



Prima parte:  
**LA STORIA NELLA TELEVISIONE**  
in Europa 2016

First part:  
**HISTORY ON TELEVISION**  
in Europe 2016



## **EUROPE DIRECT EMILIA-ROMAGNA**

La rete Europe Direct è lo strumento principale utilizzato dalle Istituzioni europee per incoraggiare i contatti con i territori e con i cittadini regionali. La rete Europe Direct agisce come intermediario tra l'UE e i cittadini a livello locale per consentire loro di avere informazioni, consulenza, assistenza e risposte sulle politiche e sui finanziamenti dell'UE ed è inoltre un'opportunità per comunicare con le Istituzioni europee.

## **EUROPE DIRECT OF EMILIA-ROMAGNA**

The Europe Direct network is the main instrument used by the European institutions to encourage contacts with regional territories and citizens. It acts as intermediary between the EU and citizens at local level and allows citizens to have information, advice, assistance and answers on EU policies and funding, and an opportunity to communicate with European institutions as well.

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## EUROPA E MEDIA

La Storia in televisione e  
sul web

Questa pubblicazione raccoglie i risultati della prima indagine dell'Osservatorio di **E-Story** ([www.e-story.eu](http://www.e-story.eu)) che vuole dare ad insegnanti e ricercatori alcune utili indicazioni sui maggiori trend di rappresentazione della storia attraverso i linguaggi dei media, e in particolare monitorare come cambiano le rappresentazioni nei programmi televisivi e sul web.

Ciascun partner del **Progetto E-story** sta mappando a livello locale come i *network* televisivi rappresentano la storia nei propri palinsesti e come circolano sul web le visioni della storia. Questo è il primo *report* di ricerca, relativo al 2016. **E-story** è un **Progetto Erasmus plus KA2**, coordinato dall'**Istituto Per la Storia e le Memorie del '900 Parri Emilia-Romagna**.

## EUROPE AND MEDIA

History on television and  
the web

This publication collects the results of the first survey of the **E-Story** Observatory ([www.e-story.eu](http://www.e-story.eu)) that wants to give teachers and researchers some useful information on the major trends in the representation of history through media, and in particular monitor how television representations and the web change.

Each **E-story Project** Partner is mapping locally how television networks represent the story in their programs and how the visions of history circulate on the web. This is the first research report on 2016. **E-story** is an **Erasmus plus KA2 project** coordinated by the **Institute for History and Memories of the '900 Parri Emilia-Romagna**.

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**Istituto per la storia e le memorie del 900 PARRI Emilia-Romagna**, who has been working for years on the issues of the relationships between History, Media and the Web and the implications that it may produce both in terms of historical research and training/dissemination. Parri is the E-story Project coordinator (Italy);

**Universidad Internacional de La Rioja (UNIR)** is an online University with more than 20.000 students in Official Degrees and Masters, half of them in Communication studies (Spain);

**University of Lincoln**, who has a diverse and interdisciplinary research portfolio and structures, such as the Lincoln School of Film and Media (Great Britain);

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## INTRODUZIONE

## INTRODUCTION

**Simonetta Saliera**

*Presidente dell'Assemblea legislativa della Regione Emilia-Romagna*

*President of the Legislative Assembly of the Emilia-Romagna Region*

Da molti anni L'Assemblea legislativa della Regione Emilia-Romagna sostiene iniziative di promozione della cittadinanza attiva con incontri con le scuole, con dibattiti con esperti e testimoni di periodi cruciali del nostro Paese, con l'allestimento presso la nostra sede di mostre fotografiche e pittoriche dedicate alla conoscenza della storia nazionale ed europea.

Da tempo abbiamo ritenuto che fosse importante non solo sostenere ma anche partecipare ad una ricerca, realizzata dall'Istituto Parri e dai ricercatori di 10 paesi europei, impegnata a trovare i punti di contatto per una storia europea, una ricerca che sapesse vedere oltre le logiche interne degli stati e fosse in grado di guardare alle popolazioni d'Europa come ad un insieme ricco e variegato di popoli che condividono gli stessi valori di civiltà.

For many years, the Legislative Assembly of the Emilia-Romagna Region has supported initiatives to promote active citizenship through meetings with schools, debates with experts and witnesses of crucial periods in our country's history, with the staging in our offices of exhibitions of photographs and paintings focused on national and European history.

For a long time we have considered it important not only to support but also to participate in research carried out by the Parri Institute and researchers from 10 European countries seeking to identify common points for a European history, research that could see beyond the internal reasoning of the states and viewing Europe's populations as a rich and varied set of peoples who share the

La ricerca “Europa e Media: le rappresentazioni della storia” effettuata in 10 Paesi europei e conclusasi nel 2011 aveva tra gli obiettivi l’individuazione dei nodi storici o dei problemi, relativi prevalentemente agli eventi della II guerra mondiale, presentati nei programmi televisivi in modi diversi e incompatibili tra loro, evidenziando quindi le opposizioni forti tra i paesi. Realizzata tramite lo studio dei programmi di storia nelle tv nazionali è grazie ad essa che abbiamo conosciuto i modelli di trasmissione della storia utilizzati dalle tv europee ed i contenuti veicolati nell’immaginario collettivo, tra cui anche miti e leggende che travalicano la realtà storica, come è stato poi riportato nel saggio finale<sup>(1)</sup> e in [Filo d’Europa n. 2](#).

Negli anni successivi l’impegno dell’Assemblea legislativa nel promuovere lo sviluppo di una cittadinanza attiva ed europea è continuato proseguendo nella collaborazione della ricerca

same values of civilisation. The research “Europe and Media: Representations of History” conducted in 10 European countries and concluded in 2011 had the aim of identifying historical knots or problems, mainly related to events of World War II, presented in television programmes in ways that are different and incompatible with each other, thus highlighting strong differences among the countries. Developed through the study of history programmes on national television channels, thanks to it we have learned the models for broadcasting history used by European television systems and the content conveyed into the collective imagination, including myths and legends that transcend historical reality, as was reported in the final essay<sup>(1)</sup> and in [Filo d’Europa n. 2](#).

In subsequent years, the Legislative Assembly’s commitment to promoting the development of

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(1) *“Tanti passati per un futuro comune? La storia in televisione nei paesi dell’Unione Europea”* a cura di Luisa Cigognetti, Lorenza Servetti, Pierre Sorlin - Ed. Marsilio

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(1) *“Many pasts for a common future? History on television in countries of the European Union”* by Luisa Cigognetti, Lorenza Servetti, Pierre Sorlin - published by Marsilio

(relativa alla rappresentazione della Storia nel nostro Paese e in Europa) che aveva individuato nel Web un importante mezzo di comunicazione in cui vengono veicolati contenuti, idee, flussi di opinioni e di emozioni. L'analisi di siti e blog di argomento storico e dei social network in 10 paesi europei, si è rivelato utile, e a volte perfino sorprendente, per un feedback "dal basso" su eventi storici e avvenimenti, come riportato nel [report 1](#)<sup>(2)</sup> e nel [report 2](#)<sup>(3)</sup>, ma soprattutto ha rivelato come il web sia anche "agente di storia" poiché, dato che la storia non è una scienza esatta ma cambia continuamente, gli utenti del web contribuiscono in modo rilevante ad una ridefinizione, riscrittura, del passato.

L'Assemblea legislativa, divenendo partner associato nel progetto europeo *E-Story - Media e Storia: dal cinema*

active European citizenship has continued with the collaboration on research (relating to the representation of history in our country and in Europe) which has found the internet to be an important means of communication through which content, ideas, opinions and emotions are conveyed. An analysis of history blogs and social networking sites in 10 European countries has proved to be useful, and sometimes even surprising, for the "bottom-up" feedback on historical events and happenings, as reported in [Report 1](#)<sup>(2)</sup> and in [Report 2](#)<sup>(3)</sup>, but above all it has revealed how the web is also an "agent of history" because - since history is not an exact science but is constantly changing - web users contribute significantly to a redefinition, a rewriting, of the past.

The Legislative Assembly, becoming a partner associated with the European project *E-Story - Media and History:*

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- (2) *Europe and media: the History on the Web* (France, Great Britain, Hungary, Italy, Slovenia, Spain) Filo d' Europa n.11
- (3) *Europe and media: the History on the Web 2* (Poland, Greece, Sweden, Germany) Filo d' Europa n.14

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- (2) *Europe and media: History on the Web* (France, Great Britain, Hungary, Italy, Slovenia, Spain) Filo d' Europa no. 11
- (3) *Europe and media: History on the Web 2* (Poland, Greece, Sweden, Germany) Filo d' Europa no. 14

*al web la rappresentazione e l'insegnamento della storia europea nell'era digitale*, passaggio conseguente alla ricerca svolta, presentato dall'Istituto Parri e vincitore del bando europeo del programma Erasmus Plus 2015, manifesta la consapevolezza che l'aggiornamento della ricerca sulla rappresentazione della storia nelle tv nazionali e nel web è uno strumento di lettura dei recenti sviluppi delle politiche nazionali ed europee.

In questo primo aggiornamento, trascorsi 6 anni ormai dall'ultima ricerca, si evidenzia che ovunque nei 7 paesi europei studiati si assiste ad una maggior enfasi data alle "storie locali", alle testimonianze delle persone comuni, a scapito dei "grandi eventi storici". Questa tendenza può essere interpretata in modi diversi, ma ciò che viene evidenziato è che la rappresentazione della Storia ha più a che fare con i periodi della contemporaneità, rivelandone i punti di vista e le preoccupazioni, piuttosto che con gli eventi storici narrati.

*from the cinema to the web, the representation and the teaching of European history in the digital era*, following the research carried out, presented by the Parri Institute and winner of the European Erasmus Plus 2015 programme, shows that the awareness of updating research on the representation of history on national television channels and the web is a tool for reading recent developments in national and European policies.

In this first update, six years having passed since the last survey, it was found that throughout the seven European countries studied there is a greater emphasis on "local stories", testimonies of ordinary people, and less on "great historical events". This trend can be interpreted in different ways, but what is underlined is that the representation of History has more to do with today, revealing current points of view and worries, than with the historical events narrated.

Reading the studies gathered in this issue of *Filo d'Europa* gives us a vision of national cultural

La lettura degli studi raccolti in questo numero di Filo d'Europa ci consente una visione delle politiche culturali nazionali e di quanto avvenga nel web in merito alla rivisitazione delle storie nazionali.

Tutto ciò ci rende più consapevoli del momento storico che la nostra terra e la nostra Europa sta vivendo, offrendo a tutti noi numerose occasioni di riflessione

policies and what is happening on the web with regard to revising national histories.

All this makes us more aware of the historical moment that our country and our Europe is experiencing, offering us many opportunities for reflection.

## **UNO SGUARDO COMPLESSIVO: “STORIA E TV”**

## **A COMPREHENSIVE OVERVIEW: “HISTORY AND TV”**

**Pierre Sorlin  
Luisa Cigognetti**

Qualcuno potrebbe domandarsi perché interessarsi dell'evocazione del passato, quando l'UE è sull'orlo di una crisi che potrebbe portare alla sua dissoluzione. La ragione è che le rappresentazioni del passato, come appaiono nei media, sovente sono lo specchio di angosce moderne e si potrebbe arrivare ad affermare che, monitorando periodicamente trasmissioni televisive e riferimenti alla storia sul Web, un osservatore attento avrebbe potuto prevedere le difficoltà che l'Unione sta vivendo da ormai tre anni. Abbiamo iniziato la nostra inchiesta nel 2008-2010 e, dopo sei anni, abbiamo rilevato cambiamenti impressionanti che non si limitano a semplici aggiornamenti di vecchi programmi, ma sono sintomi di un malessere profondo su passato e presente. Oggi il numero di canali e programmi specializzati in storia è aumentato in modo

Some might ask why we take interest in the evocation of former times when the EU is on the verge of a crisis that could lead to its dissolution. The reason is that representations of the past, such as they appear in the media, often reflect on-going anxieties, it would not be incongruous to say that, by regularly looking at television broadcasts and allusions to history on the Web, a perceptive observer would have foreseen the difficulties the Union has been facing for about three years. We began our inquiry in 2008-2010 and, resuming it after six years, we come across impressive changes that are not mere updating of old programmes but signal a deep uneasiness with regard to the past and the present days. There are now more historical channels and there are more programs on History, which quite often relate indirectly to

esponenziale, con trasmissioni che abbastanza spesso si riallacciano direttamente a preoccupazioni per il presente. Al contempo, si rileva una tendenza a racchiudere la Storia all'interno delle frontiere nazionali.

In televisione o in Rete, la Storia assume tre forme principali:

- Auto-rappresentazione. Tutti noi abbiamo una storia che coinvolge non solo i nostri ricordi personali, ma anche quelli di familiari e amici, luoghi fisici o contesti sociali. I servizi di costume sono diventati un genere a sé, un racconto vivido, seppure non sempre affidabile, dei tempi andati. In TV è ormai la norma ripiegare su testimoni il cui contributo è totalmente gratuito, ma con ricordi spesso interessanti o divertenti. Per quanto riguarda i social network, offrono a tutti la possibilità di raccontare il proprio vissuto e quello di amici o parenti. Che sia sul piccolo schermo o sul Web, queste narrazioni non risultano importanti per il contenuto, quanto piuttosto per il modo in cui sono riportate e per come sono utilizzate dalle televisioni.

present preoccupations. At the same time there is a tendency to enclose History inside the national frontiers.

History, on TV and on the Web, takes on three main forms:

- Self-representation. All of us have a history that encompasses not only our personal remembrances but also our family, friends, geographical and social surroundings. Life stories have become an autonomous genre, a vivid, not always reliable account of lost periods. TV channels have long resorted to witnesses whose contribution doesn't cost anything and whose memories are often interesting or entertaining. As for the social networks they offer everybody a chance to chronicle their deeds and those of their household. Be it on TV or the Web such accounts are less important for their subject matter than for the way they are exposed and the manner in which TVs use them.
- Fanciful or terrifying episodes of the past. Days of yore are a far away territory when everything

- Episodi fantasiosi o terrificanti del passato. I tempi che furono sono un territorio lontano dove tutto era diverso. Lume di candela, corse a cavallo, re, nobili e gentildonne offrono un tuffo in un mondo di lusso sfrenato o pericoli indicibili, un cambio di scena senza muoversi dal divano sapientemente ricreato dagli scenografi televisivi con qualche sfondo cartonato e abiti da favola.
- Il tentativo di spiegare eventi o evoluzioni del passato, mostrandone l'influenza sul presente. Il termine in questo caso è perfetto, il "passato" è passato e non ritornerà, mentre la storia, nella sua versione più seria e documentata, non può ripetersi. Dal punto di vista degli storici e del loro pubblico, tuttavia, rivela molto di più sul sistema di interpretazione e le preoccupazioni del presente piuttosto che sull'epoca presa in esame.

All'inizio del secolo, gli scambi fra i Paesi europei divennero la norma. La BBC vendette le sue trasmissioni sul mondo antico a molti canali stranieri e

was different. Candle lighting, horse riding, kings, gentlemen and highwaymen offer an immersion in a luxurious world or in a dangerous environment, a change of scenery without leaving one's armchair, TV set designers are good at staging ambience with painted cardboard and fairy-tale dresses.

- An attempt at explaining events or evolutions that happened and at showing their influence. As the word makes it clear, "past" is over and won't return, history, in its more serious, documented version doesn't replay it, told from the standpoint of the historians and their addressees it tells more about the interpretation system and the preoccupations of the present than about the epoch taken in consideration.

There were, at the outset of the century, permanent exchanges between the European countries, the BBC sold its transmissions on the Ancient world to many foreign channels, programmes popular in one country were bought and adapted in another. Such deals

programmi popolari in uno Stato furono acquistati e adattati ad altri. Accordi ora trascurabili. Importante, invece, fu la circolazione di idee e format ricchi di cambiamenti, accessibili a un pubblico estero.

Oggi la circolazione resta, ma solo di produzioni “preconfezionate”. Una Società, di solito inglese o americana, gira una serie infarcita di tradimenti segreti o storie d'amore e sa di poterla venderla ovunque. Un ottimo esempio è “I Medici”, acquistata da diversi Paesi, non solo in Italia, dove un'infinità di errori storici ha provocato un piccolo scandalo, come si può notare nei commenti sulla pagina Facebook italiana ufficiale della produzione. Eppure c'è anche un altro tipo di sguardo al passato, la Storia, nel suo terzo significato, è ora considerata con diffidenza, dimenticata dalle altre due forme. Uno scostamento che richiede di fare chiarezza.

Secondo un'opinione espressa in un *Reuters' forum* qualche giorno prima del referendum (4 giugno 2016), la Brexit potrebbe rivelarsi un'opportunità di liberare gli inglesi dall'ossessione per la

are now negligible. There was a circulation of ideas and forms with changes that made them accessible to a foreign audience.

There is still a circulation but only of “ready made productions”: a Company, usually an English or an American one, makes a series that emphasizing secrets treason and love stories, can be sold everywhere. A good example is “The Medici – Masters of Florence”, sold in various countries, not only in Italy, where countless historical mistakes provoked a mini-scandal, as can be seen in the comments of the Italian official Facebook page. But there is also a different look at the past, history understood in the third signification we have given to the word is now considered with distrust and becomes obliterated by the two other forms. It is such displacement that asks for a clarification.

