While quite different in terms of the ground they cover, both these books provide good, theoretically contextualized case studies of the practical and organizational dimensions of media production, illustrating both the broad range of forces that play into media representation and the role of technology in shifting relations of media and social power.

Framed by a concern that many “studies of media output are...[based upon] textual interpretation alone” (p. 5), Media Organization and Production is focused at the levels of production and organization in an effort to better understand the dynamics of the institutional processes that inform the range and character of media representations. Designed as a course reader, the book includes chapter summaries that highlight each chapter’s main points. However, the book displays both a theoretical sophistication and levels of analysis well beyond most textbooks. Divided into five parts, the essays traverse a range of topics, including a review of trends in the organization of production practices in both corporate and alternative media, examinations of the ways in which large news organizations have responded to economic and technological pressures for change, considerations of the dynamics of contemporary media organizational culture, and analyses of the ways shifting transnational ecologies of media production are impacting film and television genres.

In Part 1 Simon Cottle introduces the book and maps out the theoretical dimensions of the study of media organization and production. He compares and contrasts the political economy and cultural studies traditions and revisits classic studies in the sociology of news production. While noting the substantive contributions these perspectives have made to the study of news, he also provides a pithy and trenchant critique of the often homogenizing tendencies of these theoretical frames and sets up the essays that follow by calling for theoretical diversification that can better appreciate the “full range of news epistemologies on offer across the news field” (p. 18). In particular, he singles out ethnography as a means to better understand the “‘truth’ claims of news” (p. 18). Although Cottle may be somewhat guilty of playing up the differences between these perspectives, the discussion provides an apt heuristic for drawing out the epistemological predispositions of the essays that follow.

In Part 2, “Global Corporations, Local Alternatives,” Robert McChesney and Chris Atton offer chapters that address different developments in the organizational forms media are taking. McChesney illustrates how the neoliberal imperatives shaping global capitalism are also informing both the growth and products of media systems at the global and regional levels, and Atton profiles three alternative-media organizations—Counter Information, a radical news sheet; Undercurrents, a now defunct activist video magazine; and Independent Media Centres or the Indymedia network—to illustrate how very different the practices and organizational forms of alternative media can be not only from their corporate cousins, but also from each other.

In Part 3, “Corporate Change and Organizational Cultures,” Timothy Marjoribanks and Lucy Küng-Shankleman each trace the ways in which different media organizations are responding to shifting technologies and media markets. In a case study that examines organizational change in News Corporation newspapers in the U.K., Australia, and the U.S.,
Marjoribanks illustrates that while the factors shaping change have been different in each location, overall the benefits have flowed to management, and one of the principal changes “has been a major reduction in the role of unions in workplace negotiation processes” (p. 74). In a comparison of the dynamics of organizational change at CNN and the BBC, Küng-Shankleman deploys an ethnographically focused series of interviews with executives to illustrate that despite vast differences in structure and organization, corporate culture played a strong role in helping guide both these organizations through turbulent times.

In Part 4, “Producers, Practices and the Production of Cultural Forms,” three chapters consider how the conceptions and intentions of producers actively shape the production of the cultural forms they work with. In an examination of the development of the wartime BBC program *Brains Trust*, Paddy Scannell draws from “sociology, pragmatics and phenomenology” to explore the “management of liveness” on radio “when such talk was not the norm” and look at the role of “communicative intentionality” in the development of unscripted live radio as a cultural form (pp. 99-100). Eamonn Forde traces the imperatives informing the development of music journalism in the U.K. over the period 1997 to 2002, illustrating this to be a “unique type” of journalism that must “be considered outside of the paradigms within journalism studies” (p. 129). And, in an ethnographic study of the BBC children’s program *Newsround*, Julian Mathews finds that professional assumptions by the show’s producers about their audiences’ expectations and capabilities led them to delimit content in ways that inhibit a comprehensive understanding of the environmental issues the program deals with.

In Part 5, “Changing International Genres and Production Ecologies,” the last two chapters trace the broad set of social forces that contextualize two fields of film and television production. Doris Baltruschat illustrates how pressures to participate in international co-productions are conditioning Canadian film and television products “to assume forms that are relatively culturally indistinct and which eschew political content” (p. 166), and Simon Cottle considers how the shifting “production ecology,” or production and distribution context, of natural history programs is working to redefine how they represent nature.

Taken together, the essays in this book offer a range of insights on the context of media organization and production and work to illustrate the editor’s point that a diverse set of theoretical tools is necessary to understand the complex factors affecting media production.

