

Ib Bondebjerg (red.): *Moving Images, Culture and the Mind*. Luton, UK: University of Luton Press, 2000.

Academic scholarship about film and visual media has often taken extreme positions, insisting that one or another component of the communication process – the viewer, the »text,« etc. – can singly account for the outcome of that process. Film/media scholars have also tended to exaggerate the lack of compatibility among different research methods. Ib Bondebjerg's new editorial project is a welcome departure from such tendencies. Seeking to promote »an interdisciplinary dialogue between different analytical and theoretical approaches dominating modern film and media research« (p. 11), Bondebjerg has brought together a diverse collection of some of the best current work in the field. Several of these contributions are explicitly concerned with the kind of interdisciplinary dialogue that Bondebjerg speaks of. For example, in a preface to a meticulous dissection of excerpts from British TV documentary journalism, John Corner argues that »macro-analysis« – »sensitive to questions of production and cultural setting« (p. 143) – can fruitfully be complemented by a more micro-analytic, detailed scrutiny of image and word. But even when the individual authors do not explicitly address the interplay of different modes or levels of analysis, Bondebjerg's introductory commentary, coupled with his organization of the book's chapters and sections, provides the sought-for sense of dialogue and complementarity.

The book's diversity is especially evident in the first section, dealing with studies of the active audience. The methods used in these studies range from a controlled experiment (Peter Vorderer's investigation of viewers' responses to interruptions in a movie narrative) to open-ended interviews (Annette Kuhn's exploration of British women's reminiscences about growing up with movies in the 1930s), and the theoretical perspectives span both psychological and cultural levels of analysis. All of these contributions provide valuable illustrations of the utility of their respective approaches. A particularly useful foundation for future scholarship is contained in Dolf Zillman's discussion of audience reactions to the moral outcome of fictional representations. Drawing extensively on his own and others' previous empirical work, Zillman presents a theoretical model of the pleasures or displeasures that audience members

experience in witnessing the actions and fates of fictional good guys and bad guys. Such explorations of the gratifications derived from (or denied by) spectatorship would seem to be a logical prelude for research on the broader question of how mass-mediated fictional representations shape – and are shaped by – the morality of their audiences.

The book's second section brings together a number of studies loosely clustered around the twin distinctions of fiction vs. reality and subjectivity vs. objectivity. In this section's lead chapter, Torben Grodal seeks to define what it is that makes us experience a particular scene or sequence as »subjective« or »objective.« His analysis focuses on the viewer's sense of how much cognitive control she or he is able to exercise over the contents of the film image. This is a novel way of tackling the topic of subjectivity in film, and it seems safe to say that Grodal's conclusions and definitions will elicit many double-takes from his readers, even if they are eventually swayed by the formidable logic and creative sweep of his argument. The issue of subjectivity surfaces in a very different way in a chapter by Carl Plantinga, confronting the notion that the distinction between fiction and nonfiction film is merely a matter of viewer response and has no independent analog in films themselves. In the face of the considerable popularity that this »subjectivist« theory enjoys in the world of film scholarship, Plantinga provides an amusing *reductio-ad-absurdum* demonstration of what it would mean if we really believed the theory to be true. Issues related to filmic reality and nonfiction film are also addressed in two of this section's remaining chapters, Ib Bondebjerg's typological analysis of cinematic realism (with special reference to the Scandinavian New Wave) and John Corner's discussion of TV documentary journalism.

In section three, the book's focus shifts to aesthetics and media culture. Here we encounter a true rarity in the world of film/media scholarship, viz., a study devoted to the role of music in film. As the author, Peter Larsen, points out, everyone knows that the so-called »visual media« also contain music, but hardly any academic scholar studies it. No doubt a major reason for this lapse is the fact that few film/media scholars possess the extensive knowledge about music displayed in Larsen's study. In addition to providing a systematic theoretical framework and terminology for studying film music, Larsen undertakes

a detailed analysis of the interplay between music and narrative in »The Big Sleep.« Although Larsen's is the only chapter devoted primarily to music, the topic of film sound does receive some treatment elsewhere in the book, and notably in Thomas Elsaesser's discussion of the »New New Hollywood.« Elsaesser's chapter is a nuanced, insightful examination of the implications of recent developments in Hollywood cinema, which he encapsulates with the label »digitisation« (broadly conceived). He is especially concerned with how digitisation and related phenomena, including new uses of sound, affect the audience's response to the »indexicality« of cinema, i.e., to the sense of an unmediated relationship between the cinematic image and reality. Other chapters in this part of the book include Andrew Higson's examination of how internationalization has affected the notion of »national cinema,« and Lennard Højbjerg's analysis of what might be called »MTV style« in Danish television.