According to an opinion expressed on the Reuters' forum a few days before the referendum (4 June 2016) the Brexit might offer an opportunity to liberate the Britons from their obsession with WWII. Take it the other way:

Seconda Guerra Mondiale. Detto in altri termini: È più probabile che la Brexit abbia successo perché un certo passato sta scomparendo? Il progetto di una Comunità europea nacque dopo l'ultimo conflitto mondiale per impedire un altro bagno di sangue e creare un soggetto terzo che si frapponesse tra le due Superpotenze. Quella missione, in parte raggiunta, è stata messa in discussione da un mondo in rapida evoluzione, con un'Unione europea incapace di difendersi dalla globalizzazione economica, la crisi finanziaria e le migrazioni che raggiungono il vecchio continente spinte dalla guerra o, più semplicemente, dalla povertà.

La prospettiva di un'Europa confederata è andata sbiadendosi e, sul piccolo schermo, si è tradotta in una valida sintesi storica, una goccia nel mare della comunicazione, che ci porta ai giorni nostri. Dagli anni Ottanta fino all'inizio del Ventunesimo secolo, nella maggior parte dei Paesi europei sono state trasmesse serie complete, preparate da storici e attentamente corredate

is it not more likely that the Brexit was possible because a certain past was fading out? The project of a European community was born after the conflict to make impossible another European bloodshed and create a third entity between the Big Two. The venture, partially achieved, is brought in question by the rapid evolution of the world, the European Union is unable to defend its members against the globalization of economy, the financial crisis and the migrations towards the old continent provoked by wars or merely by poverty.

The prospect of a confederate Europe has been growing faint for some time and this has been translated into a drop, on the small screen, of big historical synthesis leading up our days. From the 1980s to the beginning of the 21st century extensive series, prepared with historians and carefully illustrated by original film footage were put in the air in most European countries. Many dealt with the two World Wars, dictatorships, the Shoah, but there were also programmes

da filmati originali. Molte si occupavano dei due conflitti mondiali, dittature o la Shoah, ma c'erano anche programmi sull'economia contemporanea o le trasformazioni culturali, come ci ricorda il brillante esempio di "People's Century", trasmesso della BBC del 1995. Un filone ancora sfruttato fino al 2010, ma ora in declino a causa dei dubbi espressi da molti sulla possibile obiettività di racconti storici di così ampia portata.

Esempi diversi di questa evoluzione sono offerti da Spagna e Olanda. Dopo la morte di Franco, gli spagnoli, sfiancati da quattro decenni di menzogne, erano ansiosi di saperne di più sulla Guerra Civile e la dittatura. Canali pubblici e privati trasmisero dodici puntate sulla storia del Ventesimo secolo, spesso ripresa anche nei *talk show* o nei film per la TV. I partiti tradizionali hanno continuato a scontrarsi sul passato, ma i nuovi arrivati sulla scena politica, come *Ciudadanos* e *Podemos*, non se ne curano più. In linea con l'opinione prevalente del suo pubblico, i canali spagnoli hanno sospeso le commemorazioni

about contemporary economic or cultural transformations such as was brilliantly evoked in *The People's Century* aired by the BBC in 1995. This vein, still exploited in 2010, is now on the decline, many express doubts about a possible objectivity of such comprehensive historical accounts.

Different illustrations of such evolution are offered by the Spanish and Dutch examples. After Franco's death, the Spaniards, bored by four decades of lies, were anxious to know more about the Civil War and the dictatorship. Private or public channels put in the air twelve broadcasts about the story of the 20th century that was also frequently evoked in talks or fiction films. The traditional political parties go on arguing about that period but the new groups, *Ciudadanos* and *Podemos* don't care about it. In conformity with their audience's state of mind the Spanish channels pass over the commemorations of events that, now, look far away.

In 2012-13 the Netherlands the public channel NPO 2

di eventi che sembrano ormai sepolti nella memoria.

Nel 2012-13, in Olanda, il canale pubblico NPO 2 celebrava *De Gouden Eeuw*, l'Era dorata del Diciassettesimo e Diciottesimo secolo, anni di prosperità e influenza intellettuale, quando, grazie ai commerci con l'estremo oriente, la Compagnia delle Indie Orientali assicurava al Paese enormi ricchezze. È interessante notare come la storia televisiva non abbia messo in discussione la veridicità di tanto benessere, ma la sua legittimità. Non si basava forse su evidenti ingiustizie? Un quesito che getta un'ombra sulla versione dorata del passato olandese.

Il 25 maggio 2016 un blogger scriveva sul sito Web inglese *i-News* che la campagna referendaria nel Regno Unito era "infarcita di tentativi di entrambe le parti di tirare la coperta storia dalla loro parte", sottintendendo la convinzione che la Storia possa facilmente essere distorta in base agli interessi di questa o quella causa. In Europa orientale le riserve sulla verità storica

celebrated *De Gouden Eeuw*, the golden age of the 17th and 18th century, period of prosperity and intellectual influence, when the East India Company secured, thanks to its trade with the far East, secured the Dutch a large income. Interestingly, television history doesn't question the reality of such affluence but its legitimacy, was it not based on iniquity - a query that challenges the sunny version of the Dutch past.

The 25 May 2016 a blogger noted on the British *i-News* website that the referendum campaign in the United Kingdom was "peppered with attempts by both sides to hitch history to their cause", implying that history can easily be distorted according to the interests of whatever cause. In Eastern Europe reservations about the historical truth are openly expressed on television, a presenter, on Slovenia 1 (21 June 2016) showed how two incompatible versions of the attribution of Istria to Slovenia could be defended with serious arguments on both sides of the frontier, another (17

sono espresse apertamente in televisione. Il 21 giugno 2016, su *Slovenia 1*, un presentatore ha mostrato come due versioni incompatibili dell'attribuzione dell'Istria alla Slovenia potessero essere difese con argomentazioni circostanziate. Il 17 agosto, un altro sottolineava come gli eventi storici siano spesso raccontati e interpretati in modo diverso, come nel caso della minoranza ungherese in Slovenia, che si sentiva perseguitata, mentre la maggioranza era di opinione opposta. Su *RTL Club*, un importante canale privato in Ungheria, introducendo una trasmissione dal titolo suggestivo, "Le Leggende vivono con noi", il presentatore sottolineava la complessità di svolgere una ricerca storica scrupolosa. Il 1° marzo 2018, *Super stacja*, un canale privato polacco, trasmetteva un dibattito sui soldati che, dopo la Guerra, erano entrati in clandestinità per non sottostare alle leggi comuniste. Alcuni affermavano che si fosse trattato di un momento alto delle vicende nazionali, altri che fosse solo una leggenda romantica e

August), stressed the fact that historical events were often told and interpreted in opposite directions, as was the case for the Hungarian minority in Slovenia which felt persecuted, while the majority had an opposite view. On *RTL Club*, main private channel in Hungary, the anchor-man, presenting a transmission typically titled *The Legends Live with us* noted how arduous it is to carry out a thorough historical investigation. *Super stacja*, Polish private channel aired, the 1st March 2018, a debate about soldiers who, after the war, went underground not to submit to the communist rule, some argued that it was a beautiful moment in the national history, others that it was only a beautiful legend and that history, far from being in black and white, was to some extent a collection of legends.

Topics that gripped audiences' attention around 2000, totalitarianism, Nazism, terrorism, are still present on West European small screens but by rerunning old broadcasts or by treating them on a reduced, almost parodist manner, Hitler's hidden medical

che la storia, ben lungi dall'essere bianca o nera, fosse comunque in parte una raccolta di miti.

I temi che catturavano l'attenzione del pubblico negli anni Duemila, come totalitarismo, Nazismo o terrorismo, sono ancora presenti sui piccoli schermi dell'Europa occidentale, ma sempre con repliche di vecchie trasmissioni o affrontati in modo limitato, quasi parodistico. "Hitler's hidden medical files", le cartelle mediche nascoste di Hitler, trasmesso da BBC2 il 9 marzo, affrontava aspetti irrilevanti della vita del Führer. Con un titolo accattivante e trasmessa da Focus, un canale privato italiano, "La Seconda Guerra Mondiale: archivi segreti" si è rivelata una banale serie su presunti complotti contro la sicurezza nazionale americana.

Gli inglesi, invece, privilegiano la storia locale. Uno studio dei programmi trasmessi prima del 23 giugno 2016 (data del referendum) prova che la Brexit era stata annunciata con un ritiro non solo a livello nazionale, ma, in modo più significativo, con eventi passati su piccola scala.

files, on BBC 2 (9 March). dealt with trifling aspects of the Fuhrer's life; an enticing heading, World War II: secret archives, on the Italian private channel Focus, was merely a series about conjectural plots against American national security.

Britain privileged local history, a study of programmes put in the air before the 23 June 2016 (date of the referendum) proves that the Brexit was announced by a withdrawal not merely on national but more significantly on small scale past events, the titles were selfexplaining: Hidden Villages, All Steam Trains, Visit of historic houses, Back in Time, British Country Life, The Secret History of my Family. Old broadcasts such as Blackadder, burlesque version of British history, were recycled, transmissions digging out the far origins of British families like Who do you think you are were more popular than ever. The Reuters' forum mentioned above stated that many Britons conceived of themselves "as an indomitable island people" who didn't want to abide by the rules of other nations. Time and History, on the Italian

I titoli non potevano essere più esplicativi: Villaggi segreti, Tutti i treni a vapore, Visita alle residenze storiche, Indietro nel tempo, La vita nella campagna inglese, La vita segreta della mia famiglia. Si riciclavano vecchi programmi come “Blackadder”, una versione umoristica della storia inglese, e ottennero enorme popolarità trasmissioni che cercavano di scoprire le origini delle famiglie di sua Maestà come “Who do you think you are?”. Il *Reuters' forum* prima citato affermava che molti inglesi si percepivano come “isolani indomiti” che non intendevano assoggettarsi a leggi e costumi di altre nazioni. “Il Tempo e la Storia”, su Rai 3, si occupa di raccontare nel dettaglio eventi di poca entità: una rivolta fallita nel 1857, vittime della Camorra, la battaglia contro gli arabi a Poitiers nel 732 o l'amore degli italiani per la spiaggia. In Spagna la parte del leone è lasciata ai film storici e a trasmissioni nostalgiche che rispolverano vecchi cinegiornali.

I canali dell'Europa dell'Est non sono sfuggiti alla tentazione di scavare nella storia locale. “È

RAI 3 broadcast well prepared chronicles on minute events: failed uprising in 1857, victims of Camorra, battle against the Arabs in Poitiers in 732, liking of the Italians for sea side shores. In Spain prevailed historical feature films and nostalgic transmissions of old newsreels.

Eastern European channels did not escape the temptation of turning in on local history. “It is impossible to investigate things in a throughout manner not just because data sets are incomplete, but because life is short, stated the Hungarian channel RTL Club. Although, small fragments can be telling... Anecdotes are important, three small stories can describe a person, a certain historic era. ... Small stories [can be used] in order to represent history.” Actually, Mysterious 20th century, on the Hungarian public channel Duna TV, deals with the reverse side, the unknown aspects of notable event and with forgotten people who plaid an unsuspected part in these occurrences. The main Polish public channel, TVP1, put in the air (9 May) Hitler's Hidden Drug Habit the day he celebrated

impossibile indagare su qualcosa in modo meticoloso, non solo perché i dati a disposizione sono incompleti, ma perché la vita è breve”, affermava il canale ungherese *RTL Club*. “Eppure anche qualche frammento può essere rivelatore... Gli aneddoti sono importanti, tre piccole storie possono descrivere una persona, un certo periodo storico. Racconti che [possono essere usati] per rappresentare la Storia”. “Il Ventesimo secolo misterioso”, sul canale pubblico ungherese *Duna TV*, si occupava invece dell’esatto contrario, aspetti sconosciuti di eventi importanti, con personaggi dimenticati che avevano avuto un ruolo inatteso. Il principale canale polacco, *TVP1*, il 9 maggio, giorno dei festeggiamenti della fine della Seconda Guerra Mondiale, trasmise “La farmacodipendenza segreta di Hitler” (ma alle quattro del pomeriggio “Memorie dai campi”, montaggio di immagini registrate a Dachau e Auschwitz nel 1945). “Il segreto di Churchill” (una presunta serie di ictus nel 1950) è stata mandata in onda da *TV Slovenia 1* (25 maggio), anche se in questo caso si trattava di

the end of WWII (but at 4 a.m. Memory of the Camps, montage of films taken in Dachau and Auschwitz in 1945). Churchill’s Secret (a supposed series of strokes in 1950) was transmitted on TV Slovenia 1 (25 May), yet these were merely stopgaps in the schedule.

Unresolved historical problems take much more room on Eastern European televisions than on their Western counterparts. The question of origins, dodged in the West thanks to well-established national romances, still worries nations that lost their independence during the Modern Age and, after WWII, become satellites of the URSS. Documents often mentioned, presented and commented on TV, date the foundation of Polish history back to the Baptism, in 966, and that of Hungary slightly later, to the reign of Saint Stephen who died in 1038.

But the East European countries, submitted to Austria, Germany or Russia, briefly selfgoverning between the war, freed in 1989, are a bit in a quandary

meri riempitivi del palinsesto.

Le televisioni dell'Europa orientale dedicano molto più spazio a problemi storici irrisolti rispetto alla controparte occidentale. La questione delle origini, schivata in occidente grazie a versioni nazionali romanzate ben radicate, preoccupa ancora Stati che hanno perso la loro indipendenza durante l'Era Moderna e diventati satelliti dell'URSS dopo la Seconda Guerra Mondiale. Documenti spesso citati, presentati e commentati in TV, fanno risalire la nascita della storia polacca al Battesimo del 966 e quella dell'Ungheria a poco dopo, al regno di Santo Stefano, che morì nel 1038.

D'altra parte, sottomessi ad Austria, Germania o Russia, con brevi governi nazionali durante il secondo conflitto mondiale e liberati nel 1989, i Paesi dell'Europa dell'Est sono più confusi in merito alla situazione presente. I vantaggi della loro adesione all'Unione europea sono in parte offuscati dalla convinzione che Bruxelles violi la loro indipendenza. Una sfiducia che ricompare in accuse contro

about their present situation, the advantages taken from their adhesion to the European Union is partly marred by the feeling that Brussels encroaches upon their independence. Their mistrust surfaces in accusations against the past attitude of Western countries, the Allies, especially Britain, are indicted by the Polish TVP 1 (1st March) to have betrayed Poland in Yalta and handed it over to the Soviets, Slovenia à la Greta Garbo put in the air by TV Slovenia 1 (21 June) maintains that in 1990 European leaders, keen on conserving the integrity of Yugoslavia, didn't support the independence of Slovenia.

Was it to little avail that partisans, in these countries, took an important part in the fight against Germany?

Everywhere TV channels emphasize their deeds, protection of researched people, formation of resistance networks, bombings, battles with the occupiers are often evoked. However the resistance has become an object of controversies. Starting for a meeting where, in Perennial Way,

il comportamento dei Paesi occidentali in passato. Gli Alleati, e in particolare la Gran Bretagna, sono indicati dalla polacca *TVP 1* (1° marzo) come traditori della Polonia alla Conferenza di Jalta, quando la consegnarono in mano ai Sovietici. Secondo "Slovenia à la Greta Garbo", programma trasmesso da *TV Slovenia 1* (21 giugno), nel 1990, i leader europei non sostennero l'indipendenza della Slovenia perché più propensi a mantenere l'integrità della Jugoslavia.

È servito forse a qualcosa che in questi Paesi i partigiani abbiano avuto un ruolo di primo piano nella lotta contro la Germania?

Ovunque i canali TV celebrano le loro gesta, ricordando spesso come fossero protetti dalla popolazione, la formazione di reti di resistenza, bombardamenti e le battaglie contro le forze occupanti. Eppure anche la Resistenza è diventata oggetto di controversie. Il 26 aprile, la rete slovena *TV1* ha trasmesso un programma, "From Perennial way to Tivoli - 70th Anniversary of the Liberation Front", sui temi della Resistenza e sul processo di avvicinamento

Slovenian resistant began to unify their different organisations. From Perennial way to Tivoli - 70th anniversary of the Liberation Front, an animated debate on *TV Slovenia 1* (26 April) opposes those who solemnise the event to those who argue it was a communist manipulation which prepared the seizure of the country by the extreme-left.

All contributors agreed to condemn atrocities perpetrated during the German occupation but another split occurred about responsibilities: what was the role of collaborating forces, to what extent did the Catholic Church support the repression against communists?

In Poland, the fate of men that, after 1945, didn't accept the communist rule and, under cover, fought against the power. They are now treated as heroes, a special holyday is dedicated to their memory. Were they only freedom fighters? Or, living in the margins of society, didn't they become mere out-law, surviving only thanks to theft, extortion of money, at times murder?

e unificazione delle varie organizzazioni partigiane. Ne è scaturito un vivace dibattito, che ha visto opporsi chi guardava con favore questo evento e chi sosteneva fosse una manovra dei comunisti che preparavano una presa del potere nel Paese da parte dell'estrema sinistra.

