourse clearly contributes to the content and coherence of this book; Chomsky, however, seems out of place in this list of authors. He tries to prove in a quasi-judicial way that the ‘just response’ of the U.S. government is all but just. After the American authorities have defended Apartheid in South Africa and opposed the Sandinista regime in Nicaragua, Chomsky sees no justification for their chasing terrorists in Afghanistan. Chomsky’s contribution apparently serves as proof that Bush’s War on Terror is wrong; a view that transpires abundantly – as mentioned earlier – in all chapters. Despite all the empirical contributions, this anti-Bush attitude is an essential weakness of the book. Sometimes the book reads as a pamphlet of anti-Bush intellectuals, instead of the comparative research project on media that it could have been.

_Department of Communication_  
_Carlo Hagemann_  
_University of Nijmegen_