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Defense of TV and Impeachment of TV (variations on Umberto Eco)

Italian journalist, writer, philosopher, semiotist and professor Umberto Eco (1032-2016) also analyzed popular culture. Among his many publications, the book *Apocalittici e integrati* (1964) (Partial English *Apocalypse Postponed*, 1994) is also inspiring, followed by two chapters: Defense of Mass Culture and Impeachment of Mass Culture. They reflect on the positive and negative aspects of the phenomenon.

In connection with our conception, I would like to use this principle and apply it to the issue of television and develop the previous chapter.

DEFENSE OF TELEVISION	IMPEACHMENT OF TELEVISION
Actively forms the society *(education, agenda settings, cultivation, entertains…)*	**Actively forms the society** *(agenda settings of non-adequate topics, tabulates the point of view at the world, manipulates)*
Powerfull communication channel *(cinematography, politics, crisis)*	**Powerfull communication channel** *(manipulates with the authenticity, unclear influences – politics, owners, cause the panic)*
Product/Service *(common consumption/need, demands, variety)*	**Product/Service** *(only consumption/need, small demands, fragmentalization, distractibility)*
Cultural values *(archives, original creativity, assuming from other kinds of art)*	**Cultural values** *(no interest about fringe – alternativity of mainstream, no space for culture – except the public service)*
Technology *(high-tech, one of the motivations of developing the audiovisual technique)*	**Technology** *(always behind, very demanding of technologies, non-compatibility in international context)*
Partner *(social function of television a its range, expecting more than it can offer)*	**Partner** *(slippers culture, education for passivity, dependence, reimbursement of real world by television world)*
Space for creativity + use *(employment, internationalcontext, profesionalism)*	**Space for creativity + use** *(employment, international context, creativity as an employment – the death of creativity, hard to keep national identity)*

What is now the position of television in the contemporary world of convergence and globalization?

1) Television stays even in the era of interactivity ONE OF THE TYPES OF COMMUNICATION

2) Television is actively ADAPTING FOR NEW SITUATION (technics, interactivity, channels, contents, aestetics)

3) Its POWER is NOT still TRIVIAL

4) Its developing will be continued – A LOT OF MONEY WAS PUT IN RECYCLATION of present contents – archives

5) Digitalisation opens FURTHER SPACE, that will need new creativity

6) Technology IS NOT GUILTY, important is the way of using it

7) New television (Quality TV) is a CHALLENGE OF CREATIVITY

8) Television is even CHALLENGE FOR PEDAGOGUES AND STUDENTS

TELEVISION IS

**IMPORTANT PLAYER
IN THE AUDIOVISUAL MARKET
THE RELATIONSHIP TO FILM –
CINEMATOGRAPHY
QUALITY TV Principle**

TELEVISION IS

**IMPORTANT PLAYER
IN THE DATAS PACKAGES IN
PRIVATE USAGE
THE PART
OF DATA FLOWS**

WE SHOULD

**STUDY TELEVISION
UNDERSTAND TELEVISION
FOLLOW TELEVISION
MAKE THE TELEVISION LIMIT WIDER AND
WIDER**

Umberto Eco and Václav Havel in Prague