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Nota di bibliografia	Includes bibliographical references (p. [214]-218) and index.
Nota di contenuto	Introduction : aims, scope, methods, and standpoints -- Mapping the territory, blurring the boundaries -- Distinctive product : three kinds of quality : The Sopranos, Shooting the past, Shameless -- State of play : the TV drama industry : new rules of the game -- Pushing the envelope : "edgy" TV drama, Queer as folk, Sex and the City, Carnivale -- Techniques, technologies and cultural form -- Between global and national : 24 and Spooks, Buried and Oz -- "Quality TV" in context -- Singularity sustained : Blackpool, Casanova, State of play.
Sommario/riassunto	Robin Nelson's State of play up-dates and develops the arguments of his influential TV Drama In Transition (1997). It is equally distinctive in setting analysis of the aesthetics and compositional principles of texts within a broad conceptual framework (technologies, institutions, economics, cultural trends). Tracing "the great value shift from conduit to content" (Todoreas, 1999), Nelson is relatively optimistic about the future quality of TV Drama in a global market-place. But, characteristically taking up questions of worth where others have avoided them, Nelson recognizes that certain ty