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**Roy Krøvel and Thore Roksvold (Eds.), *We Love to Hate Each Other: Mediated Football Fan Culture*. Göteborg: Nordicom, 2012, 323 pp., ISBN 9789186523350, €30 (paperback)**

The multifaceted relationship between sport and the media is critical to understanding sport as a global cultural phenomenon. Old and new media are constituent elements in the development of football (the 'world game') into a global reference point with major economic, political, social and cultural significance. At the same time, as a component of everyday popular culture, football is a key field of (mediated) play, pleasure, physical expression and social identification for millions of participants and fans. Recognising these connections across different spatial scales, *We Love to Hate Each Other: Mediated Football Fan Culture* presents new and intriguing insights into the intersection between football, media and fandom. In particular, the book examines how different aspects of football fan culture are mediated in different media (old and new) in a range of social and historical contexts.

The book brings together established and emerging scholars in this field of research, not only from Scandinavia but also the United Kingdom, Australia, Israel and South Africa. The book comprises 15 chapters and an introduction by the editors. With the exception of the early chapters by internationally renowned scholars Hans Hognestad and Raymond Boyle, which are intended to 'set the scene' for the volume, the chapters are loosely organised according to media type, investigating the production and consumption of mediated football fan culture in print media, social media, and documentary film and television.

A distinguishing feature of this book is its diversity of theoretical perspectives and methodologies. The intersection between football, media and fandom is analysed ‘from various outlooks and through many lenses’ (p. 12). Encouraging such creative tension within a single volume can be fruitful in terms of capturing the multifaceted nature of the topic under study and building constructive dialogue across different theoretical and methodological standpoints. This approach is particularly important in an area of theory and research where competing perspectives have often become entrenched, with relatively little dialogue or cross-fertilization between them. *We Love to Hate Each Other* (a title that, coincidentally, perhaps equally applies to some of these academic rivalries) is quite unique in this regard, successfully bringing together and reflecting on different theoretical and methodological approaches and the empirical findings they produce.

The contributions to this book are mostly grounded in some form of critical tradition. Thore Roksvold’s chapter, for instance, uses critical discourse analysis to demonstrate the increasingly dominant ideology of liberalism in Norwegian football journalism. Roksvold shows how the individual is typically portrayed in newspaper reports as creating his or her own luck, and how competition is presented as a basic element of the individual’s self-realisation and emancipation project. Other chapters are similarly informed by some form of critical tradition to investigate different aspects of the relationship between football, fans and the media. For example, Hans Hognestad draws upon the conceptual work of Giulianotti and his own ethnographic studies to explore the masculine sociality of football fans in and around so-called ‘football pubs’ where fans can come together to consume and experience televised football in a collective way. In contrast, the chapter by Alina Bernstein, Lea Mandelzis and Inbar Shenhar uses narrative analysis to examine how football is portrayed in documentaries as a lens through which to present and make sense of Israel’s social fabric and the harsh

realities of Israel's Arab minority. They do so by analysing two Israeli documentaries on the Arab club Bnei Sakhnin, which won the Israeli national cup in 2004.

The book's aim to accommodate the broad spectrum of perspectives on mediated football fan culture is its strength but, arguably, also its weakness. The impact that an edited volume of this kind will have on the research field is likely to depend in no small part on its coherence. The findings presented in the individual chapters are important and an enjoyable read, however what is missing in the opinion of this reviewer is a set of central questions to orientate the contributions, where the chapters articulate with and provide input related to the main questions on which the book focuses. In the absence of such a guiding framework, the book is first and foremost a collection of well-researched essays, rather than a coherent, agenda-setting volume that can move the field of understanding mediated sports fandom (and the sociology of media sport more generally) forward in a major way. The absence of a concluding chapter or afterword that synthesises the findings from the 15 chapters and proposes areas in which future research might be directed is particularly unfortunate in that respect.

This reviewer was left wondering how a dialogue between the variety of perspectives presented in the book could be further advanced in the study of mediated football fandom, what (if any) its added value would be, and what questions or themes for future theory and research this would raise. Notwithstanding these limitations, however, this book provides important insight into the dynamism and complexity of mediated football fan culture. It will appeal to anyone with an interest in football, fans and the media.

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