

current debates in US copyright law is impeccable, and will be valuable to new readers. Their narrative of fair use's resurgence under the aegis of transformation is rather selective and optimistic (no mention, I note, of the unofficial sequel to *The Catcher in the Rye*, still banned in the United States at this time). There is also problematic tension in their concept of creative user-communities as guideline drafters: the authors assume a great deal of consensus in practice and opinion, as well as willingness to organise as a semi-official community.

But the more serious weakness is the nationalistic slant—as the “note” that forms Chapter 10 acknowledges, under international treaty, copyright law applies to the end-user in his or her own country at the point of use. Fair use is exclusively American, and most countries have less robust protections. British “fair dealing”, as is acknowledged, can easily exclude amateur artists whilst privileging traditional forms of education. Nation-based discussions of copyright from a user's perspective look increasingly weak in the context of globalised media.

In sum, the volume is a strong introduction to the state of controversy in an American context and a pragmatic guide for media-user decision-making in a day-to-day context. It will disappoint those seeking proposals for large-scale change and deconstruction of the foundations of copyright, and may be of limited use outside the United States.

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### **Is There a Better Structure for News Providers? The potential in charitable and trust ownership**

DAVID A. LEVY and ROBERT G. PICARD (Eds)

Oxford: Reuters Institute for the Study of Journalism, 2011

140 pp., £19.95 (pbk), ISBN 978-1-907384-03-5

For the past decade, journalists across the world have been trying to find ways to save their jobs as media markets took hard hits from recession. Combined with a movement to new media from traditional print and changing desires of audiences to control what, when, and how they consume media, media outlets have had it hard. Through it all, though, innovative journalists and businesses have surfaced, turning to publically funded efforts and a marrying journalism with multi-million-dollar nonprofit charities designed to bail out collapsing news corporations.

This book's chapters about these issues emerged from the September 2010 Reuters Institute conference. The conference focused on global interest in alternative forms of funding to support mainstream media suffering from failing traditional revenue streams. This edited volume has much to offer, but as a contributor to a professional's or scholar's library, it is lacking.

First, the good: thankfully, this volume provides an international perspective. While journalists in the United States, United Kingdom, and the European Union tend to talk the most about the media maelstrom—or perhaps they just have a louder voice—this

collection of what is happening in alternative funding of news in France and Canada is welcome. Indeed, this volume is the perfect read for those who are most interested in how media markets work differently across cultures and geographies.

After a frontend that details the troubles of traditional revenue streams and a synopsis of all-you-need-to-know facts on charitable efforts to support news, this volume provides several case studies. Authors discuss the *Guardian's* trust support. They share an overly self-congratulatory look at the *Toronto Star's* balancing alternative, private funding and journalistic objectivity. And, a piece about the *St. Petersburg Times'* (in 2012 to be called *Tampa Bay Times*) relationship with its owner, the Poynter Institute, was not surprising. Though the studies are helpful for those wanting an introduction to how nonprofit and publically funded newswork operates, the authors continue to discuss issues of news funding from a historic—even nostalgic—perspective. There is little that this writing offers for newswriters wanting to move forward.

This book might be good for journalism instructors who teach about changing media types, political economy, or professionals trying to grasp what has led to the current economic position of news. Those who are the most concerned with how to counter the challenges facing media with a hope of taking action, on the other hand, should read elsewhere. First, even though the articles include 2011 data, one may wonder the degree to which this would have been a better e-book that could have made this information more immediately available. (It should be noted that an executive summary can be found at the Reuter's Institute website for no cost.)

Second, articulating the continuing changes in charity laws and tax incentives are crucial for understanding the complex environment of privately or publically funded news organizations. This is information that could be useful to future innovators who may enter the marketplace; however, readers may get lost in what otherwise could be read as minutia. What is needed is a common theme—other than the vast notion of alternative funding for news—to show how these details relate. The editors' argument that the book's larger theme is emerging, potentially beneficial to the field, but hard to manage, is not new.

Journalists, businesses, non-profiters, and audiences should keep asking how to make media profitable enough to cover depth and investigative journalism. They should also continue to explore how and why some of these alternative initiatives fail. This book may help them do that. But better questions about how to "save journalism" must be asked in terms of how funding influences how journalists cover the news and how they cover it. And even though this book's editors did not intend to embark on that discussion, they did reveal one thing: the recent movement to publically fund journalism, regardless of the specifics, reveals that initiative, innovation, and determination remain in journalism today.

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