

Delphy's comparison between the repression of protests against injustice in France and the US 'war without end' after 9/11 is echoed by Abdellali Hajjat, who warns that harsh political reactions are steering France towards the adoption of a French 'Patriot Act' to add to the draconian terrorism laws. France—and much of the West—is in a double bind over defending liberal values.

Note

1. The term Vigipirate has nothing to do with 'piracy'. The programme name is a French acronym for vigilance et protection des installations contre les risques d'attentats terroriste à l'explosif ('vigilance and protection of installations against the risk of terrorist bombings').

References

- Cross, T. (2015). Vigipirate, France's 'temporary' anti-terror plan celebrates 20th birthday. Radio France Internationale (RFI). Retrieved from <http://en.rfi.fr/africa/20150908-vigipirate-frances-temporary-anti-terror-plan-celebrates-20th-birthday>
- Todd, E. (2015). *Qui est Charlie? Sociologie d'une crise religieuse*. Paris: Éditions du Seuil.

NOTED:

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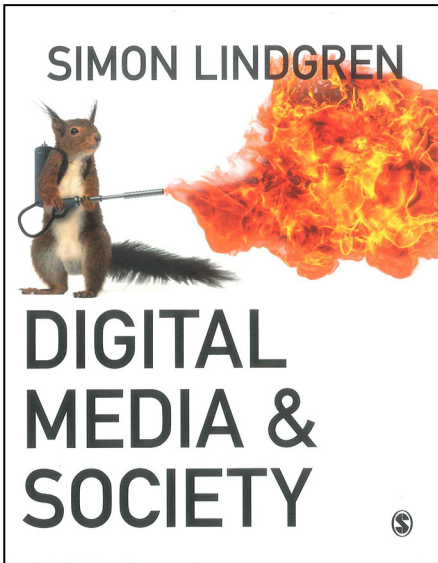
Perfect media research text for undergraduates

Digital Media and Society, by Simon Lindgren. London: Sage, 2017. 328 pages. ISBN 9781473925014

FROM the 'flamethrower squirrel' meme chosen for its cover to the many box-outs that define key questions, concepts and exercises for thinking, Simon Lindgren's *Digital Media and Society* is a punchy, engaging text pitched perfectly for undergraduates and others seeking an accessible introduction to contemporary media research.

Lindgren's book is divided into three sections: Theories, covering foundational concepts and contexts for thinking about digital media; Topics, covering deeper discussion of key topics in digital culture such as selfies, digital citizenship, and 'softwarisation'; and Tools, addressing the application of key 'traditional' and 'digital' research methods.

He builds bridges between tightly focused chapters, creating groups of two or three chapters on related topics which can be usefully read together. The style and choice of examples is accessible and encouraging for readers not yet exposed to much quantitative analysis. For instance, to explain



the pattern of a power law, he quotes Albert-László Barabási's example of a planet whose inhabitants' heights are governed by this law: 'most creatures would be really short, but nobody would be surprised to see occasionally a hundred-foot tall monster walking down the street.'

The main limitation of Lindgren's book is that those seeking guidance on more applied aspects of digital research methods may find the Tools section rather high-level and need to supplement it with more specific material. The section on network analysis could have done with illustrations to support concepts like 'betweenness' and 'weak ties' given the visual nature of such analysis. Meanwhile, text analysis encompasses a whole range of techniques that may be used to support other types of research (such as digital ethnography), but is mentioned only briefly in the penultimate chapter.

In most respects, however, Lindgren's scope is well-judged for an introductory work—too much detail on specific tools and technologies and the book would risk becoming too big and liable to date quickly. Overall, *Digital Media and Society* is an engaging introduction to digital issues in social research and everyday life and is well worth considering as a text for an undergraduate course or module on digital media in the humanities or social sciences.

Jungle hostage to photojournalist

Françoise Huguier: 100 Photos for Press Freedom, edited by Perribe Daubas. Paris: Reporters Without Borders (RSF). 2018. 134 pages. ISBN 978-2-36220-050-9.

THIS is yet another extraordinary '100 Photos for Press Freedom' album from *Reporters Sans Frontières* (RSF), this time with a focus on the 'indignation of women against male predation and domination' (p. 139), as essayist Aude Bassonville notes in one of the accompanying articles. The collection of photos mostly feature the work of French photographer Françoise Huguier, who is described by the editors as having the best characteristics of a photojournalist – 'curiosity, intensity, desire and a love for life'.

Her photos range from 'secret' women in Africa, 'sublime' women of fashion, and community apartment dwellers in St Petersburg, Russia, to the tatoists of Singapore. Other portfolios