Setting their sights on the role of media in civil disobedience against corporate-led globalization, the editors of *Representing Resistance* present its 16 essays as “written for our university students and colleagues as a means to elevate the voices of global justice activists” (p. xvi). Organized in three parts, the book examines various facets of the role of media in social dissent, including the shifting dimensions of the performance of social protest and its repression, the modes of representation employed by traditional media in reporting on protests against globalization, and the role of new media technologies in facilitating dissent.

Part 1, “Gathering in the Streets: Civil Disobedience and Global Justice in the Third Millennium,” contains five essays that highlight both the public performance techniques used by protestors to “maximize mainstream media’s attention to the sensational and the visual” (p. xiv) and the strategies of dissent and control employed by both protesters and the authorities in public demonstrations. Louise Leclair traces the history of Carnivals against Capital, illustrating that its origins draw from a long history of resistance to imposed social change first practised by peasants and serfs “in Middle Ages Europe and indigenous peoples... in South America after ‘contact’” (p. 14). Audrey Vanderford provides a profile of Ya Basta (Spanish for “Enough”), “a network of activists and groups drawn mostly from Italy’s Social Centres” (p. 17), who employ colourful protest costumes fashioned from trash both to protect themselves from being battered by police and to illustrate that both the marginalized peoples and the garbage that comprise the “refuse” of globalization can be “detourned,” or
de/recontextualized, “to counter the very forces responsible for [their] creation” (p. 17). On another front, Asa Wettergren provides a critical review of the history and development of culture jamming, finding at its core both a range of tensions between the goals and purposes of different culture jammers and an ambivalence in the practices’ objectives born of a “troublesome dependency on affluent consumer culture and its fun ethics” (p. 40). Turning to the larger strategic dimensions of public demonstrations and their repressions, Andy Opel examines the use of pepper spray as a new tool of police repression and explores possible reasons why media coverage of its use on protesters does not raise the same public outcry as other incidents of police brutality, while Patrick Gillam and Gary Marx explore the ironies and unintended effects that characterize large protests such as the one against the World Trade Organization in Seattle, calling for a more tempered and strategic planning of public demonstrations.

The six chapters in Part 2 provide a critique of corporate media coverage of protests against the forces of corporate globalization; they also “offer strategies for amplifying voices of dissent within the institutional media structure” (p. xv). Ilia Rodriguez illustrates that through the early 1990s, the framing practices of two U.S. news magazines (Time and Newsweek) and one regional Latin American magazine (Vision) yielded a narrow, stilted vision of processes of globalization. Anne Marie Todd shows how the media representation of the 2000 Democratic National Convention in Los Angeles became a site of struggle between conventioneers, protesters, and the police as protesters struggled to raise questions of the legitimacy of the convention as a “public forum.” Building on the theme of proactively engaging media, Nancy Snow draws upon her experience in media advocacy training and research to offer activists advice on how to get the best coverage from mainstream corporate media. In the following two chapters, Emma Miller and Karin Wahl-Jorgenson consider how patterns in media coverage both support policies that favour the economic well-being of the West over the global South and contribute to the marginalization of the global justice movement in the mainstream press in Britain. And in the final chapter in this section, Donnalyn Pompper provides a pithy summary of the ways in which traditional news values work to marginalize the representation of social movements and an appraisal of the symbiotic relationships between celebrities, mass media, and the global justice movement.

Part 3 focuses on the Internet and the role of electronic organizing in developing and coordinating social movements. In an effort to better understand the dimensions and outcomes of electronic mobilization, Sasha Costanza-Shock maps different forms of electronic civil disobedience and considers the range of outcomes associated with each of them. Ted Coopman analyzes the differences between “free media” and “alternative media” and discusses the obstacles inherent in the latter that gave rise to the former. Jeff Shantz highlights the resurgence of the anarchist movement and projects, and more specifically, TAO Communications—a do-it-yourself network of computer activists that provides support to a range of progressive organizations and projects. Finally, the last two essays deal with Independent Media Centres (IMCs). Dorothy Kidd examines the ways in which they constitute a new information commons in the face of increasing capitalist enclosures of traditional media, and John Downing outlines how “‘non-Western’” IMCs in places like Palestine, Nigeria, and India are establishing “international political connectivity of a kind not tied in most cases to a particular political party or sect, and therefore much more open to debate and working through of different emphases and strategies” (p. 256). (Italics in original.)

Taken together, these essays constitute a comprehensive collection of well-written and well-researched insights on the media-related dimensions of contemporary social dissent. Their subject matter is skilfully chosen to illustrate the dynamic relations between media and social protest. And, as the editors promise, they do indeed “capture an exciting moment in
the emergence of independent and alternative media and the possibilities that media play in the process of resistance for social transformation” (p. xvi).

Both these books provide rigorous analysis and discussion of a range of topical issues germane to the field of media studies, and both are excellent candidates for course readers.

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