



53. What appears to be the issues which will determine whether or not a production is “European”?
54. In the new era of convergence, what will make life more difficult for public service broadcasters?
55. What is the aim of European policy-makers in regards to European content producers?

Chapter 10: *Francophonie* and the National Airwaves (pgs.189-210)

56. The ranges of media products that become available in a country and the preferences that develop over time, depend on what?
57. What does *francophonie* mean in the literal and political sense?
58. How did the president of Senegal, Léopold Sédar Senghor, think radio and television broadcasting would contribute to Senegalese society?
59. In Senegal, what was required to be part of the global citizen television provided?
60. Why did Senegalese government resist permitting private Senegalese-owned and operated television?
61. What was one of the outcomes of the *Fann Océan* program?

Chapter 12: Television, Chechnya, and National Identity after the Cold War (pgs. 226-242)

62. Why has globalization raised the significance of television for the world at large?
  
  
  
  
  
  
  
  
  
  
63. What is at the heart of the “CNN defense concept” often employed by political and military leaders?
  
  
  
  
  
  
  
  
  
  
64. How does national identity derive its ideological power?
  
  
  
  
  
  
  
  
  
  
65. Where has the propaganda war between Russia and Chechnya turned toward?