Tutti i presenti si sono trovati d'accordo nel condannare le atrocità perpetrate durante l'occupazione tedesca, ma si sono nuovamente divisi sulle responsabilità: Qual era stato il ruolo delle forze collaborazioniste? Fino a che punto la Chiesa Cattolica aveva sostenuto la repressione contro i comunisti?

In Polonia, dopo il 1945, alcuni uomini non accettarono il regime comunista e si opposero al potere, combattendo in clandestinità. Ora sono considerati degli eroi, tanto che è stata istituita una giornata di festa nazionale in loro ricordo. Furono però gli unici a lottare per la libertà? Oppure divennero dei semplici fuorilegge ai margini della società, che sopravvivevano solo grazie furti, estorsioni e, quando capitava, anche omicidi?

Western countries had gone through the same polemics in which contending political factions use history to support their views.

It is usually taken for granted that History told at a certain moment deals much more with this moment than with the period which is its supposed object. In the specific case of broadcasted television, the periods and topics taken into account are relatively unimportant, what matters is an overall tendency common to different countries: the Tv channels trying to please a public whose opinions are extremely different, avoid general accounts of a period or a problem, but concentrate upon local issues or put in the air ready made productions. History as entertainment non as an introduction to the present difficulties of Europe.

I Paesi occidentali non sono sfuggiti alle stesse polemiche, con fazioni politiche opposte che sfruttano la storia per sostenere il loro punto di vista.

Solitamente si ritiene che la Storia raccontata in un determinato momento riguardi molto di più quel momento specifico che il periodo analizzato. Nel caso della televisione, gli anni e gli argomenti presi in esame sono relativamente poco importanti, ciò che conta è la tendenza generale, comune in diversi Paesi: canali TV che cercano di compiacere un pubblico con opinioni estremamente diverse, evitando di raccontare un periodo o un problema particolare, ma concentrandosi su temi locali o rimandando in onda produzioni preconfezionate. La storia come intrattenimento e non come introduzione alle difficoltà attuali dell'Europa.

## PART I - THE OVERALL TV LANDSCAPE

One of the contributors to the thematic issue of the journal *Public - Javnost* on the history of the Slovenian media found out that “Ever larger covering of the Slovenia’s territory with the TV-signal influenced the build-up of the Slovenian national identity” (Pušnik, 2008: 123).

Therefore, it follows that television - as the key audio-visual media - makes history. For Slovenia we can ascertain that Television played and it still plays very important role related to history as it gradually became the most influential among all media. “There is no doubt that *broadcasting* TV is just one of the historical forms of television. /.../ Now we are in the age of technological changes, when parallel to new media also new forms of uses of old media develop” (Zajc, 2008: 92). On the other hand television “makes history” in a more literal sense: with its many genres, ranging from news programs and documentaries to series and fictional programmes, it generates a strong impression on viewers, who are exposed to the effect of *immediacy* of audio-visual media. This effect is inherited from cinema. As Jacques Rancière finds out *immediacy* is demanded by “projected moving shadows” due to the fact that “its instant performance must be identified with the tracing of a writing of forms” (Rancière, 2013: Chapter 11). This a bit enigmatic expression indicates that the effect of *immediacy* is one of the consequences of functioning of technology, which Walter Benjamin at the early stages of cinema noted in his still largely debated essay. As he says, we get “/.../ precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment” (Benjamin, 1969: 234). In other words, now with not just mechanical, but electronic equipment, audio-visual media are so powerful because they are able

to induce a sense and an illusion of *immediate perception of reality*. A viewer usually doesn't say that he/she saw an image of the Queen of Great Britain on TV, but that he/she saw the Queen herself on TV. Audio-visual media therefore represent a powerful tool of manipulating (with) reality. An audio-visual agency incorporating such potential is known from the beginning of documentary film. Reality is presented in a more impressive and imposing manner than in a written text. We should not forget that television and in last decades in much more heterogeneous manner the Internet, are *mass media*. Even in a relatively small national and ethnically strongly determined community of Slovenia they do their work as *mass media* in a full imaginable complexity.

Slovenia went through similar stages of developing audio-visual media as any other European country after the World War 2. Television, being a technological wonder at first, develop into coloured TV in 1970s and then it turned out to be a part of furniture in every household. Some specific features are related to a special social and political factors: Slovenian TV started as a part of Yugoslav TV, but within former Yugoslavia it already in 1970s became fully autonomous organisation with its own technical and journalistic crews. Until the end of 1980s the predominant form, indeed the only form, of ownership of the broadcasting TV channels was public. TV sets and radio owners were and still are paying monthly subscription to the public organisation *RTV Slovenija*. Already starting in late 1980s different forms of owning and managing media started to develop. Slovenia is one of those countries where cable systems are exceptionally well developed and they serve as the infrastructure for all forms of TV as well as for broad-band internet. At first cable systems made possible a development of local and "micro" TV studios, but at the same time global TV programmes, along with new corporate TV, became accessible through cables. National public TV gradually became just one of the dominant organisations in the whole media business. However, there is a very important surplus value in the public ownership since it became obvious that this is the only way for the time being to have programmes, which are produced and distributed for other reasons

than the ones, which are dictated by market forces. This is especially important for such content as history, which actually is properly dealt with only on the public TV. On the other hand, the public “ownership” makes the TV a matter of strong political interests. These are visible in sometimes fierce struggles between political parties in the Parliament to control the *Council of the Radio-television* (Svet RTV Slovenija). Editors, journalists and technical professionals have their voice, but the extent of their professional autonomy is quite often questioned. Legislature that determines the position of the organisation is a matter of changes depending on power relations in the Parliament. Sometimes political parties even call a referendum on changes of media legislature. This does not help to keep high quality standard in production of all kinds of content that public TV can provide. “Indicators of a breakthrough of a new ruling political non-culture are obvious this autumn after the referendum. We should not underestimate them: exactly the fact that they happen on the levels of populism, popular culture, daily life and not in topics of State politics is a proof that we have to deal with exceptionally dangerous and maybe long term changes in mentalities” (Vogrinc, 2006: 10). Of course, it is a matter of an impartial analysis to find out how much such state of affairs affects the form and content, but in our overview of displaying of history on TV channels in Slovenia it is obvious that some regrettable influences modify the content.

### **The TV offer in Slovenia**

Slovenian public has an array of channels and programs to choose from. They are generally accessible through cable systems, but all main channels, which are backed by production and broadcasting organisations are available also through “terrestrial” antennas. Other national (for instance ÖRF, RAI, etc.), international and global programmes are generally accessible through cables or, of course, satellite receivers, but cable organisations demand special subscriptions for some particular programmes. Cable providers offer over 250 programmes, which comprise national, regional, local, global news

programmes and many documentary programmes (of popular science, tourism etc.), but numerous programmes cover the demand for a whole variety of entertainment and sports. Some programmes are available only through different schemes of special subscriptions. Still, so called basic programme schemes (comprising about 50 - 80 programmes) offer “a bit of everything” and at least one of the global history channels is available in such scheme.

- As for offer of historical content, *National TV of Slovenia* with its three channels - one of them is so called parliamentary channel - is the most important resource, especially considering production of content in genres as documentaries, interviews and talk shows. Of course its news programmes play important and special role in presenting historical contents. It should be stressed that in the framework of public TV there are programmes for two constitutionally recognised ethnic minorities (Italian and Hungarian). In case of the Italian programmes there is even a specialised studio in Koper, with its own production of news and talk shows.
- Television *POP - TV*, owned by PRO-PLUS international media organisation, takes the biggest market share in audio-visual area. To conform to the legislation POP-TV has a relatively strong content production team and they air above all news programmes, but the rest is more or less just entertainment in genres like reality TV, “big brother” and sports programmes. Of course, they screen a lot of on average mediocre and low quality films and TV series.
- PLANET TV is a channel, which is corporately owned by Antenna Group, based in Greece, and Tsmedia (mixed foreign and domestic owners). The programme’s production contains a news programme *Danes* (Today), which occasionally touches upon history. The rest is entertainment.
- Among other Slovenian programmes, which are local, “micro”, or thematically specialised (for example for religions), there is one, which has higher ambitions to become more influential. *Nova TV 24* was initialised in the year 2015 by interested groups close to the main opposition party SDS (Slovenian Democratic Party). For the

time being the channel operates only as a low key cable channel, but it tries to produce its own content as news, talk shows, comments etc. This politically heavily biased programme has a simplified focus on history. As the programme's production is still deep bellow media professional standards and it, accordingly, does not attract more than 1% of viewers, we decided not to include it in our overview of offer of history by the Slovenian visual media.

*Slovenia hasn't enough resources or critical mass of interest to have its own specialised history channel. Therefore, those viewers, who are interested in such content can have access (through cable or satellite) to global programmes like History Channel and Viasat History. Cable systems also provide Slovenian subtitles for documentaries and other content presented by these channels. At different cable providers these programmes, especially in HD quality, are available in diverse pay-tv "packages". These programmes seem to be quite popular, but our estimate is that probably less than two percent (at most) of viewers follow them systematically.*

As for viewership, we can briefly affirm that shares of viewing public are quite stable for at least a decade. In the official report by Ministry of Culture (2014: 52) we can find out that POP TV and its "Kanal A" together in years 2009 until 2012 had a share approaching 35% of viewers. National public TV with its two channels manages to attract some 25% of viewers. All other channels don't exceed 1% each.

It would be interesting to find out how many viewers of different age actually follow historic contents and some particular programmes of such genre. However, to find this out would require a special research effort. We can guess that the most viewed programmes, apart from news, are some documentaries, presented in different frameworks and contexts. We suppose that only those, which are aired in prime time (for Slovenia this is between 20 and 22 hours in the evening), exceed 20 or 30% of viewers. In case of Slovenian public TV such programmes are also accessible in the "archive" on the internet site of the Slovenian RTV, which makes possible to use them in schools as

additional material in history curriculum.

We wrote this overview of history on TV in Slovenia by making use of TV guide “Vikend”, which is published weekly by the main daily Newspaper *Delo*. We supplied the electronic copy of the relevant pages of the guide separately as the evidence for our overview that follows.

### 1. A “typical week” of TV on mainstream channels (Monday 23<sup>rd</sup> to Sunday 29<sup>th</sup> May 2016)

As it follows from above, national public Television (TV Slovenia) with its two programmes is the major provider of content related to history. What TV Slovenia offers is most comprehensive in this regard, since it covers the largest range of TV genres such as news programmes, documentaries, interviews, debates and educational programmes. Other private or corporate broadcasters, which air a minimum of “serious” programmes, mainly in the genre of news broadcasts, more or less just “come across” historical subject matter. In these programmes there is no indication of any systematic approach and, therefore, history appears as a part of some specific news or even, more rarely, as a part of entertainment. Likewise, the entertainment productions in some quite atypical cases interlace amusement with some historical references. Of course, specific feature films or TV series can be related to history, but in the case of Slovenia the bulk of these shows comes from mighty Hollywood productions or some Latin American production of soap operas, known as “telenovelas”. Slovenian documentary and art films and series exist - the production of especially comedy and sitcom shows is growing in both public and private sector - but they represent a comparatively (paralleled for instance to the Italian, British or even Polish broadcasting) low percentage of the whole broadcasting time.

In our selection of programmes, which we watched and analysed in

the week from **23<sup>rd</sup>-29<sup>th</sup> May 2016**, we tried to identify any historical content appearing in any genre. Of course, in some productions, which we followed, barely anything worth mentioning appeared.

## **MONDAY 23<sup>RD</sup> MAY**

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>) - daily programme*

*Duration: 17 - 17:15*

No news related to history. This day all media reported from press conferences of the Member of Parliament Andrej Čuš, who left the main opposition party SDS (Slovenian Democratic Party). Unlike in later news bulletin and on some other channels, his statement on history was not reported.

### **Planet TV**

*PLANET today (Planet danes) - Daily News programme Duration: 18:45 - 19:15*

- MP Čuš's exit from SDS is reported and one of the points of his explicit disagreement with the party is directly cited in the report. Čuš said that he has been fed up of "party's constant dealing with history instead of current problems in the country."
- The death of the Serbian cult film actor Bata Živojinović was mentioned in very similar ways in *TV Slovenija 1* main news (cf. further down)

### **TV Slovenia 1 Dnevnik (Evening news)**

*Duration: 19 - 19:29*

- Andrej Čuš left the main opposition party SDS (Slovenian Democratic Party), because the Slovenian politics is dealing only with past and history instead of current problems in the country. The framework was typical news report.
- The death of the Serbian cult film actor Bata Živojinović, who played in about 80 Yugoslav films, notably in most popular feature *Valter brani Sarajevo* (*Walter Defends Sarajevo* - Hajrudin Krvavac, Bosna film, 1972), instigated mentioning of Yugoslav history. Also the role

of Živojinović, who supported Serbian role in Yugoslav war in 1990s, and who later regretted his support, was briefly mentioned with some clips of his public statements. Narrator was partly visible, partly audible - there was *voice over* archival footage.

### **TV Slovenia 1 Slovenska kronika**

*Duration 19:30 - 19:45*

In this "local news" format, which follows" evening news, some historical content can appear occasionally. Such case was this day's report on the Slovenian *Anne of Celje* (1381 - 1416), Queen consort of Poland (1402-1416), on the occasion of opening the exhibition about here in Celje - the third largest city of Slovenia. The contribution consisted of some archival footage and narrator's direct speaking to camera as well as in voice over.

### **POP TV**

*24 Hours (24 ur) - News programme (main daily bulletin)*

*Duration: 18.58 - 19:30*

- Čuš's exit from SDS was reported in the first section of the bulletin, but his statement "against history" wasn't mentioned.

### **Planet TV**

*Bilo je nekoč (Once Upon a Time) - Reality show (sub-genre: "big brother") Duration: 22:20 - 23:30.*

The programme is aired every day, briefly reporting on the "events" in the group of over ten people, who compete to stay in the show.

Although the title of the transmission prompts references to history, it can be stated that this reporting of the daily activities of the group, stationed on different locations in different weeks and in different "historical" ages, comes closer to ethnology than history. We can say summarily for the whole week that the reality show deals with some "old customs and traditions," which are re-enacted in the group. For each part of the show the historical period is marked in more or less general

terms (for instance, 200 years ago, time of peasants' rebellions, etc.) and then participants must "live" the way in which it is supposed that people lived in the past. They have to perform different "traditional" activities without using modern equipment like, for example, cooking, housekeeping and so on.

### **TV Slovenia 1**

*Tednik (Weekly magazine)*

*Duration: 20:00 - 21:00*

This programme, usually consisting of about five 10 - 15 minutes long "in depth" reports, sometimes evokes historical contexts in some contributions. This week the contribution on evictions of people, who are unable to pay the rent for their homes, mentioned that this is a relatively new phenomenon in Slovenia, missed the opportunity to refer to recent history under socialist regime. The contribution was based on interviews of emotionalised people, some speaking openly to the camera, others in a visual "fog" with modified voices.

### **TV Slovenia 1**

*Odmevi (Echos) - Kultura (Culture)*

*Duration 22:00 - 22:45*

Added to late evening news and comments programme, a block on culture often presents historical events, important dates or developments. They happen to be reflected in art and through cultural events. The death of the Serbian cult film actor Bata Živojinović, mentioned in the previous news programmes of the day was mentioned in a slightly enlarged format.

### **TV Slovenia 2**

*Spomini (Memories) - series of interviews with older persons (not always known public figures) who are reminiscing about their experiences of their lifetimes.*

*Duration: 23:05 - 23:50*

This is a weekly regular contribution, produced by the regional studio of the Slovenian public TV in Maribor (the second largest city in the

country). The interview this week portrayed Vida Kašpar Hauc, born 1931 in North-eastern part of Slovenia. Her narrative is full of very tragic events: her mother, who was active in the Partisan resistance, was arrested, tortured and confined in Ravensbrück concentration camp. Vida, just a teenaged child at the time, was left with her aunt. Her father and older sister were members of the Partisan movement as well.

The Vida's telling was full of details and descriptions of her personal feelings. Her descriptions of hard experiences during the war is followed by a stories of some strenuous experiences from the time early after the war.

Visualisation of the interview is rather simple: camera is throughout the duration of the interview fixed on interviewee's face. In some instances some old photographs are inserted in the same frame. A few editing cuts, which makes the image to "jump" were noticeable. The interview otherwise ran as a telling and not as a series of answers to questions. Anyway, the broadcast is a case of presenting history, especially of the World War 2, from the perspective of "ordinary" people, who lived through difficult times.

## **TUESDAY 24TH MAY**

**TV Slovenia 1 at 17<sup>h</sup> and 19<sup>h</sup>, POP TV and Planet TV** in their main news blocks didn't refer to history - not even in indirect way on this day. The same holds true for other news programmes of the day.

### **POP TV**

*Preverjeno (Verified) - Weekly broadcast, consisting of four to five reports, which could be taken as a combination of documentaries, news and comments.*

*Duration: 21:00 - 22:00.*

The broadcast is as a rule twice interrupted by advertisements.