The book concludes with a section devoted to the »digital revolution« and new media. In the first of this section's two chapters, Niels Ole Finne-mann seeks to specify how computer-based media differ from their predecessors, and what these differences imply for the users of new media. The final chapter, by Klaus Bruhn Jensen, is a further examination of the distinct characteristics of computers as means of communication. With his customary lucidity and precision, Jensen focuses on the interactive nature of computer-mediated communication, and he develops a rigorous typology of interactivity and of associated modes of communication. Earlier in the book, interactivity is also explored by Peter Vorderer, in his experimental investigation of how viewers of different cognitive capacities react when asked to complete an interrupted narrative.

Taken together, the book's seventeen chapters provide a comprehensive, well-balanced survey of major issues in contemporary film/media scholarship. The quality of the individual contributions is uniformly high, but in certain respects the most valuable part of the book may be Bondebjerg's editorial introduction, a masterful overview and critique of the field. Both students and researchers will profit from this book.

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Hanne Bruun, Kirsten Frandsen og Henrik Søndergaard (red.): *TV 2 på skærmen – analyser af TV 2's programvirksomhed*. Frederiksberg: Samfundslitteratur, 2000, 265 sider, 238,- kr.

Stemmerne ved folketingsvalget i efteråret var dårligt talt op, før Venstres daværende mediepolitiske ordfører Jens Rohde trak en af sine mærkesager op af posen. TV 2 skal privatiseres, lød det. Hvordan og hvornår ligger i skrivende stund ikke fast, og det er da også bemærkelsesværdigt, at TV 2's direktør Christina Lage ifølge dagspressen ikke er helt vild med idéen. De omkring 20% af TV 2's indtægter, der stammer fra licensen, vil forsvinde med en privatisering, og direktøren frygter, at der ikke i den danske reklameøkonomi er midler nok til at dække mankoen. Heller ikke selvom Brian Mikkelsen som en af sine første embedsgerninger ensidigt ophævede aftalen mellem kulturministeren og TV 2 om begrænsningerne i børnereklamer – og heller ikke, selvom de direkte lovfæstede begrænsninger i, hvad der må reklameres for og hvornår, bliver ophævet. Men bliver privatiseringen til noget må vi forvente, dels reklamer i programmerne, dels reklamer for produkter som alkohol og håndkøbsmedicin. Og så må vi forvente, at TV 2's programprofil ændres.

Det er i hvert fald en af de konklusioner, man kommer frem til ved læsningen af *TV 2 på skærmen – analyser af TV 2's programvirksomhed*, som Hanne Bruun, Kirsten Frandsen og Henrik Søndergaard har redigeret og selv bidrager til.

I artiklen om »TV 2 som hybridkanal« analyserer Henrik Søndergaard nemlig bl.a. forskellige typer tv-kanaler. Han ser TV 2 som en hybridkanal, der bedst beskrives som en »public service kanal med stærk markeds-mæssig forankring« (p. 35). Uanset om der – og i givet fald hvordan – der knyttes public service forpligtelser til et fremtidigt, privatiseret TV 2, peger Søndergaards analyser på, at jo større profitorienteringen og reklameindtægternes andel af finansieringen er, des mere bevæger programplanlægningen sig i retning af fiktion og underholdning – ofte i form af billigt indkøbte, udenlandske programmer og koncepter.

TV 2 på skærmen er den første videnskabeligt funderede bog om TV 2, der forsøger at give et samlet billede af TV 2's såvel politiske som strukturelle og ikke mindst programmæssige kendetegn. Alene derfor falder den på et tørt sted. Men der er mange andre gode grunde til at læse og