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**Book Review: Motti Neiger, Oren Meyers and Eyal Zandberg (eds), *On Media Memory: Collective Memory in a new Media Age***

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broader relations of power, but success at the media level does not directly convert to success (effectiveness) 'beyond'.

The book's engagement with aesthetics is often illuminating (the example of the *Kinautomat* project of interactive cinema particularly so) and Carpentier is keen to bring matters of 'quality' into the picture. He suggests a way forward for a more participatory, contingent notion of 'quality', one that will escape the controlling effect of dominant established criteria (as exercised, for instance, by some of those media managers otherwise committed to valuable participatory projects). There is recognition, with an emphasis on television, that quality criteria are varied – as the now extensive literature around 'quality TV' shows. An opening up of 'process-based' rather than essentialist, 'artefactual' ideas of quality seems to him to be the route to the democratising of the term (he has some shrewd things to say about the way the 'professional/amateur' distinction works within media production). I began to wonder here whether this section would not have benefited from a little more attention to the wider debate about quality in the arts, as for instance generated around the work of Bourdieu (who does get a citation). My own view is that the question of television quality, and the routes to its 'democratisation', only start to come properly into focus when considered, albeit briefly, against instances such as those of quality in cinema, literature, music and painting. The medium's economy and its relations to the thorny idea of 'the popular', including at the level of audience expectations, are very specific and yet an informing connection with the larger sphere of cultural endorsement continues to be present.

A short conclusion re-states key ideas and advances the not entirely surprising view that struggles around power relations will continue to follow opportunities for, and initiatives of, 'participation'. Among the broader framings in play here, there is not only the nature of the economic order but also the positioning of the individual as variously 'citizen' and 'consumer' within specific orders of subjectivity, orders from which some of the more radical ('maximal') forms of participation might hope, if only by steps and partially, to remove themselves. Here, a little more about the 'ideological' as well as the 'democratic' character of the present state of affairs might have helped. The 'post-democratic' framework also raises and sometimes begs questions about previous periods of democracy – in part, the familiar issue of 'When was good?'

This is an extensive and thoughtful book which, even when working through familiar ground, brings to the discussion a clear and often provocative approach. Unfortunately, there is no index, a real deficit in a volume with such a complex structure of interrelated themes. Perhaps having let the author run out just over 400 pages, the publishers decided that this was pushing things too far!

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Motti Neiger, Oren Meyers and Eyal Zandberg (eds), *On Media Memory: Collective Memory in a new Media Age*. Basingstoke and New York: Palgrave Macmillan, 2011.

Let me turn things around for a change and start with the overall assessment of *On Media Memory*: this anthology is a must-read for everyone interested in the field of media and

memory studies. It comprises 20 chapters, some of which were contributed by the most well-known scholars currently working in the field of media and memory studies. The large number of chapters and contributors allows for a wide range of topics to be considered, though, depending on one's own research interests, one could wish for some to be explored in greater depth. Chapters can be read individually but some have strong thematic ties, allowing for a well-rounded reading experience. *On Media Memory* is part of Palgrave Macmillan's Memory Studies Series, edited by Andrew Hoskins and John Sutton.

The book begins with 'Defining the field of memory studies', a dense yet rich introduction by Motti Neiger, Oren Meyers and Eyal Zandberg. The editors succeed in nicely structuring the field and simultaneously contextualizing the chapters which follow. They raise guiding questions related to 'Media memory and agency' like the issue of authority, defining the collective in 'collective memory' and the question of personal/private versus collective/shared memory. A second set of guiding questions outlined in the introduction is concerned with media memory and context. Here, the editors refer to the circumstances of memory work as well as issues around venues and outlets of mediated memory.

The main body of the anthology is then structured into five parts: Part I is on 'Media Memory: Theory and Methodologies'. Unfortunately, it would go beyond the scope of this review to consider each chapter individually. The chapters mentioned here are intended to be indicative of the wide variety and breadth to be found in this anthology. The first section includes, among contributions by Jill A. Edy, Vered Vinitzky-Seroussi and Jérôme Bourdon, a chapter by Barbie Zelizer in which she draws the reader's attention to the western bias when it comes to news reporting and remembering. In a sharp and succinct analysis, Zelizer argues that non-western news on trauma, crisis and tragedy is often cannibalised, by which Zelizer means minimised, substituted, displaced and transported, that is, placed into another context.

