

1. Record Nr.	UNINA9910462782103321
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Titolo	History on Television [[electronic resource]]
Pubbl/distr/stampa	Hoboken, : Taylor and Francis, 2013
ISBN	1-283-91985-0 0-203-07480-7 1-135-11543-5
Descrizione fisica	1 online resource (257 p.)
Altri autori (Persone)	BellErin <1975->
Disciplina	791.450941 791.45658
Soggetti	Historical television programs -- Great Britain History on television National characteristics, English Television -- Production and direction Television and history -- Great Britain Historical television programs - Production and direction - Great Britain Television and history - Great Britain Television Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	HISTORY ON TELEVISION; Copyright; Contents; Preface; Acknowledgements; Introduction; 1 The business of television: public service to brand identity; 2 Landmark and flagship television: heritage and national identity; 3 Commemorative and 'historical event' television: memory and identity; 4 Reenactment: engagement, experience and empathy; 5 Who do 'they' think 'we' are?: considering the audience; Conclusion: Problematizing 'public history' - what is rarely there?; Notes; Bibliography; Index
Sommario/riassunto	In recent years non-fiction history programmes have flourished on television. This interdisciplinary study of history programming identifies and examines different genres employed by producers and tracks their commissioning, production, marketing and distribution

histories. With comparative references to other European nations and North America, the authors focus on British history programming over the last two decades and analyse the relationship between the academy and media professionals. They outline and discuss often-competing discourses about how to 'do' history and the underly
