unfamiliar with the concepts in discussion, while challenging those more familiar with the literature.

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City-in-film: The Mobilities’ Perspective


Les Roberts’s objective in *Film, Mobility and Urban Space* is to describe cinematic representations of Liverpool that result from the diversity of mobilities which form its cultural and spatial image. One may find two different interpretations for “mobility” in the book. The first one deals with “the ways in which film is located and embedded in the historical geography of the city” (6), and it therefore gives an overview of cinematic representations of mobility sites in Liverpool (e.g. Liverpool Inner Motorway). The second interpretation explores “how ideas of the ‘city-in-film’ inform the wider geographical imagination of cities” (6) and refers to mobility inspired by cinematic images (e.g. tourism). This twofold interpretation allows Roberts to work on both cinematic and spatial geographies of the city, but at the same time to claim theoretical and methodological insights. It is the latter that I would like to outline in this review.

To start with, Roberts’s interpretation of “film” (as stated in the book’s title) or rather “moving-image” data (as he puts it later in the book) allows him to uncover “the ways city spaces and landscapes were experienced and represented as part of everyday cultures of urban mobility” (12). His research includes references to official chronicles, amateur films, data from CCTV cameras, and TV programs. This diversity gives a variety of perspectives: eye-level understanding of the walk through the city, movie-mapping of the touristic sites, and official and amateur interpretations of the filming of the opening of the Kingsway Tunnel. Through this interdisciplinary methodology the book proposes a range of different approaches which can illuminate the ways in which the idea of the city is mobilized. The book therefore represents a collection of case-studies, rather than comprehensive research.

What organizes the book, in spite of its methodological diversity, is the sequential description of different “epochs” of Liverpool city history. The first two chapters provide the theoretical and methodological background, and then in chapter three archive footage of Liverpool waterfront in the 1920s and 1930s is analyzed. Chapter four is based on a selection of amateur transport films from the 1950s and 1960s, which are focused on memorializing disap-
pearing forms of transport (e.g. ferries and trams); chapter five deals with film-related tourism in the post-industrial city; and, finally, chapter six represents debates around the “World in One City” slogan that was suggested in 2008 for Liverpool as European Capital of Culture. This organizational structure is based on temporal rather than spatial logic and allows Roberts to trace changes that happen through time, rather than to grasp the unity of Liverpool as a “city-in-film.”

Finally it is worth examining the theoretical mapping of the research field which Roberts attempts. “Film,” “mobility,” and “urban space,” are each notions that refer to the broad theoretical tradition of cinematic, urban, or mobilities studies. The challenge for Roberts is how to find a balance between them and how to choose the most relevant studies from each field. Roberts traces key concepts for each of them, but gives priority to approaches that deal with both urban and mobile perspectives (e.g. works by Henri Lefebvre, Marc Augé, and Nigel Thrift). These allow him to stay in the urban rather than the cinematic realm of study. For a “professional reader” or researcher, this book gives a detailed map of what has been done recently in relevant fields of study, and therefore becomes a source of inspiration itself. For an “amateur reader,” however, it looks rather like a maze of concepts waiting for explanation and clarification.

Overall, then, to place the book into the broader perspective of mobilities studies, Roberts’s use, however partial, of a perspective from cinematic geography provides a unique possibility to study the city as built on mobility and as constituted by multiple connections, and to trace the image of the “city-in-film” both in the past and in the future.

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**Unraveling Pacific Transnationalism**


Pacific peoples are seemingly pre-disposed for migration, moving in significant numbers to the larger rim-states, notably New Zealand, Australia, and the United States. Their collective mobility might be best characterized as the continuation and extension of established kin and exchange networks be-