and studies of fan culture and the domestic appropriation of media technologies.

At the end Ruddock concludes that it has become easier to write about what we *cannot* say about audiences than what we *can* say. Regardless of paradigmatic orientation, contemporary scholarship agrees that relations between media and audiences are so complex that they require multiple methods. Cultural power is something that has to be described and explained. Quantitative research is important as a means of mapping the denotative aspects of power. Qualitative methods are useful as a ways of analyzing how consensus is created, maintained and diverted. Audience researchers must acknowledge the strengths and weakness of a variety of approaches to their subject.

Again, not every argument made by Ruddock may make sense to the reader, but all in all *Understanding Audiences* offers a broad overview of the historical and epistemological development of audience research. Each chapter ends with a number of exercises, which invite readers to discuss and apply Ruddock's points of view to different research problems. This makes the textbook useful for researchers and students of media, communication and cultural studies.

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Wieten, J., Murdock, G., and Dahlgren, P. (Eds.) (2000). Television across Europe: A comparative introduction. London: Sage. ISBN 0-7619-6885-7 (273 pp.)

A glaring pink cover: not exactly the sexiest color for a book on television, but somehow there must be a reason... The referential value − "Did you happen to see the latest Sage publication on television in Europe? The one with the pink cover, remember?" − probably tipped the balance in deciding on the cover design.

*Television across Europe* is an edited collection of articles addressing contemporary developments in television from a perspective grounded in Western Europe. The "TV box", as depicted on the cover, is studied from both an institutional (Part I) and a symbolic point of view (Parts II and III). The book's chapters are written by, generally speaking, reputed scholars based at European universities, except for Albert Moran, whose affiliation is with Griffith University, Brisbane, Australia. The majority of contributors are members of the Euro-Media Research Group.

The book is undoubtedly a very useful tool for education at the undergraduate level in disciplines such as communication or European studies.

The questions and lists of recommended reading that accompany each chapter, which turn the publication into a practical coursebook aiming at the enhancement of students' knowledge and understanding of television, are certainly very valuable. Nevertheless, some overlap between the questions of for instance chapter 1 and 2 referring to the content and mission of the public broadcaster could have been avoided. Looking at the title, the reader might expect a more inclusive, truly European approach, instead of the editors' chosen option to limit the contributions to Western Europe or to the European Union. The book may also be a little disappointing for those readers expecting a more structural, institutional approach to the media outlets under scrutiny.

Part 1 focuses on the overall trends in European television environments with some emphasis on the current and future status of public television. Its three chapters briefly deal with highly debated issues such as deregulation, European media conglomerates, digitization leading to all kinds of forms of convergence with the new, interactive media. Nevertheless, *The Status of TV Broadcasting in Europe* by Brants and De Bens, *Key Trends in European Television* by Dahlgren, and *Digital Futures: European Television in the Age of Convergence* by Murdock present little more than a concise, updated version of what could already be read in greater detail in earlier publications by the Euro-Media Research Group. Some overlap between the three chapters could have been avoided, had the editors been editing more rigidly.

Undoubtedly, the second (*Television Trends: Organization and Representation*) and third part (*Television Genres: Borders and Flows*) contain the most interesting pieces of research. Both parts show a selection of some recurrent particularities and commonalities in current European television content (e. g., popular drama, news, current affairs, arts and breakfast television). This selection itself is a clear restriction to an exhaustive overview of the intrinsicalities characterizing European television trends the editors have wanted to touch upon. We also found it somewhat of a pity that some contributions are not original prints: for instance, Moran's study of European adaptations of the Australian soap *The Restless Years* is a mere revised version of an earlier text published with Luton Press. Moreover, the article on music television by Roe and De Meyer is little more than a rehashed version of what could already be read in Roe's previous articles on that topic.

Looking in particular at the content of part 2, it remains unclear what the underlying argument is for the subdivision between part 2 and part 3. For instance, the article on popular drama by Moran is about a television genre as much as are the other articles presented in part 3. The same goes for the case study on the *Eurosud* newsmagazine: the now defunct crossnational mediterranean news channel. These articles would

suit better in the TV genre chapter, since they clearly are typical cases about borders and flows. Therefore, we find the tripartition somewhat arbitrary and disputable.

The chapters in part 3 are no doubt the most innovative of the book. The article by Jan Wieten on breakfast television which can be qualified as an 'infotainer at daybreak' caught our particular attention. The history and format (the opening sequences, the set, presentation and presenters, a comparison with the news and magazine format) of breakfast television are addressed. Especially interesting is the comparative analysis of eight breakfast television formats in four European countries (Finland, the Netherlands, Sweden, UK). The article by Graham Murdock on talk shows seen as 'democratic debates' and 'tabloid tales' is built up in a similar way, dealing with format elements (e. g., talking pictures, varieties of talk) and functions (e. g., therapy, storytelling) and is certainly very inspiring for students wishing to carry out in-depth studies of talk shows in their respective countries.

All in all, this book should be recommended as a valuable textbook for European use.

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Jandt, F. E. (2001). Intercultural communication: An introduction (3rd ed). Thousand Oaks, CA: Sage. ISBN 0-7619-2202-4 (532 pp.)

In order to be able to place Jandt's *introduction to intercultural communication* in the rich tradition of scientific articles, handbooks and textbooks in which *intercultural communication* is the research domain or central theme, it is useful to give a moment's thought to how the term is used.

'Intercultural communication' is an umbrella term for the many perspectives from which this phenomenon can be viewed. Attempts to chart the research on intercultural communication clearly show that researchers opt for different research domains (the individual, relations between individuals, social context, culture). Another dimension on which different points of view exist, is that of 'theory-driven vs. practice-driven'. Should there first be a well-developed theory on the basis of which precise predictions can be made about, for example, the interaction between a person belonging to a high-context culture and someone from a low-context culture? Or should practical research (e. g., ethnographic) into communicative behavior precede and contribute to the development of