

own death in Chile in the early 1970s. In the sequence, you see a soldier shooting him, and after three or four shots he falls to the ground.

We also included in the film some striking footage of an execution during the war in Biafra, an execution which was clearly intended for television. Many of you will be familiar with this incident, since the Nigerian captain who presided over the execution of a Biafran refugee for the cameras of the BBC was himself subsequently executed by the firing-squad, perhaps also for the benefit of television. In the film, we also had an interview with one of the great Canadian television reporters, David Halton, who explained that his news desk and information chiefs in Toronto preferred action, such as shooting, and that his role was not to explain, with the help of maps, what was happening and what were the major issues involved in the conflicts he was covering.

In the film, there is a moving testimony from two war cameramen. One of them, Jean Reitberger, a sensitive man working for Radio-Canada in Paris, almost admitted that it was because of his presence and the presence of his cameras, that people started shooting. Therefore, people were killed because of him and television. Although this still occurs, the fact is, however, that such examples are now a little outdated and I thought it would be preferable to look critically with you at the process of television news. In doing so, we shall consider more recent examples from two works, which are among the many that have been published in France on this subject over the last six months.

I also think it would be useful during this discussion to consider the current questioning of television which is taking place in France. To use the expression of the sociologist, Dominique Wolton, the Gulf War gave rise to a real crisis of legitimacy regarding the press and television in particular. In fact, questions have been asked about television in Europe since December 1989 and the announcement of 60,000 people killed in Romania. It transpired subsequently there were hardly a thousand, which caused Ignacio Ramonet, Editor-in-Chief of *Le Monde Diplomatique* to talk of what he referred to as "necrophiliac television."