

Chapters 5 and 6 apply marketing tactics to politics. In the context of presidential election campaigns since 1980, the Republican revolution in Congress in 1994, and Ventura's victory in 1998, chapter 5 explains why one candidate was a success while the other failed. Chapter 6 examines the power of images, drawing from politics as well as advertising. Chapter 7 moves slightly toward the conceptual as Newman describes how marketing strategies may change after a candidate gets elected. It is perhaps in these three chapters that Newman's expertise—unquestionably enhanced by his time as a communication adviser in the Clinton White House—most clearly manifests itself.

Finally, in chapter 8, the author presents several lists of solutions to the problem of political disengagement. Of the fifteen solutions, five concern the media directly, ranging from adwatches to encouraging candidates to use communication media other than television to reach voters. The remaining solutions involve measures of campaign finance reform, which may or may not affect political advertising and ultimately media content.

Intended for all those who are part of the American political process, *The Mass Marketing of Politics* will appeal especially to those who seek validation of how the political system has deteriorated. However, most of this validation stems from popular articles and those who seek scholarly literature on the issue will need to turn to other resources. Nonetheless, Newman addresses an important problem of our time, and employs numerous examples to bolster his arguments. The book leaves the reader with a sense of hope that with much effort, the system can indeed be repaired.

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■ *Newspapers: A Lost Cause? Strategic Management of Newspaper Firms in the United States and The Netherlands.* Patrick Hendriks. Dordrecht, The Netherlands; Boston & London: Kluwer Academic Publishers, 1999. 251 pp. \$72 hbk.

Patrick Hendriks, formerly at the University of Amsterdam's School of Communications Research and now working

for his publisher, studied how the newspaper's "economic fundamentals" and "industrial context and strategies" have changed over ten years (roughly 1987-1997), and drew conclusions about the newspaper's future as a product, organization, and industry. Hendriks discusses in detail, including plenty of statistics, the industry's economies of scale, service to mass markets, and the price elasticity of subscriptions and advertising. Hendriks also covers suppliers (including technology), labor, government policy, and competition. Finally, he analyzes the industry's successes and failures at vertical integration and mergers/acquisitions, and diversification into other mass media. *Newspapers: A Lost Cause?* might be a supplemental book for a newspaper management course, but U.S. students will not be interested in his analysis of Dutch newspapers, not least of which because the Netherlands' experience provides little insight or guidance for them.

The book might work in a graduate-level media economics course. But the growing subdisciplines of "empirical economics" and "behavioral finance," in which social scientists interview real people instead of making assumptions about them, has apparently made few inroads here. In spite of dozens of interviews, Hendriks still doesn't understand U.S. newspapers (or U.S. ad agencies, or the U.S. public, whom he lets off the hook with "not enough time" while it watches TV six hours per day). One major problem is that in the United States he interviewed executives only at major metropolitan dailies and large chains, in a country in which more than 90 percent of daily newspapers are small-to-medium-sized.

Hendriks also appears to have been unskeptical of everything he was told. Certainly he seems to have assumed that his interview subjects and all other U.S. newspaper industry employees are as well-trained, professional, hard-working, intelligent, and highly educated as they can and should (must?) be to successfully face current and future challenges. Never once does Hendriks advocate improving the quality of writing, the training of reporters, the education levels of editors, the customer-service orientation of advertising sales people or circulation district managers, and so on. Even after executives admit industry mistakes, the

Epilogue ("The Myth of the Death of Newspapers") suggests the future can easily be different from the recent past, and the industry's bungled strategic management (as contrasted with generally successful financial management) has been only partially its own fault.

Hendriks recommends that over the long run, newspapers engage in content management (increasingly loyal consumers reading selected sections), package management (readers receiving increasingly individualized content), and channel management (newspaper companies producing myriad media products to obtain increasing percentages of consumers' media consumption time). These are good ideas, but the first two are not new and the third has been avoided on the theory that one should not compete with oneself with more and more products and services, each of which would become decreasingly profitable. Worse, Hendriks cannot tell us how newspapers will overcome their barriers to change, which he correctly diagnoses in his penultimate chapter as reluctance to change, the limited "stretch" of journalism skills, traditional organizational structures or the short-term financial focus of chains.

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■ **Nike Culture.** Robert Goldman and Stephen Papson. Thousand Oaks, CA: Sage Publications, 1999. 194 pp. \$74.50 hbk. \$26.95 pbk.

An apocryphal story relates that when Phil Knight, CEO of Nike, met Dan Wieden, president of Nike's future ad agency Wieden and Kennedy, Knight introduced himself by saying "I'm Phil Knight and I hate advertising." In their new book *Nike Culture*, Robert Goldman and Stephen Papson explore the commercial messages of this company run by a man who hates advertising, and illustrate how Nike's advertising has fundamentally influenced the way our culture views sport and the athletes involved in sport.

Goldman and Papson present their study using the concept of sign value production: examining how advertisers use images that possess social and cultural value (the sign value) to boost the value of brands. The authors discuss how Nike ads select areas of popular culture and then remove the meaning from the context in order to recontextualize the meanings in the ads. In this discussion, they provide a framework for decoding Nike's ads to examine which sign values are created.

The authors then examine how Nike appropriated cultural images to develop the sign values. Several chapters assess how Nike used different athletes to create both the value of authenticity for their brand and the tone of irreverence in Nike's advertising (both to conventional behaviors and to advertising). Also included is an assessment of how Nike ads portray race and gender.

The authors do an excellent job of contrasting Nike advertising to their competitors' ads (specifically Reebok) and to ads from other products using Nike-contracted spokespeople (such as Gatorade). These comparisons strongly illustrate two key points of the book: that Nike advertising uniquely promoted the power of sport as a contributor to one's sense of individuality, and that much of Nike's sign value comes from pushing boundaries of convention in both advertising and society.

Goldman and Papson, both professors of sociology, have explored this area before in their book *Sign Wars*, and clearly explicate their method throughout the text. The chapter entitled "Transcending Difference? Representing Women in Nike's World" is particularly well done in that it illustrates how a company can create separate communication plans for men and women without demeaning or stereotyping either gender. This book would be a good supplementary reading for graduate courses in media or cultural studies, and the two chapters on race and gender would be valuable for upper-level undergraduate classes in advertising and society.

It is unfortunate that most advertisements discussed in this book are not presented in storyboard form. In most cases, the authors include copy from television commercials accompanied by only a few key visuals. For those unfamiliar with Nike commercials over