The fifth report within the broadcast resembled to a presentation of a historical content. However, due to the format of production within the framework set by this commercial TV, which dictates a search for stunning shows and presentations, this topic, could be marked as a presentation of

the “unknown history and/or tradition.” Anyway, the 10 minutes long report discovered elements of a pre-Christian religions and beliefs still observed in the region of Primorska (West and South of Slovenia). The reporters talked to local amateur historians and ordinary people, who confirmed that some deities and idols from the old Slavic beliefs are making part of daily - mostly rural - spiritual environment. The authors of the report showed also typical carvings in stone on graveyards and house portals. The presentation quite correctly and succinctly in off-voice described the roots of the phenomena before giving word to the locals and their cultural environment, containing ancient symbols, which keep being reproduced nowadays.

### **TV Slovenia 1**

*Odmevi (Echos) - Kultura (Culture)*

*Duration 22:00 - 22:45*

Among other culture news we found presentation of some recent history views. Croatian writer's Kristian Novak's translated book Črna mati zemlja (Black Mother Earth) about life in the end of the 1980s and the beginning of the 1990s in Medjimurje, the border region between Slovenia and Croatia, at the time of Yugoslavia was presented. The report contained few suggestive images between other audio-visual flows, which contained also a brief interview with the author.

### **TV Slovenia 1**

*Pričevalci (Witnesses) - series of interviews with older persons (as a rule not very known public figures) who are reminiscing about their experiences of their lifetimes and especially about events during and after the World War 2.*

*Duration: 23:05 - 00:55*

The production of this series of interviews started on 1<sup>st</sup> July 1914. All interviews are conducted by one journalist and Editor Jože Možina. This week's “witness” was Ms Tatjana Rejec, who was presented as the wife of Albert Rejec, one of the founders of the presumably earliest anti-fascist organisation TIGR. This organisation was rooted in the Slovenian minority in (Mussolini's) Italy. However, the interviewee

married Rejec only after the war, and she took a deeper look in the history of the organisation only after the war. Through the interview, which contained a lot of personal memories and accounts of foreign occupation (1941 - 1945) of Ljubljana, a still controversial relationship of TIGR and communist led Partisan resistance was tackled. The history of TIGR also in this interview proved to be one of the chapters of complex relations in the region of Slovenia, which before the war was Italian territory and after the war a greater part of it became part of Yugoslavia. The approach of the author is quite simple as the whole relatively long interview is conducted in more or less fixed frame and usually shot in the interviewee's home in which some pictures on the wall, books on shelves, etc. suggest the historical context. The author intervenes with his questions and guidance in the off voice. The production is obviously not devoid of the author's own political inclinations and a tendency to interpret history from a contemporary viewpoint, especially regarding the role of the communist party in the events.

## **WEDNESDAY, 25<sup>TH</sup> MAY**

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>) - daily programme*

*Duration: 17 - 17:15*

In a brief two and a half minutes long contribution on the NGO's organised debate on precarious work, the camera catches few glimpses of the "decoration" of posters in the background, among which there was also the image of Rosa Luxemburg, signalling the inherited history of adoption of ideas of the class struggle, to which some participants in their short statements refer.

### **POP TV**

*24 Hours (24 ur) - News programme (main daily bulletin)*

*Duration: 18.58 - 19:30*

One of the provocative topics re-appearing in the public political life

is the name of Yugoslav President Tito “written” with stones on the slopes of mountain Sabotin, which overlooks Slovenian - Italian border at Nova Gorica and Gorizia. During almost every year the lettering on the mountain is destroyed by usually unknown opponents and then on 25<sup>th</sup> of May, the birthday of Tito, which has been the “Youth day” in former Yugoslavia, the activists of a local society compile stones in a renewed inscription. The news were reported rather factually without commenting or ascribing any special meaning to the event.

### **TVS 1 Dnevnik (Evening news)**

*Duration: 19 -19:29*

This day’s news were preoccupied with some sensational current events and - very indicatively - main national TV in its main news bulletin “forgot” to point out that 25<sup>th</sup> May was a day of celebrations in former federal Yugoslavia.

### **TV Slovenia 1**

Churchill’s Secret (2016) - biographical TV film (ITV), directed by Charles Sturridge.

*Duration: 23:05 - 00:50*

British produced and distributed (ITV) fictional film reveals a difficult moments of Winston Churchill’s mandate in 1950s. As the film suggests, the historically remarkable statesman, eighteen months before his actual resigning from government, suffered a series of strokes, but he was successfully healed by a dedicated nurse, to whom the title of the movie actually refers. The film concentrates mainly on pseudo biographical details and on members of Churchill’s family. The film, therefore, follows the rules of its genre, showing a “human side” of the great politician and historical figure. However, it also gives some information on the historical background and emits some hints about rather mild intrigue to take over Churchill’s position by some of his political “friends” within the Conservative Party.

## **THURSDAY 26<sup>TH</sup> MAY**

### **TVS 1 Profil (Profile)**

*Duration: 16:25 - 16:50*

Guest Kristian Novak, presented here in a more extensive interview than in the "Kultura" two days before, speaks about his new book *Črna mati zemlja* (Black Mother Earth) - about life in the end of the 1980s and the beginning of the 1990s in Medjimurje. Interesting point that author made illustrates that the region under discussion had a different history than the rest of Croatia, since during World War 2 it was annexed to Hungary and so it did not belong to the Quisling State of the "Independent State of Croatia" under the rule of "Ustashi" (local fascist organisation).

**TV Slovenia 1 in News at 5 and Evening News, Planet TV and POP TV** were devoid of history in their news programmes on this particular day.

### **TV Slovenia 1**

*Odmevi (Echoes)*

*Duration 22:00 - 22:30*

This late news bulletin evoked recent history on the occasion of reporting about ceremony of Slovenian Diplomacy Day, exposing in the narrated part of the contribution the role of diplomacy in acquiring the independence of Slovenia. Some footage from archives was used.

### **TV Slovenia 1**

*Kultura (Culture)*

*Duration 22:30 - 22:45*

Opening of the exhibition about "Alexandrians" - Slovenian migrant women from the region of Gorizia - in Egypt in the first part of the 20th century, who served as wet nurses for mostly colonial employers' children, especially at the time of the construction of Suez Canal, was an opportunity to present a special historical feature.

## **FRIDAY 27<sup>TH</sup> MAY**

### **TV Slovenia 1**

*Na poti: dražgoškega pohoda (On the way: Dražgoše march) - documentary 1:15 p.m. -1:44 p.m.*

Serial documentary, but without fixed days of months, when it is emitted. This particular film was about trekking tour in remembrance of the *Battle of Dražgoše* (Slovenian: dražgoška bitka) - a World War 2 battle between the Slovenian Partisans and Nazi Germany armed forces, which took place between January 9 and January 11, 1942, in the village of Dražgoše in the northern part of Slovenia. The film is only in one part dedicated to history and in it some archival film footage and witnesses' narrating was used. Among witnesses also some prominent individuals spoke (like, for example, former President of the Presidency of Slovenia before the country gained independence Janez Stanovnik) and, of course, a few local residents, who experienced the battle in their childhood. The other part of film described the march, which takes place each year.

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>)*

*Duration: 17 - 17:15*

President Obama's visit to Hiroshima was shown in a presentation from international resources in the anchor's voice over, the event of the bombing of Hiroshima was indicated as well as the President's statement in his speech concerning nuclear threat.

Planet TV and POP TV in their news programmes reported on the Obama's visit to Hiroshima as well, but spent fewer seconds for the reporting.

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

- The first history related report was, comparing to the report in *News at 5*, a bit extended coverage of Obama's visit to Hiroshima. To the footage from global agencies, which comprised parts of the President's speech (subtitled in Slovenian language), a voice-over comment, contributed by the local editor, was read. The circumstances of the event of atomic attack on Japan, which concluded the World War 2, were presented in quite general terms.

- The second history related report concerned the nearing national celebration. The poststamp was released by Slovenian Post for the special occasion - 25<sup>th</sup> anniversary independence of Slovenia.

## **SATURDAY, 28<sup>TH</sup> MAY**

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>) - daily programme*

*Duration: 17 - 17:15*

The political party, now registered as Social Democracy (SD), celebrated 120 years anniversary. The news programme reported about the disagreement of the leader of retirees party (DEUS), who said that he couldn't understand how a political party, existing in the country, which lasts less than 25 years as the independent state, can celebrate such anniversary.

**Planet TV** and **POP TV** in their main *Daily News* programmes didn't come across any historical content.

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

- Obviously due to an abundance of current events (for instance: release of the Slovenian human rights activist Tomo Križnar from prison in South Sudan), the only topics that slightly implied history were related - same as in News at 5 - to the celebration of 120 years anniversary of Social Democrats.

## **SUNDAY, 29<sup>TH</sup> MAY**

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>) - daily programme*

*Duration: 17 - 17:15*

- Important news with the historical background was the meeting of President Holland and Kanzler Angela Merkel at the occasion of 100 years anniversary of the battle of Verdun.

- Next news involving history was a meeting of participants and veteran's organisation members at the occasion of 74<sup>th</sup> anniversary of the *battle of Janče* (Central Slovenia), which is one of the well-remembered event from World War 2. In the over a minute long report more or less general statements on the importance of remembrance of the liberation struggle, fought by partisans, were uttered by accidental speakers.

### **Planet TV**

*PLANET today (Planet danes) - Daily News programme*

*Duration: 18:45 - 19:15*

The news from the Verdun meeting were screened. Global news agencies' footage was used without any comment concerning local history.

### **POP TV**

*24 Hours (24 ur) - News programme (main daily bulletin) Duration: 18.58 - 19:30*

The programme was so saturated by more or less scandalous news concerning health system and some criminal investigations. Therefore, this edition of the programme missed to report even on the Verdun meeting.

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

Similar to the report in News at 5, the meeting between the French and German top officials at Verdun was covered.

### **TV Slovenia 1**

*Čudež v Leipzigu / Das Wunder von Leipzig - Wir sind das Volk (2009) - documentary, directed by Sebastian Dehnhardt and Matthias Schmidt. Produced by German TV studios, ARTE and others.*

*Duration: 22:40 - 23:35.*

The documentary, which as a quite standard product of its kind, was edited from original footage from mainly 9<sup>th</sup> October 1989, which was

combined with a number of narrations of the participants of the events, tells a story of civil up-rising in East Germany (DDR). The demonstrations in Leipzig brought forward a famous slogan *Wir sind das Volk* (We are the People), which marked the movements that ultimately lead to the German unification. The screening of the documentary this day was the second screening on TV Slovenia.

## 2. A “typical week” of TV on the History Channel

As mentioned in the first section of this overview, Slovenia has not its own specialised “history channel”. Programmes related to history can be mostly found on two channels of the National public TV. Corporate channels stick to entertainment and they come across history only in their news bulletins and “unintentionally” in some particular feature films or TVseries.

## PART II - ANALYSIS OF SELECTED DAYS

### *A more in-depth description of the TV offer on historically significant days*

## 3. The end of World War 2

### 26<sup>TH</sup> APRIL 2016

#### TV Slovenia 1

*Od večne poti do Tivolija - 70 let od ustanovitve OF (From Perennial way to Tivoli - 70th anniversary of the Liberation Front) - Documentary*  
Duration: 21:00 - 21:55.

Since the formal day of the *Victory over Fascism*, which is celebrated in Slovenia the same day as the *Europe Day* - 9<sup>th</sup> May - didn't motivate Slovenian TV stations to broadcast anything substantial, we are taking

the case of the documentary, which on the eve of the official celebration of the *Day of the Rebellion against Occupiers* through discourses of the interviewer and interviewees, merged the beginning of the World War 2 and its end. Different reactions of the Slovenian people and different social actors and institutions after the 1941 invasion of the German, Italian and Hungarian troops - each taking a defined region of the country - are always interpreted in view of the end of the war in 1945 and its aftermath. Therefore, we saw this documentary as a significant media reflection on the segment of history, which happens to be a matter of a cacophony of interpretations, interested political projections from today's perspectives, and, last but not least, intended, calculated or unintended revisions, exaggerations, modifications, manipulations, etc. of the historical facts. Unfortunately, historians in general still didn't form a detached view, on which they could agree. However, a majority of historians support the view, which is based on a presupposition that Slovenia, in spite of its traumatic civil war, participated powerfully and quite autonomously - in an alliance with the whole Yugoslav Partisan resistance - in the largescale European and American effort to overpower fascism and Nazism. Therefore, a prevalent view is that Slovenia should count itself in the coalition of victors of the World War 2. But after the end of communism and the violent dissolution of Yugoslavia, a rather strong voice in politics and among some historians was given to a different interpretation, which try to construct history anew: the collaboration with occupiers, supported by the Catholic Church in the main province of Slovenian territory is considered as an opposition to communist lead partisan movement. This interpretation acquires some legitimisation due to the extensive purge of "collaborators" after the war, which resulted, according to highest estimates, in more than twenty thousand executions.

Considering this background, the documentary, aired on the 70th anniversary of the Liberation Front, produced by TV Slovenia and entitled *From Perennial way to Tivoli*, highlighted a four-year operation of Liberation Front (*Osvobodilna Fronta* - OF). OF was an organisation that sparked and led the anti-fascist resistance in Slovenia. The show involved

historians and publicists Janko Prunk, Božo Repe, Tamara Griesser Pečar, Bojan Godeša, Peter Kovačič Peršin, Spomenka Hribar, France Bučar and two key Front activists Janez Stanovnik and Bogdan Osolnik. Author of the text and the script was Lado Ambrožič. The *Perennial Way* (*Večna pot*) is the name of the street in Ljubljana, where the house, in which a meeting of representatives of anti-fascist groups took place on the 26<sup>th</sup> or 27<sup>th</sup> April, 1941 (the exact date is a matter of disputes).

A number of interviews with historians and other speakers in the documentary took place in front of the house. Others were shot in the city park Tivoli, where is the *Museum of Contemporary History*. The discourses were interwoven with archive photographs and some segments of films from the time of World War 2 in Slovenia. The documentary was conventional considering its form - it provided moving pictures, documents and photographic evidence for talks. The authors of the documentary took care not to subvert different discourses by some means of editing as, for example, suggesting opposite meaning by picture to what a speaker enunciated. As for the content, the majority of interviewees, although with different nuances, emphasised the importance of the meeting at the *Perennial Way*, where indisputably the Communist Party representatives succeeded to unify different “patriotic currents” under the umbrella of the Liberation Front. Inversely especially the historian Tamara Griesser Pečar considered the meeting to be a “Soviet plot” for the Communist revolution and she stressed that the very name of Liberation Front has been invented later in the process, since at the time the “plotters” formed the “Antiimperialist Front”. In the part of the documentary, in which the interviewees were paying attention to different stages of the war and to the events soon after it, these differences were expanded. The atrocities, committed by occupiers (hostage shootings, expulsions of thousands of people, transports to concentration camps etc.), also supported by home based collaborating forces, were stressed by most speakers. In the cases of a continuation of killing after the formal end of the war, different explanations were given on one hand and harsh

condemnations on the other. The question on what was the sense of resistance - national liberation or communist revolution - remains open and a matter of the contemporary political reasoning within different political trends, as well as within such historical actors as the Catholic Church.

Although we could not present many nuances of the statements pronounced in the documentary, we can say that the authors did succeed to expose the complexities of the events, which are the ground for antagonisms between politically supported competing different interpretations of history. The documentary demonstrated that Slovenia happens to be one of those European countries, where national reconciliation seems to be impossible for the time being.

#### 4. National Remembrance Day

Slovenia actually looks back at two historical episodes in its modern history: one is, as elsewhere in Europe, World War 2 and the second is its acquiring of the national independence in 1991. Both are controversial matters in the public life, which is clearly reflected also in visual media and internet. Considering that Slovenia as an independent country has quite short history, the events, which happened only two and a half decades ago, have the appearance of high importance and historical decisiveness. Therefore, among a few other national celebrations of particular stages on the way to independence from the federal Yugoslavia, *The Statehood Day* (Dan državnosti), celebrated on 25<sup>th</sup> June, is especially highly valued. This means that this day can be marked as the national Remembrance Day, the day, when discourses of national identity, unity and pride are quite outspoken in the public sphere. The *Statehood Day* in 2016 had a special prominence due to the fact that in this year there was a 25<sup>th</sup> anniversary of declaring the independence by the Slovenian Parliament. The gesture was followed by the intervention of the Yugoslav army, and after some traumatic

events, after relatively quick agreement on the end of hostilities, Slovenia accomplished most of attributes of sovereignty in the same year 1991.

The majority of daily news contributions reported about celebrations in Slovenia and abroad of the 25th anniversary of independence of Slovenia. They mostly summarized preparations and events during the central celebration and also other such activities. Historical events were recapitulated with archive video materials showing more or less famous moments from the time of the independence war. The contributions were more or less related to protocol aspects of the central celebration. Mainly invited representatives of the government were commenting on events linked to 25th anniversary, Prime Minister and Ministers, businessmen and Constitutional Court judges and some prominent politicians from the time of the struggles for independence, in particular from the right wing political option. Comments did not exceed the normal day to day observations of the situation in Slovenia. Among the events of 25 years ago primarily conflicts with the Yugoslav government (so called "10 days war") and the process of implementing the independence were exposed. In all programmes they did not attempt to present a broader context of developments in the e1980s in Yugoslavia, which led to Slovenia's independence. Also, there wasn't any in-depth analysis of important issues and decisions that have been created in time of independence, and of their implications today. National TV also did not make any special documentaries, which would have any special artistic value or would represent in-depth contribution on the context of events during the process.

