Critical review and analysis of children's television in Britain, focusing on the oppositional position between public service and the market. The book challenges the premise that children's television represents a 'Great Tradition' and calls for new regulatory frameworks that prioritize cultural diversity and public participation.

Policy principles presented in the concluding chapter include representing and encouraging cultural diversity, and promoting accountability and public participation in television. Child rights and policy based on children as citizens form the fundamentals of their policy recommendations.

The book is organized around three themes: the arts in transition, changes in the cultural products market, and changing organizations. The research basis is strong, although the reader is left feeling the information is being carefully filtered to serve the argument being developed. The book is an important contribution, as much for the process of policy analysis as for the important content.

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seen to be directly linked to the capacity of cultural organisations to foster alliances with other arts organisations and community-based and private-sector groups.

The ‘Arts in Transition’ project was intended to determine what is needed to sustain a dynamic and diverse arts sector. The most productive arrangements for cultural organisations of the future are understood to be based on cross-sectoral partnerships, particularly those which increase the possibilities for the production of diverse cultural product (p. 35).

The second section, ‘Changes in the Market for Cultural Products’, continues this advocacy of partnership arrangements for cultural organisations. The papers in this section discuss the changing nature of the audience for cultural product and the resultant impact on the cultural marketplace. As we have seen in similar debates in Australia, the establishment of closer ties between audiences and arts organisations is seen to be integral to the ongoing survival of those organisations. In a comment that will be familiar to Australian ears, François Colbert criticises the peer review system ‘which places the values and concerns of artists ahead of those of citizens’ (p. 78).

The third section, ‘Changing Organisations’, presents a series of papers from arts administrators describing programs that have sought to develop novel ways of dealing with the challenges facing arts organisations. It is at this point that the reader becomes aware of some of the common difficulties which seem to plague discussion of arts sector restructuring. While advocating cross-sectoral partnerships and a broadening of the kinds of cultural product supported by arts organisations, this section of the book is unfortunately illustrative of how far the debate has yet to go before the rhetoric is put into practice. The examples used here of ‘cultural organisations of the future’ are primarily organisations or programs which are based on the display of ‘traditional’ cultural forms. In relation to these forms, then, the question becomes how to get the public interested in ‘gallery-based’ visual art or ballet (for instance). Such programs end up being based on an educative logic. While this might be fine at one level, it is less clear that ‘art for education’ will result in cultural programs which will appeal to a wider cross-section of the public. Is it possible for ‘traditional’ arts organisations to take account of factors such as the increasing convergence between high and low cultural forms and the diversity of tastes in the cultural marketplace in order to change their structures and their understanding in a way which will allow them to become venues and partners in a diversity of cultural productions? Or is this very shift constitutively converse to the logic of the traditional arts organisation?

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