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Raymond Kuhn's analysis placed French TV during the past two decades or so into the wider framework of developments in European television, identifying the interrelationship between France's television and European TV in terms of shared changes and commonalities and other contrasts and specificities of French broadcasting. From having been a characteristic national variant of the dominant western model of TV in Europe during the pre- and post-war years (public-service), strongly marked by political control typified by the de Gaulle period, the public service model came under attack in the 1970s as technology, economics and ideology combined to undermine old structures and principles, creating a mixed system of public and private providers. This new system is characterised by technological profusion and convergence, by new patterns of cross-media ownership, by the presence of trans-national media companies, by new functional relations in the broadcasting industry between public service and private providers, by new consumerist values and new regulatory influences originating in France and the EU. In assessing the mixed success of the French state and media elites in reacting to these pressures in defence of culture and national prestige, the analysis stressed the importance of selective choices in finance and technology in fostering a national audiovisual industry, but also emphasised the ultimate failure of much technology (HDTV, DBS etc) alongside the rare successes of Canal Plus and Arte. Ultimately, it seems that the Mitterrand years failed both to address the structural problems of the TV industry, and underestimated the importance of other priorities, such as regional, or TV as a mirror of a multi-ethnic society.

The representation of Muslim women in the French press was considered by Jo Helcke and Rabah Assaoui through an analysis of the press news coverage of the 'head scarf affairs' of 1989 and 1994. Whereas in 1989, media attention focused principally on the head scarf as an indication of the supposed subservience of Muslim women and as a challenge to the secular principles of French schooling, in 1994, media emphasis shifted to represent Islam in links with delinquency, violence and crime. In 1989, the head scarf provoked debate over the rights of women in Islam and of Islam in French schools, but in 1994, the focus on the 'foulard'/ 'fichu'/ 'tchador' was replaced by concentration on the 'barbu', or (male) Islamic extremist and the supposed threat of Islam as an international political movement. In both cases, Muslim identity was reduced to a 'dehumanised' figure of veil or beard, and it remains to be seen whether the ongoing negotiation of the medias\_ representation of Muslim women and Islam will end happily or in disaster.

Beatrice Damamme-Gilbert's analysis of changing trends in French magazine advertising stressed the increasing role being played by the reader in contributing to the meaning and efficacy of adverts, as agencies and manufacturers seek for new forms of dialogue with potential consumers. Discontinuous ads and the dialogue of voices in linguistically complex ads entice readers into cognitive reflexes which interpret meaning and create complicity. These new forms of dialogue have however not confirmed the optimism of some analysts in the 1980s, who felt that the place of women in adverts might be changing for the better. Although the parodic and humorous elements of new styles of ads and the complicity of negotiating meaning from ads may be ultimately empowering, it would seem that the continuing high profile of (unsatisfactory) gender relations in French ads is unfortunately not an indication of changing ideologies.