The media reflected the impression of importance of the anniversary on one hand, but also a number of controversies on the other hand, since many actors in the historical drama are still active in politics and public life and they, of course, developed different views on their own roles in the events. Days preceding the celebrations of 25<sup>th</sup> June brought some mediatic preparations for the occasion mainly in the news programmes. Especially national public television reported on preparations for the celebration; it paid some attention to dignitaries

and “ordinary people”, who reminisced about the events 25 years ago. In what follows we give description of the main contributions on two days of celebrations 24<sup>th</sup> and 25<sup>th</sup> June 2016.

## **THURSDAY, 23<sup>RD</sup> JUNE**

### **TV Slovenia1 - first afternoon news**

*Duration: 13 - 13:20*

They had reported on celebrations in Berlin to mark the 25th anniversary of Slovenia's independence. Celebration highlighted the Slovenian participation in the EU. The contribution included the presentation of the artistic performers and the statements of the German Minister for the EU and representative of the Association of the German-Slovenian friendship.

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

A report of artillery preparations for salvoes performance was screened, which was meant as a contribution of the armed forces to the central celebration of the *Statehood Day*. The programme also introduced the government report about how the standard of living in the last 25 years has been improved, according to more or less positive statistics. The primary school students' in Kanal na Soči manifestation were shown: with open umbrellas in relevant colours they created a live image of the Slovenian flag.

### **POP TV**

*24 Hours (24 ur) - News programme (main daily bulletin)*

*Duration: 18.58 - 19:30*

The programme consisted of:

- Report on preparations for the State celebration on the eve of the *Statehood Day*: typical montage of images of the location of celebration (the Congress square) and announcement of the programme of the ritual.

- Visit of the Croatian President Kolinda Grabar Kitarović is reported. In the voice-over some aspects of common history of Slovenia and Croatia within Yugoslavia are mentioned, but without any visual references
- One contribution in a form of brief visual essay narrates about an attempt to invent a Slovenian currency (Lipa - meaning linden tree, which has a traditional symbolic connotation) by a pseudonymous "Hamurabi" at the time, when Yugoslavia was near the end of its existence.
- The news programme also reports on the conflict due to different interpretations of history 25 years ago. The political parties, considered to be right wing (now in opposition or extra parliamentary) prepared their own celebration the day after the "official" celebration. The news in mainly verbal report describe a split among would-be organisers. Therefore, only the biggest opposition party and some so called civil society activists remain as organisers of the "alternative celebration".

## **TV Slovenia 1**

*Globus - weekly comment on politics and society*

*Duration: 21:00 - 21:25*

The programme, which brings weekly commenting on global events, this time opened a view on a part of history from 25 years ago concerning the Slovenian minority in neighbouring countries: Italy, Austria, Hungary and Croatia. Short interviews with representatives of minorities in respective regions reflected on the notion of the historical change 25 years ago, which affected the position of the minority. Visually some important sites (like buildings of offices of Slovenian associations, schools, monuments, statues, etc.), which mark the Slovenian identity in places like Trieste, Klagenfurt, etc. were integrated into the footage before, during and after interviews. An expert from the National Institute of Ethnic Studies commented on the impact of historic events on the national minorities' future.

## TV Slovenia 1

*Odmevi (Echoes)*

*Duration 22:00 - 22:30*

- Prime Minister Miro Cerar and the prime minister of the first independent government Lojze Peterle were invited to the studio. The conversation has been some kind of evaluation of the last 25 years of independence. Both guests more or less remained within their political ideological frames through which they looked at the period of independence.
- After this they reported also on the affair of an “alternative celebration”. The day after the official celebration of 25<sup>th</sup> anniversary of independence of Slovenia part of the right wing opposition, supported by some conservative societies, held their own celebration. Lojze Peterle, who was meant to be the main speaker on this celebration, was replaced by another speaker, which reflected controversies within this political current in Slovenia. These controversies are related to different interpretations of recent history, especially concerning the roles of personalities and political and civil movements in the late 1980<sup>s</sup> and early 1990<sup>s</sup>.

There was also report about the Slovenian contribution to the worlds of sports, business, science, culture, etc. The reportage was invested by journalists’ fervently patriotic comments in terms of how some individuals contributed to “consolidation of Slovenian self-confidence and national pride.”

Then they reported about the celebration of the 25th anniversary of the independence of Slovenia at Brdo pri Kranju, the location of many stately events. This was followed by an interview with the President of the Constitutional Court Miroslav Mozetič about implementation of what was written into the Constitution.

Late news were completed by report on preparations for the main official celebration of the independence of Slovenia. 25 years ago, for example, there was no absolute certainty about how the new Slovenian flag would look like.

## **TV Slovenia1**

Agencija za resnico, 20 let Slovenske tiskovne agencije, dokumentarna oddaja (Agency of Truth, 20 years of Slovenian news agency)

*Documentary 22:00 - 22:30*

The film (first screened five years ago) is a short documentary about the history of establishment of Slovenian State News Agency (STA). The documentary focuses on the importance of STA role in the process of gaining the independence. Narration provided mostly historical facts about the establishment of the first news agencies in the world and in Slovenia. In addition, statements by the politicians and the journalists and others, who participated in the process of establishment of STA, were inserted in the film. These statements and narratives were supported by video archive footage.

## **FRIDAY, 24<sup>TH</sup> JUNE**

### **TV Slovenia 1**

Brez reza (*No Cuts*) - series of lectures and debates on social, political and historical issues without fixed position in the schedule

*Duration: 14:30 - 15h*

The transmission was a lecture of highly esteemed professor of history (University of Trieste and University of Primorska, Koper) Jože Pirjevec in an *ex cathedra* format (quite similar to many YouTube lectures) on the last years (1989 until the secession of Slovenia) of Yugoslavia and on the circumstances of the Slovenian impendence acts. The lecture was presented by a static camera with only a few insertions of images of the audience.

### **TV Slovenia 1**

*News at 5 (Poročila ob 5<sup>h</sup>) - daily programme*

*Duration: 17 - 17:15*

- History in the making met history of yore, one could say about this news broadcast. Slovenian 25<sup>th</sup> anniversary of celebrating the *Statehood Day* coincided with the announcing of the result of "Brexit"

and so the presenter, reporting from the site of the anticipated celebration, could not avoid commenting on this coincidence.

- A parallel celebration of 200 years of public musical education in Slovenia was presented by images from a musical school.

### **TV Slovenia 1**

Medijska vojna - padec tabujev, dokumentarna oddaja (Media war - The Fall of Taboos) *Documentary*

*Duration 17: 35 - 18:30*

A short documentary was about the work and reporting of Slovenian journalists, particularly those from the national radio-television as well as main print media during the independence war. The documentary is based primarily on narratives and statements by the journalists and photo reporters active at that time. All this is supported by archival video footage. They also gave a wider view on the risks of war journalism in the context of the death of Slovenian journalist Ivo Štandekar, who fell due to artillery fire in the besieged Sarajevo in 1990s.

### **TV Slovenia 1**

Vojna za Slovenijo, dokumentarna oddaja (War for Slovenia)

*Documentary*

*Duration: 18:30 - 19:00*

Another short documentary followed and it summarized the events at the time of the War for Independence and just before it. The film was somewhat oversimplified and it gave just some basic information with a dramatic tone, which was supported by some "spectacular" archival footage.

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

The news programme, which was the main national programme that reported extensively on the celebration of The Statehood Day reported

about preparation for celebrations from the square, where the actual celebration took place. We give more extensive description of this reporting in section 10 of this presentation.

## **POP TV**

*24 Hours (24 ur) - News programme (main daily bulletin)*

*Duration: 18.58 - 19:30*

Similarly as *Slovenia 1 News of the day*, this programme brought up reflections on the coinciding of the Slovenian *Statehood Day* and British “Brexit”.

## **TV Slovenia 1**

*Odmevi (Echoes) - Duration 22:00 - 22:30*

They reported about the main celebration of *Statehood Day* and other special events as a solemn session of the National Assembly, the reception at President of Slovenia for the relatives of the killed, the mass for the homeland and the dispute around the keynote speaker for the “alternative celebration” of *Statehood Day*.

## **TV Slovenia 2**

TV arhiv (TV archive)

*Interview*

*Duration: 21:45 - 22:30*

The main topic of the conversation with the guest Tone Hočevar was talk about how he as a journalist and editor of evening news *Dnevnik* on national Television experienced key events and moments of the War for Independence 25 years ago.

## **TV Slovenia 2**

Polnočni klub: Slovenija - 25 let kasneje (Midnight Club: Slovenia - 25 Years Later)

*Late night talk show*

*Duration: 22:35 - 23:55*

Guests of the talk show were young people around 30 years old from different parts of Slovenia, including representatives of the Slovenian

minority in the neighbouring countries, from different professions, educational grades, world views, etc. The idea for the talk show was one of more creative contributions to the celebration of 25<sup>th</sup> anniversary of the State. But unfortunately the editor/journalist did not surpass usual clichés addressing the issues. So the conversation moved in a framework of a rather simplified understanding of issues in the Slovenian society today as well as in recent history.

## **SATURDAY, 25<sup>TH</sup> JUNE**

Some reactions, reporting, echoes of the celebrations and some manifestations through the day were mainly visible in the programs of National public TV.

### **TV Slovenia 1**

News at 5 (Poročila ob 5<sup>h</sup>) - daily programme

*Duration: 17 - 17:15*

The news encompassed the report on the “alternative celebration”, organised by the so called *Association for the Values of Independence* and some disputes around initially anticipated keynote speakers Lojze Peterle, who is a historical personality since he has been the Prime Minister at the time of the dramatic events, after which Slovenia gained its Statehood.

Next report showed the ceremonial laying of wreath by the President of the Republic and Minister of Defence in the context of the celebration of the 25th anniversary of independence at Žale (central cemetery in Ljubljana) for those who were killed in the war for independence.

### **TV Slovenia 1**

Dnevnik (Evening news)

*Duration: 19 -19:29*

- A summary of main celebrations was given, along with accidental assembled statements and impressions of visitors and performers.
- The “alternative celebration” of *Statehood Day* and the squabbling between actors were summarised as well.

- A historical role of the police was mentioned by showing the President of the Republic Borut Pahor's awarding the police officers, who were wounded in the War for Independence.
- The final input consisted of a montage of images of delightful moments in the recent history of Slovenia.

## 5. The Day of Reunification of Prekmurje with the Homeland

Slovenia celebrates some historical events, which in different historical periods contributed to the definition of the ethnic territory and the sense of identity of the country. *The Day of Reunification of Primorska with the Homeland* and *The Day of Reunification of Prekmurje with the Homeland* are marked in the calendar of national memorial days, but they are not work free days. We decided to look at Slovenian TV on how the events on the "Prekmurje Day" was recorded. We deemed that such Memorial Day, which relates to time and space (or territory), illustrates a mode, in which the existing European countries mostly construct their self-image by highlighting certain moments in history as especially decisive. Unfortunately, such decisive days mark most often military or other forms of overpowering other nations. They also keep alive different myths of some aspect of national superiority.

17<sup>th</sup> August is *The Day of Reunification Prekmurje with the Homeland*, which marks the event of a demonstration by 20.000 inhabitants of the North-Eastern region of Slovenia, who demanded their uniting of the formerly Hungarian dominated territory to the just created new Kingdom of Slovenians, Croats and Serbs (so called first Yugoslavia) soon after the World War 1. We are reporting here only about National public TV's reporting and commenting, since other channels (POP TV and Planet TV) only minimally reported on the official gestures by the nation's high representatives.

### TV Slovenia 1

News at 5 (Poročila ob 5<sup>h</sup>) - daily programme

Duration: 17 - 17:15

The news heralded that the *Reunification Day of Prekmurje* was just about to be solemnised in the office of the President of the Republic. Prior to that at 11 and 13 hours the palace was open for the visitors. On this occasion, the presidential palace held a cultural program. "In front of the Presidential Palace," the reporter said "will be lined up the Guard of honour of the Slovenian Armed Forces." Not much else was commented as visually images of the building were flashed.

### **TV Slovenia 1**

Dnevnik (Evening news)

*Duration: 19:00 -19:45*

The "Day of Prekmurje" was not mentioned in the first main part of the News, but in the second part (the *Chronicle*), which is more focused on local events in Slovenia. Hence, there was a report from Prekmurje, where festivities took place few days before the actual date. Above all, there was a report about the visit of the President of the Republic to Prekmurje and about his summoning for raising a level of patriotism - or, in his words: love of the homeland.

### **TV Slovenia 1**

*Odmevi (Echoes)*

*Duration 22:00 - 22:30*

Late evening news programme at first duly reported on the ceremony in the presidential palace some three hours before the beginning of this news edition. Report stressed a need for national unity, of which "we should be reminded on days such as this one."

What followed after this, rose above such routine reporting. History was "allowed" to be presented in more real terms and in its complexity. The anchor of the news declared that there are always many sides of historic events as well as different views on them. The editors of the programme should be commended for their sense of balanced reporting in this case. The whole block on the *Reunification Day of Prekmurje*, consisting of explanation of the historical events not long after the end of World War 1 and the interview and comments in the studio, resulted in a piece of media presentation, which could be very well used for

teaching history in the Slovenian schools. Hence, it was said that what was a reason for jubilation on one side, has been a reason for pain for the other side. Historical maps were shown and it was visible that many Hungarian villages (with some 14.000 inhabitants) near the at the time new border were allotted to the Kingdom of SHS (actually to Slovenia). In fact, also a few Slovenian villages remained on the Hungarian side. Important element of this reporting was that the subsequent Slovenian repression and maltreatment of Hungarians was described. As a result about half of Hungarian population moved consequently to Hungary. For those Hungarians, who remained in the territory, only in 1970s Yugoslavia (Slovenia) granted a full recognition of their status as the ethnic minority. Interview with Ferenc Horvath, the President of the Hungarian National Group in Slovenia, followed. He explained that the traumatic memories of the past prevent Hungarians to celebrate together with Slovenians the Day of Reunification, but he appealed for genuine European policies, which should take ethnic minorities as agents of building understanding and co-operation between nations.

## **PART III - ANALYSIS OF SELECTED TV PROGRAMS**

### **6. The most popular TV programme related to history**

Except for three days a year, which are marked as important for Slovenian Nation and State (these days are also celebrated and they are work free) and some other historic days (for example 1<sup>st</sup> May), history related programmes in the form of locally produced or imported documentaries, interviews, talk shows (debates), news reports and educational genres, appear mainly on the National public TV programme. Therefore, there was not much to choose in deciding the “most popular TV programme related to history”. Except the specialised global channels like History Channel or Viasat History, only heavily politically biased and still just an obscure “experimental” Nova TV24 pays attention to history beside National public TV.

Although ancient history - which in case of Slovenia means above all the period starting after settlements of Slav tribes following the fall of Roman Empire - is quite agreed upon by historians, it is sometimes disputed by some new, as a rule unsubstantiated "theories" about a "real" origin of the Slovenian ethnicity, which according to such theories is "non-Slav". Academic history usually declines any discussion with such suppositions, but they occasionally find their way to the media. In some obscure cable TV programmes and on internet "anything goes".

A part of Slovenian historiography, which is more or less following the Leopold von Ranke paradigm of historic science, could be seen by critical observers as a source of a fusion of myths and facts especially for the periods of Ottoman expansion across the Balkans. Of course, there are also some traces of what was supposed to be a "Marxist" historiography in some Slovenian historians' views. Not only the influences of different methodologies and doctrines of "what is history" in Slovenia, but also some complex contextual reasons and backgrounds of different approaches to history in Slovenia, disempower Slovenian historiography to intervene with a stronger academic authority in the Slovenian public disputes. Especially two decisive historic periods are matters of strong disputes: (1) the role of resistance and collaboration with the occupying forces during World War 2 (particularly including the events following the victory of "communists") and (2) events from relatively recent history following the fall of Berlin wall, which for Slovenia meant the violent dissolution of Yugoslavia and attaining of Slovenian independence in 1991. As the first topic is traumatic and basically inexorably contentious, the second represents a case of antagonistic attempts of appropriation of history for some political factions. Not unimportant element, which thwarts efforts for a consensus about recent history, are some unclarified narratives from the period immediately after the World War 2, which concerns neighbouring nations, especially Italy, but also in some respects Austria.

Our description of various contributions related to history in this presentation is a quite accurate reflection of the situation in the visual media in Slovenia. From our accounts on “typical week” and particular days it is clear that National *TV Slovenia 1* and also *Slovenia 2* (which often serves as a programme for repetitions) make an offer of documentaries, talk shows, interviews and educational programmes related to history. As it follows from the previous paragraph, a combined obstacles of historiography, political and public currents, makes the job of the media quite demanding. We can comment that reactions in public sphere to particular TV programmes are often quite vivid and polemical.

