disciplines, approaches and time periods to reframe and recontextualise our relationship with one another, and consequently with media.

– Jonathan Albright,
University of Auckland

Fisherkeller, JoEllen (ed.), *International Perspectives on Youth Media: Cultures of Production and Education*, **Peter Lang, New York, 2011, ISBN 9 7814 3310 6538, 399 pp., US$38.95.**

In a sense, this large edited volume itself exemplifies the difficulty of approaching youth media as a field of study, especially when you approach it in an inclusive manner, as this book does. The subtitle is 'cultures of production and education', indicating that the focus is on youth media in its widest sense. This is reflected in the introduction by the editor, JoEllen Fisherkeller, in which she broadly defines youth media as including 'projects and programs that engage young people as creators of media products'. Add to that the global range of the contributions to the book, and you have a rather eclectic mix of chapters that come to the field of youth media from a wide range of different angles. In a sense, this is a major strength of the book because in this way it reflects the diverse field of youth media itself. Thus the book moves between highly theoretical and academically focused chapters (e.g. Asthana's chapter on youth media in the Arab world, or López's chapter on sustainable youth media) and chapters with much more of a practitioner focus (e.g. Bellotti's chapter on media and Christian youth groups in Brazil). One of the most interesting chapters in the book (by Gibbons, Drift and Drift on the role of youth media in a Native American context) actually moves between a theoretical, practitioner and participant focus within a single chapter.

In an attempt to contain these diverse contributions and give them some structure, the book has been divided into four parts, each containing four or five chapters. These parts broadly cover regional analyses, case studies, cross-cultural comparisons, and proposals and suggestions for the future. Although this appears to be a logical way to organise the book, the eclectic nature of the contributions is such that they are barely contained by the headings of the four parts, and there is considerable spillage across these sections. While some readers may struggle to find a clear focus, the broad inclusive approach does have value in itself, even if it only serves to emphasise what a diverse and exciting field youth media actually is. While the book thus represents an admirable breadth, and is therefore very useful for those who are new to the field or who want to obtain a contemporary overview of current practice, the flipside of this approach becomes clearest in David Buckingham's Afterword, where he outlines in fewer than five pages the key issues that are waiting to be addressed in the field of youth media; by then, you realise as a reader that the book has not addressed these issues in a coherent, focused or sustained manner, even if it has frequently touched on them in many engaging and interesting case studies.

– Henk Huijser, Batchelor Institute of
Indigenous Tertiary Education

Fuqua, Joy V., *Prescription TV: Therapeutic Discourse in the Hospital and at Home*, **Duke University Press, Durham, NC, 2012, ISBN 9 7808 2235 1269, xiii+203 pp., US$23.95.**

In *Prescription TV*, Van Fuqua makes three distinct claims regarding the role of television in health care. The first is that television has been involved in the *deinstitutionalisation* of the hospital, introducing a common domestic appliance into this setting and making it more homely. She outlines how televisions in hospital rooms serve multiple purposes, including entertainment, medical education, distraction from pain or boredom, and providing something for patients to focus on other than IV drips or monitors. The argument that a television can be considered a 'therapeutic object' is defended with evidence that patients feel more autonomous and less stressed, and use nurse-call buttons less frequently, when they have a television in their room (p. 5). The second claim is that television has led to the *medicalisation* of the home, providing

a 'convalescent companion' that promotes rest for recuperating patients following discharge (p. 3). The home thereby becomes an extension of the primary healthcare environment, with television also providing access to medical advice in the home. The third claim overlaps with this, focusing on television's involvement in the construction of the *consumer-patient*, through medical advertising and the commercialisation of health care.

In the introduction, Van Fuqua identifies a gap in the scholarly treatment of the relationship between television and health care, proposing an interdisciplinary study across health communication and media studies to address the phenomenon of 'health consumerism and medical media' beyond studying the narratives of hospital dramas (p. 9). However, I argue that the attempt to bring together these research fields leads to a disjointed structure for the book and the presence of various tangents and under-developed arguments. In the first chapter, the history of media entertainment in hospitals is well documented, including radios for contact with the outside world, music to aid sleep and projectors/performances/films to mentally engage physically immobilised patients. However, there is also a lengthy discussion of the development of nurse-call buttons that seems out of place, despite some very interesting content and images. The second and third chapters look at the logistics of providing televisions in hospital rooms, including spatial arrangement and operation, yet the claim that this introduction has been the 'principal means' of altering perceptions of hospitals is not particularly convincing (p. 49). There is also a brief mention of societal concerns regarding the negative health impacts of television; however, I believe this aspect warranted more attention, particularly regarding the risk of obesity. The fourth chapter gives a very good account of how television is involved in consumer health care, addressing the shift in drug advertising to potential patients, rather than exclusively to prescribing physicians. Nevertheless, the argument that mass media redistribute medical knowledge, and are thus involved in 'democratizing medicine',

relies on certain assumptions that are not thoroughly defended, including that citizens are 'armed with knowledge' regarding potentially deceptive and manipulative advertising practices (pp. 111 and 98). The fifth chapter is a case study involving Viagra advertisements, and although it provides good textual analysis and demonstrates a sophisticated writing style, it has a very different flavour from the rest of the book. While the majority of the book would appeal to hospital administrators, nursing staff and home carers, this final chapter is definitely more geared towards media analysts – particularly those interested in health advertising.

In terms of effectiveness, *Prescription TV* achieves its goal regarding the three major claims under discussion; however, synthesis is lacking, and thus it is not the seamless interdisciplinary study that was proposed.

– Evie Kendal, Centre for Human Bioethics, Monash University

Hand, Martin, *Ubiquitous Photography*, Polity Press, Cambridge, 2012, ISBN 9 7807 4564 7159, 220 pp., £14.99.

Martin Hand's book points us towards an understanding of the rapidly changing fields of photographic practice in the Web 2.0 era. The nature of that practice is positioned in the plural. The author's approach to photography reaches beyond the formal qualities of images and memory and between image-sharing and personal expression. In that sense, photography is encountered as a complex set of social practices including not just how we make images, and how we read them, but also what we do with them and why. Ultimately, photography is described as being first and foremost a medium of social communication (as opposed to simply being a means of visual representation). It is equally important, of course, that this book sets out to articulate our multidimensional engagement with photography in the here and now.

Hand is keen to balance two major observations on the present status of photography. He recognises, first, that something of significance has occurred, in