

### 3 Televisual Dynamics in France

	<b>PALEOTELEVISION</b>	<b>NEOTELEVISION EMERGENCE</b>	<b>NEOTELEVISION MATURITY</b>
<i>Availability</i>	Scarcity of channels	Plurality of channels	Hyperabundance of channels
<i>Ownership</i>	Channels state-owned	Shifting balance public-private	Dominance of private channels
<i>Government control</i>	Direct control	Indirect: regulatory framework and market authorization	as previous; and new forms of direct control (nomination of head of public TV; support for private 'national champions')
<i>Official rationale of TV</i>	Inform-educate-cultivate-entertain	Entertainment imperative englobes others	Private: Entertain Public: Entertain-inform
<i>Unofficial rationale of TV</i>	Indoctrinate	Seduce	Private: seduce Public: seduce-inform
<i>Mode of communication I</i>	Television as 'window' on world	Television as 'mirror' of viewer's concerns	Television as 'active reflection' of viewer's concerns
<i>Mode of communication II</i>	Television delivering 'messages'	Television as 'relational'	'Relational' imperative intensifies
<i>Standing of politics</i>	Overarching the televisual flux	An element in televisual flux	Submerged in televisual flux
<i>Cultural logic</i>	Cultural democratization	Reflection of popular taste	Private: popular taste Public: synthesis of popular taste and cultural democratization
<i>Government visibility</i>	Very visible (in self-determined form)	Relative withdrawal	Very visible (formatted for neo-television through techniques of 'storytelling', dramatization, image supply, agenda proposal)

Note: The purpose of this table is not to fix definitive breaks between different televisual eras, but to bring out the emergence of new kinds of dynamic. Often elements of older dynamics will persist even as newer dynamics come to the fore.

For a broad periodization, one might say that, for France, the dynamic of 'paleotelevision' covers broadly the period 1958 to the early 1980s (with the break-up of the ORTF in 1974 being an early indicator of new dynamics); the period of the emergence of 'neotelevision' covering broadly the period between 1985 and the mid to late 1990s (with the collapse of *La Cinq* in 1992 bringing in elements of the next dynamic); and the period of neotelevision's 'maturity' corresponding broadly to the period from the mid- to late 1990s to the present day, and finding clearcut expression in Sarkozy's major reform of 2008-9.

The table above develops the framework constructed by Pierre Musso in *Télépolitique: le Sarkoberlusconisme à l'écran* (2009) – see particularly chapters 1 and 3 (and the table on p. 55). Musso's work is itself based on Dominique Mehl's *La Fenêtre et le miroir: la télévision et ses programmes* (1992) and *La Télévision de l'intimité* (1996). The original distinction between 'paleotelevision' and 'neotelevision' was made by the Italian critic Umberto Eco in the 1980s.