#### 7. The most popular TV documentary type programme on the End of WW2

We have not much to add to what we wrote about this topic in the 4<sup>th</sup> section of this presentation. The documentary *From the Perennial Way to Tivoli* as a highly professional TV documentary could be taken as the most “popular”. It was also screened in the prime time on the main public programme and it was also repeated on the other channel (*Slovenia 2*). It is highly probable that it reached between 20 and 30% of viewers.

#### 8. The most popular TV documentary type programme on the National Remembrance Day

**TV Slovenia 1 - 21<sup>st</sup> June,**

***Slovenia à la Greta Garbo (2016)* - Documentary by Dejan Ladika (writer) and Siniša Gačič (director).**

*Production: TV Slovenija*

*Duration: 20:55 - 21:55 hours*

Among different contributions, one was obviously more ambitious and it demonstrated a higher degree of uncovering “real history”. A bit trendy mediatic approach was reflected by the title of the documentary *Slovenia a la Greta Garbo*, which was shown in the prime time on TV Slovenia 1. The authors of the documentary took

advantage of opening of some diplomatic archives. The documentary was a montage of different recordings of the events and personalities (photos, visual documents of a range of genres, but mainly news reports from the time) and readings of, until recently, publicly unknown records of meetings between some world leaders of the time that touched upon the problem of Yugoslavia. The documentary also included some brief interviews of the Slovenian politicians (President of the Republic, the Prime Minister, the Minister of Foreign Affairs) and some political journalists, who offered their comments on their own experiences. The title was taken from a conversation between the American Ambassador Warren Zimmerman and Slovenian politicians at the time, when Slovenian aspirations for independence were already manifest. The title was related to his perception of a special position of Slovenia as one of the Federal republics of Yugoslavia. The documentary actually cited some debates between such decisive leaders as George Bush Sr., Helmut Kohl, Francois Mitterrand, Francesco Cossiga to name just a few. The film made a point that European and world leaders - actually starting from supporting the integrity of Yugoslavia - later hesitated about what should be done about the country, which faced the end of communism and uncertain future of democracy. The emphases on the elements of the historical credibility of the documentary contributed to a lesser exposing of the patriotic signifiers by presenting the roles of Slovenian actors as not always absolutely clear. Through the words of the then Prime Minister Lojze Peterle it was evident that the country had some luck, but it took "advantage of the moment, when history had smiled to it".

## 9. The main news broadcast on National Remembrance Day

### **TV Slovenia 1**

*Dnevnik (Evening news)*

*Duration: 19 -19:29*

- The National TV reported about the final preparations for the main ceremony on the statehood day, which was about to take place the

same evening. This Evening news were not anchored in the studio but on the stage where the ceremony followed soon subsequently.

- They have reported on the reception, given to relatives of victims of the independence war in Slovenia at the premises of the President of the country Borut Pahor. Some crude historical facts about the events were given in the voice-over presentation. We could indicate only some hints signalling the complexities of the historical situation at the time, when “single party rule” was coming to its end and the federation, of which Slovenia made part of, has been about to be demolished.
- This was followed by a contribution, based on the archive video material, about the announcement of the Declaration of Independence on 25<sup>th</sup> June 1991 and the subsequent War for Independence. A brief interview with Tone Hočevár, who was editor of Evening News at the time concluded the contributions related to the Statehood Day within this programme. In this segment of the television flow, we can indicate an interesting reflection of the media on its own role in the events.

## 10. The main news broadcast on Europe Day

**9<sup>TH</sup> MAY 2016**

**TV Slovenia 1**

Dnevnik (Evening news)

*Duration: 19 -19:29*

- The *Europe Day* and the *Victory Day over Fascism* coincide in Slovenia. It is indicative that *neither of both “days” was given any attention in all news programmes in Slovenia*, except indirectly. The correspondent from Moscow reported in voice-over the footage - probably available from the Russian press agency - about the military parade on this day in Moscow. She pointed out that the date marks very important memory for the Russian people, who sacrificed 27 million lives for victory in the World War 2.
- The omitting of any other reporting, which could be regarded as a flop for a main newsprogramme, became a bit more explainable within the same news programme, as a report on strong disagreements

in the *Council of the National Radio television* regarding the naming of the Director General of the institution was reported about, was screened. The newsflash showed the “silent” protest by journalists, who entered the room, where the Council had its dealings, with their demands for free reporting written on the posters.

### **TV Slovenia 1**

Glasbeni večer (Musical Evening) - *recording of the concert.*

*Evropa Ljubljani - Ljubljana Evropi (Europe to Ljubljana - Ljubljana to Europe)*

*Duration: 23.40 - 00:55*

Differing from the years before the financial crisis (when EU was more popular), this year the only accentuation of the Europe Day, was a night broadcasting of a public concert in the main square of Ljubljana dedicated to this day.

### **11. Final remarks**

Different, traumatising and utterly opinionated narratives, more often than not supported by some historians, make a task of the educational agents and media to work in an “impartial” manner in their presentations of history very difficult.

In the Slovenian lower and higher secondary school curriculum, as it seems, the authors, who include practicing teachers of history, manage to avoid direct exposure of pupils to the conflicting views in public sphere. Therefore, the presentation of “goals and contents” in the curriculum documents indicates important concepts and phenomena, which should be distinguished and recognised as, for instance, “forms of family in 19<sup>th</sup> century,” “migrations,” a “role of sciences”, etc. As for more “complex” periods the curriculum is relatively open and encourages a degree of autonomy of teachers, but it sets “Standards of Knowledge” for each of four grades. Among common standards to all four “stages” a skill for “different forms of communication,” which includes modern audio-visual and internet resources, is to be found. In

the chapter on “Didactic Recommendations” teachers are encouraged to use different methods and to co-operate with institutions such as museums, libraries, etc. Cross-curricular links are also specified with most of other educational programs, but somewhat more significantly with geography and citizenship education.

Slovenian media - audio-visual media are most influential among them - tend to “take sides” especially concerning different views about the World War 2 and its aftermath. This does not make a task of utilizing current media production for educational purposes by no means easy. Our own following of the Slovenian media, which is presented in this report, in many instances illustrates this point. Since Slovenian public TV is a main organisation that not only broadcast imported programmes, but also manufactures and/or enables a creation of programmes in different applicable genres related to history, our presentation of particular audio-visual programmes relies mostly on its contributions.

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## Television

First broadcasting started in Italy in 1954, with just one public channel called Programma Nazionale, then Rai 1, that aired just a few shows every day, but year after year television became more and more important in cultural and social life. During the Sixties and the Seventies public television started to broadcast two more channels: Secondo canale, then Rai 2, in 1961 and Terzo Canale, now called Rai 3, in 1979.

Simultaneously many others private broadcaster started to release their programs locally, until Silvio Berlusconi created his own broadcaster (Mediaset, which included three channels), starting a duopoly between Rai and Mediaset in the Nineties. Later on many other private channels were created and thanks to digital terrestrial television a huge number of different channels are available nowadays. Today also pay television represents an important segment of television, many viewers has a subscription to Sky Italia or Mediaset Premium, the two payment broadcasters in Italy, specialized in sport and cinema.

### PUBLIC TV

		
	Rai 1	Generalist
	Rai 2	Generalist

	Rai 3	Generalist
	Rai 4	TV series, movies and entertainment for young audience
	Rai 5	Entertainment and documentaries
	Rai Movie	Movies
	Rai Premium	Best RAI's past programs
	Rai Gulp	Cartoons, TV series and entertainment programs for teens
	Rai Yoyo	Cartoons, TV series and entertainment programs for kids
	Rai News	All News
	Rai Storia	Documentaries and programs focused on history
	Rai Sport 1	Live sports and news
	Rai Sport 2	Live sports and news
	Rai Scuola	Educational

Rai Uno, the main public channel, usually doesn't give much space to history in its schedule preferring to broadcast entertainment, games, news and TV series so that historical topics are presented only when it comes to celebrate anniversaries. Massacres of mafia and remembrance of personalities who fought against mafia are a recurring theme, for example in 2016 Rai Uno produced a TV movie about Felicia Impastato, mother of a young man, Peppino Impastato, who reported and openly accused mafia during the Seventies and for that reason was killed. The series aired at 9.10 p.m. of the 10<sup>th</sup> of May (Peppino Impastato was murdered on the 9<sup>th</sup> of May 1978) and has a huge success, reaching more than 7 million viewers, that was the best result of that night compared to any others channels. The same happened on the 29<sup>th</sup> of August, when Rai uno released TV series about Libero Grassi, a businessman killed by the mafia on the 29<sup>th</sup> of August 1991, that was the most viewed shows of the evening.

Using TV series to emphasize historical events is very common in Italy and seems to convey important results both for the channel, that gain a huge audience, and viewers who express positive comments on Facebook and re watch thousands of times on [www.rai.tv](http://www.rai.tv). In these programs history is mixed with action, romance, angst and suspense in order to entertain and please viewers, it's uncommon to see original footage, everything is staged and actors are all very popular so to recall more audience.

Being the main public channel Rai Uno can't avoid to broadcast specific programs on the national anniversaries, as in the case of every 2<sup>nd</sup> of June, when all the morning schedule is focused on the military parade in Rome. In 2016, on the evening they scheduled a rerun of a Roberto Benigni's show based on the Italian Constitution, which led to a good result as more than 3 million people watched it and appreciated it, even if it wasn't a first run.

On the 25<sup>th</sup> of April, the day Italy celebrates the end of the World War II, Rai Uno aired the celebration of Italian President Sergio Matterella at Varallo Sesia, a symbolic place to honor Italian partisans. In both

this case hosts and journalists provided commentaries very rhetorical as all the celebration had a very nationalist and institutional approach, in which exalting national values left no space for a real debate on historical events, and no historians were involved.

Rai Tre is well-known for its commitment on cultural and social topics and it's the public channel that releases more historical TV programs. The most successful is *Ulisse* (Ulysses), a two hour shows that airs every Saturday at 9.30 p.m. in which Alberto Angela, a popular researcher, describes topics related to history, art and nature from prehistory to nowadays. The host is the one who lead the narration, often visiting the places he talks about, and using reconstruction, videos and footage which audience appreciated for their accurate and clear contents.

For our purpose the most interesting program is *Il tempo e la storia* (Time and History), it began in November 2013 and consists of a 50 minutes show that airs from Monday to Friday at 1.10 p.m. and as a rerun at 2.15 p.m. and at 8.50 p.m. on Rai storia. Every day the program focuses on a specific issue, most of which are taken from the Italian history during the twentieth-century, and every topic is explained in its most important aspects.

The most screened topics are those related to the World War II, in particular Nazi-fascism and its propaganda, the Italian opposition movement, Hitler and Mussolini. Other than that the relationship between Catholic Church and the Italian government is a popular issue as well as gender history and feminism movements.

The program considers also events such as Balkans war, Russian and Middle-East history and personality as Mao Zedong and Jean Paul Sartre, so we can tell that there's a variety of aspects that the program discusses. Less frequently the programs take interest in showing also other historical period and protagonist such as Christopher Columbus and the American discovery, important medieval Italian personalities and the Crusades (<http://www.raistoria.rai.it/tempo-storia/default.aspx>).

Despite a scientific committee of well-known historians, the host is a journalist who is the narrator of the topics, he's the one who explains what

the episode is about. His narration is spaced out by short footage during which there's a voice over who comments on the images and the facts that are represented. Alongside that the host chats with a historian, who plays the role of the expert on the daily topic, answers questions and tells the pivotal problems about a specific issue. Scenic design is very simple and low budget, thanks to a green screens that allow projecting pictures and writings related to the topic behind and beside the host.












The dominant tendency is to use original footage in black and white to show the main events while a voice over tells what happened and why, providing a description that is analyzed by the journalist and the historian during their chats in the studio. All along the program it's clear the didactic and pedagogical approach both toward history and the audience, using a formal and descriptive language in order to teach history to the viewers. The program takes from Sixties cultural TV show (*L'approdo*) and it wants to enlighten some issues using a very classical technique. Archive material becomes the main source to show the past, images are explained by a voice over who tells what happened in a simple language, and the historian has a minor role, only as an expert who is questioned about specific aspects, but narration is led by the journalist, as usual in Italian television.


*La Grande Storia* (The Great History) is another hit show that airs usually on Friday evening, a pivotal slot in Italian television, which is carefully planned by any broadcaster because it's the moment where it's possible to reach the largest audience. The pattern of the show is pretty usual for history programs, the host is a journalist who introduce the topic talking directly to the camera and moving around a neutral set up to present and comment videos and interviews taken from old footage.

In 2016 to celebrate the 70th anniversary of women right to vote Rai tre produced a series of 30 minutes interviews to women who voted in 1946 for the first time in Italian history and it aired from 30th of May to 3rd of June at 8.10 p.m. It was a huge success, it reached about 1 million viewers every day and received many positive comments on

Facebook and Twitter, people seemed to appreciate simplicity and authenticity of the narration, in which women told their thoughts and memories sitting in their living room, showing pictures of their youth.

## PRIVATE TV

		
	Canale 5	Generalist
	Rete 4	Generalist
	Italia 1	Generalist
	IRIS	TV series, movies and entertainment for young audience
	La 5	Entertainment and documentaries
	Italia 2	Movies
	Mediaset Extra	Best RAI's past programs
	Top Crime	Cartoons, TV series and entertainment programs for teens
	TGCom24	Cartoons, TV series and entertainment programs for kids
	Boing	All News

	<b>Cartoonito</b>	<b>Documentaries and programs focused on history</b>
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Mediaset is the main private broadcaster, with three different generalist channels: Rete 4, Canale 5 and Italia 1. The latter has young adults as target and the only historical related programs regard mysteries and mythological personalities of the past, like in *Mistero* (Mystery), a series of 10 episodes per season that investigates supposedly controversial issues.

Holy Grail, Templar's, Atlantis and Vikings are some topics, in each episode a well-known Italian TV personality goes to some specific place related to the topic and describes contradictions and inconsistencies, without try to give a solution. In this kind of programs historians are never asked to participate, obviously the goal is to take advantage of common misunderstood and wrong explanations and not to solve them.

Even on anniversaries it's hard to find specific programs to celebrate or commemorate historical events, it seems to be no interest in give space to historical narration and debate in these channels.

Among the others channels La5 targets above all women and it has a schedule based on soap operas, old TV series and movies but it never airs any historical program, the same can be said for Italia2, that targets young, especially boys, broadcasting sport events, motor sport competitions and TV series, without any historical reference.

Iris airs only Italian and international movies, while Mediaset Extra offers many re runs of the most popular programs of the last years and reality shows, Boing and Cartoonito targets children and Top Crime is completely based on Italian and American crime series. As it's clear there is no channel dedicated to history or historical related issues among the Mediaset ones, history isn't take into consideration in their schedules.



La7 is a more recent channel, that started to air in 2001, broadcast by a private group, from 2001 to 2013 it was TI Media and from 2013 until now is Cairo Communication.

The channel was born from the ashes of Telemontecarlo, the Italian television of Principality of Monaco, that during the Seventies and the Eighties became one of the most important television station, in direct competition with Rai and Mediaset.

Even if La7 is a “new” channel it has been increasing its audience over the years and today is one of the most important in Italian television. It is very well known for its talk shows and news programs which made it a benchmark for the Italian political debate nowadays, the most of the schedule proposes analysis and discussions about political issues.

The same communication group broadcast also La7d, a channel addressed to women, in which fashion and cooking programs air all day long, but its audience is lower than La7.

### **Thematics channel**

Thanks to the switch off on digital terrestrial television, in 2008, the amount of channels has considerably increased, reaching almost one hundred different television stations and among them also historically-based ones have raised quite a lot.

*Focus* channel is an example of these new type of broadcasting stations, its schedule is based on scientific, historical and cultural programs and it's broadcast by Discovery Channel Italy, the third most important broadcaster in Italy. The channel offers many programs on nature, technology, health and science, the only historically related

shows are series of documentaries on World War II, Hitler or Romans and their empire. Most of them are foreign productions, especially American and British, and revolve around the most popular historical subjects in order to catch the audience, many of them can also be viewed online on [it.dplay.com](http://it.dplay.com).

As an example *La seconda Guerra mondiale: gli archivi segreti* (World War II: secret archives) is a ten episodes series in which a voice over narrates the World War II while images taken from the most important archive (i.e. Imperial War Museum, Library of Congress, Reuters Television Library and Getty Images) flow on the screen.

<http://it.dplay.com/la-seconda-guerra-mondiale-archivi-segreti/stagione-1-episodio-1>

These documentaries are very easy to watch, voice and images describe the same ideas, language avoids technical or specialized terminology and it's recurring to see maps or reconstructions that explain the main events. Usually there are no historians in these programs, just images that allows to keep the storytelling more catchy and simple.

## Rai Storia

It's the only public and free channel completely based on history, which all day long broadcasts TV programs which regard mainly Italian history. The most of the programs are about events and people of the twentieth-century and the main sources are:

- Teche Rai, the archive that contains all Rai's footage;
- the audiovisual footage from Istituto Luce, a huge and important archive for the Italian history which contains videos and photos from the Twenties until the Nineties.