Part II is on 'Media Memory, Ethics and Witnessing' and consists of three chapters by Tamar Katriel/Nimrod Shavit, S. Elizabeth Bird and Tamar Ashuri. The latter provides a fascinating case study on the shift which digital media can bring to memory work while simultaneously addressing questions around salience in memories and authority in memory work.

The following section is dedicated to the wide area of 'Media Memory and Popular Culture'. It includes five chapters written by Paul Frosh, Avner Ben-Amos/Jérôme Bourdon, Na'ama Sheffi, Motti Neiger/Eyal Zandberg/Oren Meyers and José Carlos Rueda Laffond. In his chapter on 'Television and the imagination of memory: *Life on Mars*', Paul Frosh offers an admirably multi-dimensional and multi-layered analysis of the representation of personal and collective memory and loss of memory in a television format.

Carolyn Kitch, Dan Berkowitz, Keren Tenenboim-Weinblatt and Neta Kligler-Vilenchik contributed to Part IV of this anthology entitled 'Media Memory, Journalism, and Journalistic Practice'. This section consists of very strong chapters that complement each other well. This is particularly the case for the chapter by Tenenboim-Weinblatt on 'Journalism as an agent of prospective memory' and the contribution by Kligler-Vilenchik on 'Memory setting: applying agenda-setting theory to the study of collective memory'.

While the latter considers collective memory as a form of agenda-setting, the former approaches agenda-setting as a form of collective memory.

The final section of the anthology focuses on 'New Media Memory'. It includes work by Anna Reading, Amit Pinchevski, Irit Dekel and Andrew Hoskins. As the chapters in this section show, it is this topic, memory in the new media ecology, which presents scholars with a wealth of questions still to be explored; how will memory work be 'done' in a time of continuous connectivity; where and how can we locate the individual and the collective in these dynamic processes; what role do national borders still have to play in this environment; and how do theories and concepts developed in the 'old' media ecology apply with regards to memory and mediated life? No doubt these types of questions will guide future scholarship in the field – and I suspect *On Media Memory* will be a key resource in the process of conceiving new research projects.

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Adrienne Russell, *Networked: A Contemporary History of News in Transition*. Cambridge: Polity, 2011.

Ansgard Heinrich, *Network Journalism: Journalistic Practice in Interactive Spheres*. London: Routledge, 2011.

Discussions of networked journalism stretch back at least as far as the arrival of the telegraph in the mid 19th century, when it became apparent to commentators of the day that technological imperatives were recasting journalism's relationships with time, space and place. Efforts to rethink the nature of these relationships in a digital era received fresh impetus following the publication of Manuel Castells's *The Rise of the Network Society* in 1996. The first volume of a trilogy intended to map the global forces transforming 'the space of flows and timeless time' indicative of 'the material foundations of a new culture' (p. 375), it represented a key intervention for critical research into how networked media and communication technologies were reshaping the role of news organisations in modern democracies. Castells's subsequent contention that information be regarded as the 'privileged political weapon in the Internet Age' (2001: 158) has continued to resonate, inviting lively debate about how online journalism needs to evolve in order to better serve the civic priorities of globalising public spheres.

The books under review make a compelling case for further elaborating the concept of networking when exploring diverse modes of news-making in public culture. Of the two, Russell paints with the broader brush, striving to capture the shifting features of what she calls a 'transformative era in the history of media' on a canvas stretching from 1990 to 2010. Networked journalism, by her definition, is 'journalism that sees publics acting as creators, investigators, reactors, (re)makers, and (re)distributors of news and where all variet[ies] of media, amateurs and professionals, corporate and independent products and interests intersect at a new level' (p. 1). The 'new news reality' revolves around a shift in power, Russell argues, which can be demonstrated by closely scrutinising what she considers to be three crucial dimensions: 'amateur and non-market production; the role of niche and special-interest groups in opening up and "networking" the