
copyright law's protection of photographs to the new medium of film, through the development of fair-use provisions for scholars and fans, to Hollywood studio responses to digital media. Through analysis of court decisions and US government and company policies, he presents the Hollywood studios' often contradictory response to copyright breaches and their pursuit of protection through self-regulation in preference to ceding control to courts or Congress.

Decherney argues that technical copy protection of digital media is not a new concept, but in the tradition of locking a diary, encrypting military communications and chaining books to the wall in an Oxford library (p. 203).

Landmark court cases and Acts are covered in depth, including the 1903 decision to outlaw duping – the unauthorised copying and distribution of a rival's film (pp. 30–32), Charlie Chaplin's use of the legal system to establish ownership of the Tramp character (pp. 67–77), and the 1998 *Digital Millennium Copyright Act* (p. 202).

The 1998 Act made it illegal to circumvent 'locks' on digital media and introduced 'safe harbour' provisions to protect web hosts and service providers whose users breached copyright law (p. 202). The Act, Decherney argues, allowed Apple to flourish and dominate the market through its iPod media player and iTunes store.

Community standards in relation to copyright in his view are not consistent. He cites filmmaker Chris Hegedus, who told a conference audience in 2004 that no one thought of applying for copyright permission when singer Donovan sang a whole song for Bob Dylan in a 1967 film but that by 2004 documentary filmmakers automatically applied for copyright to use even a few bars of a song in a film (p. 197).

Decherney, the director of the Cinema Studies program at the University of Pennsylvania, was one of a group of media educators who applied successfully in 2006 to the Librarian of Congress for an exemption to the 1998 Act to allow the

use of high-quality digital film clips for media education, an exemption extended in 2009 to cover media studies students, documentary filmmakers and others.

Of particular note is Decherney's explanation of the purpose of US copyright law. He argues that the US Constitution grants monopoly rights to authors, not creators, that the definition of 'author' has changed over time, and that copyright exists in the United States to 'promote the progress of science', and protecting authors and creators is only a by-product: 'The ultimate goal of copyright is always to enrich society by encouraging the creation of art and ideas, so they can be consumed and built upon.' (p. 4)

For anyone wanting to gain a deeper understanding of the application of copyright law, particularly in relation to fair use provisions and the way Hollywood studios have reacted in the past to new technology and competition, Decherney's comprehensive analysis, with its clear language and thorough research, would be an excellent choice.

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Due, C. and Riggs, Damien W.,
*Representations of Indigenous Australians
in the Mainstream News Media, Post
Pressed, Brisbane, 2011, ISBN 9 7819
2121 4950, 194 pp., A\$65.00.*

This is a welcome contribution to the field of Indigenous media representations because it brings the scholarship up to date with case studies that include the Intervention, the Apology and the 'Aurukun rape case'. Through critical discourse analysis (CDA), the study yields insightful analysis of hard-news text. The methodology is clearly explicated, and as such is an excellent teaching tool. However, the authors' claims – while probably accurate – are too broad for the analysis, and in some respects their critique of hard news is off the mark.

The authors, who conduct their analysis through the 'lens of colonisation', argue that

mainstream news media are endemically racist. They show how Aboriginality is negatively constructed, and argue that this has prejudicial implications for Aboriginal people and also secures the status quo (the privileged position of white Australians). In this way, the media are complicit in continuing acts of colonisation (violence and oppression). This suggests that very little has shifted in mainstream representations of Aboriginal people since the seminal studies of the 1990s demonstrated a tendency to racist reporting. The argument is most persuasive when the analysis turns to native title and the history wars. These are the most compelling sections of the study.

Another valuable aspect of this study is the spotlight on the rhetorical devices used in news writing: the authors demonstrate how those devices bring a particular world-view into being. (The indexation of devices could be improved to enhance its use as a reference.)

The literature that informs the introduction is dated in some respects, and this is important, given the claims about who the mainstream media are and what they are capable of doing. Can the claim be made that hard news reporting in mainstream newspapers (the particular subset of media under investigation) validly constitutes the 'mainstream news media' to the extent that it has negative societal impact? This is an important question, given declining newspaper sales, the proliferation of media channels and shifts in the way audiences use media. Confined to CDA of hard-news print media, the study is excellent; however, given that the study is not situated in a twenty-first-century media space, the claims made are not proven.

The second problem here is with the unrealistic expectations of what hard news can do, especially when viewed through the 'lens of colonisation'. For example, when criticising the coverage of the Aurukun rape case, the authors point out that no hard news reporter attempted to develop a context of dispossession, child theft and the ongoing violence of colonisation, or to suggest that 'white men do bad things

too'. This expectation reveals a weakness. Hard news notoriously fails to situate events in their socio-historical contexts. In mainstream print media, those attempts are better made by the feature writer.

To finish, the study clearly defines the 'interpretative repertoires' used in news-writing, which may perpetuate a particular world-view. It is therefore an excellent resource for those involved in discourse analysis. However, the broader claims cannot be proven within the study's limits.

– Jane Stenning, *Arts and Sciences*,
University of Notre Dame

Ensslin, Astrid, *The Language of Gaming*, Palgrave Macmillan, London, 2012, ISBN 9 7802 3023 8589, 224 pp., £16.99.

The Language of Gaming focuses on two main aspects of language and communications: 'the ways in which videogames and their makers convey meanings to their audiences, and the ways in which gamers and other stakeholders communicate and negotiate meanings between themselves' (p. 6).

The book is divided into eight sections, each answering a particular research question. Chapter 2 outlines various ways of using discourse analysis to examine video games and gaming. In her third chapter, Ensslin draws parallels between the rules of language and those of games, and stresses the need to look at these rules within the 'wider social, media and discursive context', thus highlighting the use of language as an ideological tool (p. 32). Chapter 4 looks at video-game genres, and explores the textual and ludic elements they share and how these elements may affect communications. In Chapter 5, the language used by gamers is dissected stylistically to better understand how it 'taps into expert jargon and gamer slang for specific social and semiotic purposes' (p. 67). For example, Ensslin argues that many mainstream video games use war and sports themes because they are intrinsically linked to measures of achievement and clearly illustrate polar opposites