Other than *Il tempo e la storia*, which is also used to advertise the channel and as a symbol of the channel mission, the schedule puts together many programs which are all based on national history. Europe is seldom mentioned and there's no program that specifically discusses

the European history. On the opposite side the national point of view is dominant, one of the most important program is called Italiani (Italians) and airs every Tuesday evening at 9.30 p.m., which is the most prestigious slot on the Italian television. Every week Italiani conveys a portrait of an Italian important person of the twentieth-century, influential political, cultural and show business figures are presented as an example of Italian excellence. It's a 90 minutes program which starts with a very popular Italian historian and journalist, Paolo Mieli, who briefly introduces the protagonist of the evening and gives some information about his/her life and career. Then it starts a documentary made of images taken from the Rai archive that include old interviews to the protagonist of the episode, news reports and fragments of old Rai programs related to the personality.

In addition, there are interviews to people who worked or lived with the protagonist, but among them there aren't historians, the only historical point of view is conveyed by a voiceover that explains the historical period or the main events to the audience, while repertoire images are presented. The purpose is to give a sort of private portrait of the protagonists, describing their life and way of thinking through the voices of relatives, friends and co-workers in order to enlighten more their private life than the public figure. Only in the last minutes the focus comes back to the studio where Paolo Mieli briefly sums up what audience have seen and underlines the importance of the person, talking directly to the camera and playing the part of the expert who indoctrinates viewers. Until now Italiani has chosen to show a very composite range of protagonists such as politician, intellectuals, musicians, directors and actors, with a particular attention to female figures presented as an example in their specific field, but also as an example for women in general who can relate to them.

Many shows can be watched or re watched on the channel website ([www.raistoria.rai.it](http://www.raistoria.rai.it)) but there's no possibility for the viewers to leave comments or to interact. However, people can use the channel page on Facebook to express their opinions and comments on the content

of the TV shows, liking posts and sharing them with their contacts. The page is very dynamic and administrators use it only to advertise the main shows with brief comments on the topic and videos.

Up to September 2016 the page has more than 375.000 likes but only a few of the followers are really involved in interact and write their thoughts, the number of likes and comments on the specific post are low, and usually are just there to say they like the show or if they appreciate or not the topic. It never starts any debate about the issue among the users, almost nobody replies to other comments with the intention to discuss and analysis an historical event and confront their opinions.

A meaningful aspect is that Rai Storia gives particular importance to celebration and national anniversaries such as International Women Day, on the 8th of March, and National Day of remembering all Mafia's victims, on the 21st of March.

On the 8th of March the entire schedule was based on women and every program focused on different aspects of the gender history, in particular the feminist movement and its fights, especially the rights to vote in Italy was a recurring topic, considering 2016 is the 70th anniversary of woman suffrage in Italy. Documentaries about high standing women, not only Italians, were shown all day long, in which women were presented as pioneers and notable example for civil and humanitarian causes. The focus was on the history of twentieth-century and how the women condition has changed throughout years, even if it's important to say there wasn't any special program broadcast for the day, just the everyday programs with gender and women-related topic.

On the 21<sup>st</sup> of March, which in Italy is the day all the innocent victims caused by Mafia are remembered, many programs were focus on the that topic, especially a documentary that aired at 10.00 p.m. *Diario Civile - Pizzolungo, memoria di una strage* (Civil Diary - Pizzolungo, the memory of a massacre) that was broadcast specifically for the celebration and

that focused on one of the most cruel episodes. All the programs used old Rai footage to describe the most significant massacre of the last decades, especially the ones against policemen, judges and politicians who openly fought Mafia. Each show is very detailed on specific episodes without any historical analysis of the criminal processes, how and when they started and how they developed, as matter of fact the experts were the national attorney against mafia and the president of well-known Italian association against mafia, but there weren't historians. During these programs there was any reference on the possible lacks and failures of the Italian institutions, there was a very simple pattern in which the victims were acclaimed for their honesty and courage, and criminals were rhetorically condemned without any historical contextualization.

The same happened on the 25th of April and the 2nd of June, in which the schedule was completely dedicated to celebrate the end of the World War II and the women right to vote, all day long shows related to these topics were broadcast and highly advertised the days before both on television and the web. Old documentaries, movies and shows re run on these days underline the importance of the remembrance, but nothing was shot or broadcast for the first time, also due to budget restrictions.

## Pay TV

### History

It's a payment TV channel broadcast by Sky Italia, but it's produced by the A&E American Networks since 1995. This channel is broadcast in a huge number of Western countries and it's very well-known all over the world as a symbol of the historical knowledge on television. The most of the shows are American production that are dubbed in Italian and offered to the audience without any particular attention to where and when they air, the same shows are on air in different countries regardless the national peculiarity. The show schedule is focused on documentaries and entertaining shows, for example a series of documentaries the channel

offers is *Gli ultimi segreti del terzo reich* (The Latest Secrets Of The Third Reich), an Anglo-German production of 2012 in which they focus on some particular aspects of Nazism, Hitler's behavior and Nazi military officer that are labeled as "still unknown", "secrets" and "unbelievable". Each documentary (there are two seasons of six episodes each) tells about a particular topic or person using both contemporary footage and reenactment or digital reconstruction, with a voice over that explains what happened in a simple and captivating language. From time to time there are interviews to historians who explain more in details what happened, what were the causes and the consequences of specific actions, but they haven't a leading role in the storytelling.

Another series is *De gustibus* (About taste), which is an Italian 2016 production and it aired once a week at 10.00 p.m. for six weeks. The show focuses on the food history in Italy, how the Italian cuisine has been developing over the years and how food was important in the Italian culture from Romans to nowadays. The host is an English historian, John Dickie, who retraces what role food had in history and why, he spends about 50 minutes speaking from different places that are meaningful to what he tells during the episode, and sometimes he tries to cook some old recipes. In this case the historian both is the expert and the host of the program, he's the one who conveys historical information with a very playful and informal attitude, sometimes using stereotypes and simplifications in order to be quickly understood by the audience.

Other Sky Italia channels sometimes treat historical-related topics, although they're not strictly related to history. In particular National Geographic, which is another American channel that is broadcast on the European pay TV, often schedules historical documentaries on the World War II. An example is *Apocalypse*, an 2009 Anglo-French documentary in six episodes on the War World II which is of particular interest because it shows original and unreleased footage shot between 1939 and 1945, converted in a HD color film. The documentary chooses the Allies' perspective and describes the war

on military and social level, using only original images with a voice over who explains what happened in details and sums up the turning points. However, there's almost no reference to Eastern country and how they faced the war, only while talking about Holocaust and the conquest of the so called "vital space" by Nazism this country are involved in the narration, otherwise the focus is on the USA and Western Europe. In addition maps, old songs, official propaganda materials and private footage are used to describe the war and its social and political context, usually using subtitles in order to not dubbed official statements and speeches, so to be more accurate and truthful. There aren't historians or other experts who give their contribution, only the voice over conveys historical information, even if the research and selection of images was made by a team of historians in many public and private archives all over the world.

On another Sky channel, called Sky Arte, sometimes there are documentaries that contain historical topics, even if they are not so frequent and they haven't a prestigious slot in the schedule. An interesting example is *Il diario segreto di Anna Frank. La sorella segreta* (The Secret Diary of Anne Frank. The Secret Sister) that was a 2015 English documentary about the daughter of Anne Frank's father and his second wife.

The documentary put together original footage explained by a voice over with the interview to the Anne Frank stepsister, who also is Jewish and survived Auschwitz, with interviews to the Director of Anne Frank House and the co-founder of the association Anne Frank Trust UK. In addition, they used maps to explain the deportation, some Anne Frank's photos and pages taken from her diary were shown on the screen without to be read.

Clearly there was a very emotional approach, the focus stressed on the Holocaust as a human tragedy insisting on the suffering and cruelty of such a terrible event, only the point of view of the victim was considered and there were no historians to give a specific and objective opinion on the topic.

## Conclusion

On a general basis it can be said that all these payment television channels are really interested in military history, specifically World Wars are the main topic and Hitler is a recurring reference on titles and press releases. It's clear the purpose is to entertain viewers using history, in order to do so they try to catch the attention with the idea of discovering some sort of secret and mysterious historical aspects, enlightening the backgrounds of pivotal facts and knowing the most important events as they really happened. Reenactment and footage are often used to explain the past as well as digital representations and maps, but rarely they show and analyze documents or make clear reference to the source they used to build up their theories.

Moreover, the payment television doesn't seem to bear in mind the national peculiarities on choosing its show schedule, there's no space for national celebrations or anniversaries, and there's no interest in giving a European point of view either, there's no reference to European history and there isn't any program with this purpose.

Public channels are more interested in Italian and local history and they are very careful to schedule their shows on anniversaries in order to gain more audience and take advantage of the hype. These shows have a more pedagogical and didactic point of view, all concepts are very clear and there is no space for historical debate or opposite opinions, only the best known and popular events are represented, so to catch more viewers and do not floor them with opposing information. Also, public channels don't seem to be interested in represent a European point of view, they are all focused on the national history, for example on the 9th of May, the European day, there was no reference to European history or to Europe in general.



## 1. Objectives and Methodology

This analysis explores the presence of history-related content in the programming offered by nationwide television networks in Spain from two different angles. The first part has focused narrowly on content broadcast to mark the anniversaries of five historic events in contemporary Spanish and world history whereas the second has examined a broader range of history-related content featured by the same channels during the months of November 2015 and March 2016.

Historic events for which periodical commemorative programming was analysed:

<b>Table 1</b> <b>Historic events, dates on which they occurred</b> <b>and five-year intervals analysed</b>		
<b>Historic event</b>	<b>Date of event</b>	<b>Programming years studied</b>
Approval of the Spanish Constitution by referendum	6 Dec. 1978	1983 / 1988 / 1993 / 1998 / 2003 / 2008 / 2013
Outbreak of the Spanish Civil War	18 July 1936	1981 / 1986 / 1991 / 1996 / 2001 / 2006 / 2011 / 2016.
End of the Spanish Civil War	1 April 1939	1984 / 1989 / 1994 / 1999 / 2004 / 2009 / 2014
Outbreak of the Second World War	1 Sept. 1939	1984 / 1989 / 1994 / 1999 / 2004 / 2009 / 2014
End of the Second World War	2 Sept. 1945	1985 / 1990 / 1995 / 2000 / 2005 / 2010 / 2015

Source: *The authors*

The sample for the first part of this analysis was composed of content drawn from daily broadcast schedules from late 1980 through early 2016 coinciding with five-year intervals of the anniversaries of the events listed above as well as related material aired during the days leading up to and succeeding the exact dates of these anniversaries and at any point during the following weekends. One of the objectives of this exercise was to evaluate how television currently contributes to spectators' memory of their collective past.

After relevant programmes had been identified and tallied and their duration in minutes recorded, the time slots in which they had appeared were analysed to determine the audience segments they had targeted and whether those segments could be considered prime-time audiences. Attention was also paid to the genres in which material related to the events in question were presented.

The same criteria were also applied during the analysis that comprised the second phase of the study, which focused on a broader spectrum of history-related content broadcast by the same channels during the months of November 2015 and March 2016: the number of programmes with a historical focus or slant aired during the periods of interest, their duration in minutes, the time slots they had been assigned and the genres into which they could be classified.

Broadcast schedules were reconstructed on the basis of television listings published by the nationally distributed Spanish dailies *Abc* and *La Vanguardia*, both of which maintain online archives. The scope of the study was limited to content broadcast by general interest channels with national audiences operational during the entire period in question (see Table 2).

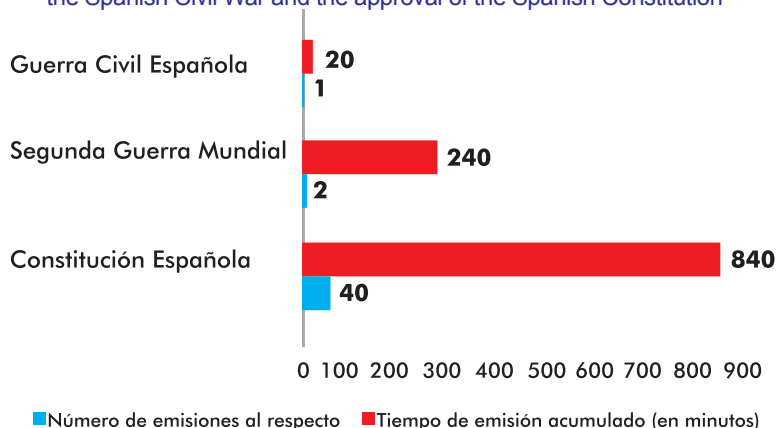
<b>Table 2</b> <b>Television channels analysed, type and initial year of broadcasting</b>		
<b>Name</b>	<b>Type of ownership</b>	<b>Initial year on air</b>
Televisión Española 1 (La 1)	Public	1959
Televisión Española 2 (La 2)	Public	1969
Antena 3 (A3)	Private	1989
Tele 5 (T5)	Private	1990
Cuatro	Private	2005
La Sexta	Private	2006

Source: The authors

## **2. The closer to home and more recent a historic event, the more Spanish networks are inclined to offer television programming marking its anniversary**

Quantitative content analysis revealed that some of the historic events used as references for this study received far more attention than others in terms of the number of programmes devoted to them and the minutes of airtime these were allotted. For example, whereas ten programmes representing a total of 14 hours of airtime were broadcast on or near anniversaries of the referendum on the Spanish Constitution, only two programmes that together accounted for a mere 4 hours (240 minutes) of programming time were aired on or near anniversaries of the dates marking the outbreak and end of the Spanish Civil War. Programming related to the beginning and end of the Second World War, which ranked a distant third, was limited to one twenty-minute documentary devoted to American veterans who served during that conflict.

**Figure 1** Total minutes of air time allotted and total number of programmes broadcast to coincide with the anniversaries of important dates related to the World War II, the Spanish Civil War and the approval of the Spanish Constitution



Source: Based on data compiled by the authors

The findings of this part of the study indicate that mainstream Spanish television channels serving nationwide audiences place more emphasis on relatively recent events that have had a direct impact on Spain and the lives of its citizens than on events that have taken place elsewhere and have implicated and affected the country and its people to a lesser degree. Nevertheless, what appears to be a conspicuous lack of televised content commemorating the specific dates of the outbreak and end of Second World War becomes more understandable if one factors Spain's status as a neutral country throughout this conflict into the equation.

A close examination of programmes scheduled to coincide with anniversaries of the 1978 referendum on the Spanish Constitution falling within study time frames (Table 3) revealed that all fit neatly within genres associated with classic journalism. It also established that public television channel TVE 1 devoted vastly more airtime than its competitors to commemorations of this event. The strong journalistic approach taken by the three channels that featured constitution-

related programming indicates not only the importance of such events in contemporary Spanish history but also their impact on Spanish political and media discourse throughout the period.

<b>Table 3</b> <b>Programmes broadcast to coincide with Constitutional referendum anniversaries falling within study time frames</b>						
Programme	Channel	Date of broadcast	Start time	End time	Length	Genre
Documentos TV	TVE 1	04/12/1988	22:35	0:30	1:55	Weekly news report
El primer café	Antena 3	01/12/1998	9:30	10:30	1:00	Debate
20 años de Constitución	Antena 3	03/12/1998	0:20	1:15	0:55	Special report
Informe Semanal	TVE 1	05/12/1998	21:30	22:45	1:15	Weekly news report
La Clave	TVE 1	05/12/1998	22:45	0:45	2:00	Debate
La mirada crítica	Telecinco	03/12/2003	9:25	10:30	1:05	Interview
Los desayunos de TVE	TVE 1	05/12/2003	9:30	10:15	0:45	Interview
Especial informativo	TVE 1	06/12/2003	11:45	14:00	2:15	Interview
Especial Día de la Constitución	TVE 1	06/12/2008	11:00	13:00	2:00	Special report
La noche de... Suárez	TVE 1	05/12/2013	22:30	23:20	0:50	Weekly news report

Source: Based on data compiled by the authors

Although the constitution is a recurring reference in Spanish political and social discourse, the programmes in the sample focusing on this topic were clearly commemorative in nature and the overwhelming majority were aired in 1998 and 2003 to mark the twentieth and twenty-fifth anniversaries of the event.

These programmes focused on well-known personalities. One was heavily biographical (*La noche de... Suárez*), but most were interview shows featuring experts and current political figures (*El primer café* and *Los desayunos de TVE*) or individuals who had played a role in the framing and articulation of the Constitution (*La mirada crítica*, *La Clave*). All of them tended to portray contemporary Spanish history as the fruit of individual initiatives and sweep historical realities and economic, social and demographic questions under the rug.

In contrast to the attention they have paid to the successive anniversaries of the Constitutional referendum of 1978, mainstream television channels have done little to commemorate the anniversaries of the outset and conclusion of the Spanish Civil War.

Only two such programmes were identified in the sample: the first was a documentary aired on La Sexta in 2006 and the second a historical drama broadcast by La 2 in 2016 (see Table 4). It is worth noting that both channels (one public and one private) have comparatively low audience shares.

<b>Table 4</b> <b>Programmes broadcast to coincide with anniversaries</b> <b>of the outset and end of the Spanish Civil War falling</b> <b>within study time frames</b>						
Programme	Channel	Date of broadcast	Start time	End time	Length	Genre
Companys: proceso a Catalunya	La 2	30/03/2016	21:55	0:00	2:05	Full-length historical drama
Del olvido a la memoria	La Sexta	19/07/2006	23:20	0:15	1:55	Documentary

Source: Based on data compiled by the authors

The paucity of programming commemorating the anniversaries of the outset and end of the Spanish Civil War could possibly stem from a desire on the part of Spanish broadcasters to avoid dwelling on painful historical issues that continue to divide Spanish society today and are habitually over-exploited during election campaigns.

The only programme in the sample aired on or near the dates marking anniversaries of the beginning and end of the Second World War (Table 5) was the previously mentioned documentary about recipients of the highest honour conferred by the U.S. military.

<b>Table 5</b> <b>Programmes broadcast to coincide with anniversaries of the outset and end of the Second World War falling within study time frames</b>						
<b>Programme</b>	<b>Channel</b>	<b>Date of broadcast</b>	<b>Start time</b>	<b>End time</b>	<b>Length</b>	<b>Genre</b>
Diario de un soldado. "Medalla de honor"	La 2	03/09/1981	20:35	20:55	0:30	Documentary

Source: Based on data compiled by the authors

The lack of programming in this category apart from this single documentary, which was broadcast by La 2 in 1981, could be perceived as an indicator of a notable lack of on the part of Spanish networks in this particular aspect of world history.

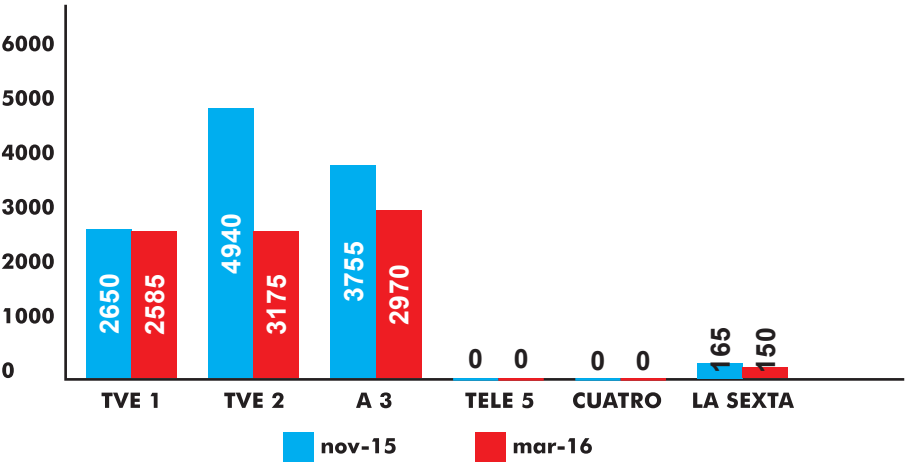
### **3. Fictional drama as the predominant vehicle for history-related content 2015/2016**

The initial revelation of the quantitative analysis of mainstream television schedules for November 2015 and March 2016 was the complete absence of history-related content on Mediaset channels Tele 5 and Cuatro (see Figure 2), a pattern that nevertheless

conforms to the group’s strategy of focusing on sports broadcasts and sensationalist programmes with mass appeal such as reality and talk shows. Apart from a few sporadic programmes featured on Antena 3, all of the history-related content aired during the two periods studied was broadcast by either a public network channel or Antenna 3.

Nevertheless, the bulk of this programming was offered by the two public channels included in the study, whose statutes establish their “obligation to inform and offer programming covering all spheres of general interest of educational and entertainment value to the public”.

**Figure 2** Total programming minutes containing some sort of historical reference broadcast by channels studied during November 2015 and March 2016



Source: Based on data compiled by the authors

A breakdown of the total minutes of the history-related content in the second sample by time slot reveals that most was aired during peak audience “prime time” hours (see Table 6). The scheduling of almost all of the channels covered in this study followed this pattern. The substantial number of history-related programmes aired during late morning, early afternoon and late night slots as well support the conclusion that Spanish audiences have a strong interest in this type of content.

<b>Table 6</b> <b>Distribution of history-related content broadcast</b> <b>on nationwide Spanish television during November 2015</b> <b>and March 2016 by channel and time slot</b>									
	TVE1		TVE 2		A3		L6		TOTAL
	2015	2016	2015	2016	2015	2016	2015	2016	
Early morning				60					60
Mid-morning	85		120						205
Late morning			2055			2970			5025
Midday							165		165
Early afternoon	1200	1145			2700				5045
Mid-to-late afternoon			275						275
Early evening			455	420					875
Prime Time	1145	1440	2035	2590	1000			150	8360
Late Night	220			55	3300				3575
Post-late fringe				50					50

Source: Based on data compiled by the authors

A breakdown of programmes aired by genre helps explain Spanish television audiences' fascination with history: it is almost invariably served up in the guise of fiction. As can be seen in Table 7, drama series, adventure series, telenovelas and full-length feature films made up 82.45% of the history-related content aired by study channels during November 2015 and March 2016.

Table 7 Distribution of history-related content aired on Spanish mainstream television during November 2015 and March 2016 by genre									
	TVE1		TVE 2		A3		L6		TOTAL
	2015	2016	2015	2016	2015	2016	2015	2016	
Telenovelas	1200	1145			2120	1320			5785
Documentary	275		145	110	135				665
Full-length classic films			1910	2365			165		4440
Full-length historical period drama films	430		375	150					955
Nostalgia		420	1070	1170					2660
Adventure series	370				1050	1650			3520
Drama series	375	270		280					925

Source: Based on data compiled by the authors

Mainstream television networks' overwhelming focus on fiction stands in sharp contrast the space they allotted to documentary programmes, which accounted for a mere 3.51% of overall programming. Nostalgia programmes, which had a notable presence on La 2, made up the remaining 14.04%. Although programmes that banked on nostalgia cannot be said to have focused on history per se, they did incorporate stock footage drawn from the Televisión Española archives that shed light on certain social and cultural facets of Spanish life from the 1960s onwards. That most of the programmes in the sample falling into this category had been presented on TVE1 and TVE2 is not surprising given these channels' access to their network's audiovisual holdings, which are far more extensive than those of their competitors.

*Telenovelas*, which accounted for 30.53% of fiction programmes, constituted the largest subgenre within this general category. This part of the sample included episodes from the 2015 and 2016 seasons of

*Amar es para siempre* (Antena 3) and *Acacias 38* (TVE 1), two long-running daily serials set in different periods of Spanish history. Although these series have vintage sets and costumes and their scripts are spiced with scattered references to historical events and figures, their characters (whose aspirations and mentalities frequently fail to reflect those of the period in question) toil their way through standard plots and subplots centred on power struggles and impulses such as love, hate, rivalry, jealousy that could just as well, if not better, be explored in a more contemporary setting. The more veteran of the two, *Amar es para siempre*, which is now enjoying its fifth uninterrupted season on Antena 3, constitutes a continuation of an earlier series that ran for seven seasons on TVE under the title *Amar en tiempos revueltos*. The twists and turns of this never-ending saga set in the 1960s revolve around the lives and personal dilemmas of the habitués of a fictional neighbourhood bar in Madrid by the name of El Asturiano.

*Acacias 38*, which is aired during the same afternoon time slot on public television and is now in its second season, narrates the stories of four late nineteenth-century bourgeois families and their respective maids. This series relies on stereotypical characters divided into two clearly defined camps: the poor, who are caught up in a perpetual struggle to survive, and the rich, who from time to time become aware that money cannot buy happiness.

The third programme in this category, *El Secreto de Puente Viejo*, which like the other two daily serials mentioned has more historical cachet than substance, has just begun its sixth season on Antena 3. The action of the 1,390 episodes broadcast as of the time of this report takes place in Spain during the first three decades of the twentieth century.

This programme is broadcast immediately after the previously mentioned *Amar es para siempre*.

*Águila Roja*, a weekly prime-time swashbuckler now in its ninth season on public channel TVE 1, fits neatly into the subgenre of adventure series. The adventures of this show's characters (which have filled 109 episodes to date) take place in the seventeenth century during

the reign of Philip IV. Although the storylines of *Águila Roja* provide a vague picture of the effects of the economic crisis in Spain during the period portrayed and make references to conflicts in which the country was then embroiled such as the Portuguese rebellion, the scriptwriters of this series take broad liberties with events and figures of the Spanish Golden Age.

Four weekly series with historical themes were being aired during the period examined: two on TVE 1 (*El Caso* and *Carlos, Rey Emperador*), one on Antena 3 (*Velvet*) and one on La 2 (*Los jinetes del alba*). The group included only one biopic: *Carlos, Rey Emperador*, a seventeen-episode TVE series that traced the reign of the sixteenth-century Spanish ruler Charles I (referred to in the context of his role as Holy Roman Emperor as Charles V). This series constituted a chronological follow-up to *Isabel*, a much longer and highly successful historical drama series based on the life of Queen Isabella I broadcast on TVE 2012-2014.

The rest of the programmes in this category had obviously been tailored to cater to public interest in shows with a vintage look and feel. *El Caso* was a weekly detective fiction series set in the 1960s inspired by a real sensationalist tabloid of the same name once published in Spain. This show, which sought to recreate the atmosphere in which crime reporters worked during the period, provided an exposé of a different crime every week spiced with various subplots focusing on the professional and amorous exploits of staff journalists. *Velvet*, a series set in an exclusive Madrid department store at the height of the 1950s, traces the romantic relationship between a humble seamstress and the heir to a fashion empire. Although conceptually similar to the late afternoon series *Amar es para siempre*, *Velvet* is presented in a prime time slot. This show is currently in its fifth and final season. The last programme in this category was *Los jinetes del Alba*, a miniseries on La 2 about the travails of a bourgeois family caught up in the violence of the Asturian miner's revolt of 1934. As in other cases, the historic events alluded to in this series serve primarily to provide a context for the passions and ambitions of its characters.

The staying power of some of these series (Águila Roja, Amar es para siempre, El Secreto del puente viejo and Velvet) is a clear indication of their success with Spanish audiences. Also popular were El Mundo de Águila Roja and El mundo de Carlos V, “behind-the-scenes” companion series highlighting the periods in which the dramatic series Águila Roja and Carlos, Rey Emperador were set and the actual historic figures on which their characters were based. These series presented in tandem with their blockbuster counterparts accounted for 41.35% of the total nonfiction programmes in the study sample. Not so much documentaries as highly self-referential and metareferential “making of” episodes that provided little or no additional historical information, both were obviously conceived and aired as part of the network’s marketing strategies.

The large number of full-length classic films in the sample, which were all aired on a single channel, corresponded to Historia de nuestro cine, a daily programme broadcast by La 2 that showcases vintage Spanish movies. Almost all of the historical drama movies broadcast within the time frames analysed fell into the Peplum category. Given that Peplum movies were invariably shown during the early afternoon time slot, one can safely assume that the channel airing them (once again La 2) viewed them as lowbudget filler. Disaster movies appear to have served the same purpose.

Table 8  
Films aired on nationwide mainstream Spanish television  
channels during November 2015 and March 2016

Channel	Date	Time slot	Film title	Genre
La 2	10/11/2015	Afternoon	<b>Esclavas de Cartago</b> (Le schiave di Cartagine, 1956)	Peplum
La 2	12/11/2015	Afternoon	<b>El terror de los bárbaros</b> (Il terrore dei barbari, 1959)	Peplum
La 2	14/11/2015	Prime time	<b>La dama de hierro</b> (The Iron Lady, 2011)	Biopic

La 2	26/11/2015	Afternoon	<b>Los últimos días de Pompeya</b> (The Last Days of Pompei, 1959)	Peplum
La Sexta	21/11/2015	Midday	<b>Hindenburg, el último vuelo</b> (Hinderburg, 2011)	Disaster movie
La Sexta	03/03/2016	Prime time	<b>J. Edgar</b>	Biopic
TVE1	03/11/2015	Prime time	<b>Habitaciones cerradas</b> (2015)	Historical period drama
TVE1	09/11/2015	Late night	<b>Tarancón. El quinto mandamiento</b> (2010)	Biopic

Source: Based on data compiled by the authors

Films broadcast during the prime-time part of programming schedules, which, as mentioned previously, is the peak audience time slot, were more rigorous in terms of historical content and focus. These included two full-length feature foreign biopics, one of which appeared on La 2 and the other on La Sexta. The first (*The Iron Lady*, Phyllida Lloyd, 2012) was a narrative account of the life of former British Prime Minister Margaret Thatcher, and the second (*J. Edgar*, Clint Eastwood, 2011) explored J. Edgar Hoover's tenure as head of the United States Federal Bureau of Investigation. Both of these films focused on figures of political importance in countries other than Spain during the second half of the twentieth century.

The third biopic identified in the sample (*Tarancón, el quinto mandamiento*, Antonio Hernández, 2011) was a made-for-television movie about Cardinal Vicente Enrique y Tarancón, a cleric who played a key role in the Spanish Transition. This was presented during a late-night viewing slot on TVE 1. The fact that foreign biopics focusing on political figures in other countries would be assigned better time slots than a Spanish film about an individual who played an important role in recent Spanish history is striking. Nevertheless, such a difference in scheduling may well have had more to do with the nature of distribution agreements and the relative quality of the three productions in question than network editorial strategies.

#### 4. Conclusions: History sells

History is clearly present in a variety of formats on all of the mainstream television channels in Spain with the exception of those owned by Mediaset, a network with a narrow focus on popular and sensationalist content. Findings indicate that history tends to surface in televised content for two basic reasons. The first is its dual centrality to routine newscast commemorations of anniversaries of past events and current political discourses and agendas. Marking the anniversaries of historic moments is a longstanding tradition in television journalism that normally involves presenting the opinions of experts and firsthand accounts of individuals directly involved in a way that offers (at least in appearance) a balanced summary of the events being commemorated.

The second is its perennial usefulness as a means of providing a distinctive setting for fiction productions such as costume and other types of drama series. The history component of these types of programmes (apart from exceptional cases such as the *Carlos, Rey Emperador* series mentioned earlier) tends to be used to give otherwise hackneyed tales of passion and ambition a veneer of sophistication.

Most of the historical fiction series being aired on mainstream television channels in Spain contain just enough historical elements to lend them a vague air of authenticity and otherwise rely on stereotypes that support a facile sort of character development that mass audiences find easy to follow and understand. Rich characters are invariably bad and poor characters inevitably good and hardworking. Characters in period television productions also tend to be endowed with contemporary traits and mindsets that make it easier for spectators to identify with them and their problems. Female characters must therefore be portrayed as strong, determined women that triumph in the end but always need to find a stable romantic partner and establish a family in order to feel truly fulfilled. Aware of the strong pull that fiction can have, network producers are often tempted to churn out companion documentaries

with a strong marketing component that play on spectators' need to learn more about the characters they have come to identify with.

Television writers and producers look to history for inspiration because history sells. They may, however, for a number of reasons, consider some aspects of history to be marketable than others. Contrary to the assertion made by some authors that Spanish television networks are making an earnest attempt to educate the public about some of the more controversial and unresolved aspects of contemporary Spanish history, none of the content examined during this study explored the pending issues that the Law of Historic Memory enacted under the Zapatero administration in 2007 was intended to address.

History is, indeed, a winning ticket that sells - the perfect commodity for television spectators interested in taking vicarious journeys back in time but sufficiently close to what they consider home. Mainstream networks continue to steer clear of potentially divisive aspects of recent Spanish history exploited by parties on both ends of the political spectrum and focus on style and sentimentality rather than substance. The upshot is that audiences not only remember historical events commemorated or dramatised on television better than others, but also view them from television's oversimplified and biased perspective.

Erin Bell  
Florian Gleisner

## 23 April - BARB figures forthcoming

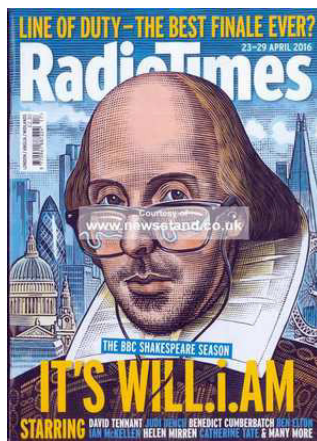
**St George's Day** - Not a national holiday but Bank Holidays in the UK don't relate to national days. This may be the closest the UK has to a national remembrance day (outside of VE Day, Holocaust Remembrance Day, and Armistice Day, the latter 2 of which are in November).

CBeebies Let's Celebrate: St George's Day 15 minute episode in series covering different celebrations (e.g. Eid, Easter etc.) experienced by British pre-school children; coverage of St George's Day. Sub 500,000 audience.

Sky Crime/Thriller channel - St George's Day series of films featuring George Clooney

AND

**Shakespeare's death-day** - 400<sup>th</sup> anniversary of 23 April 1616 - 23-30th April



Front cover of Radio Times (listings magazine; covers all channels but originated with BBC in 1923 (<http://www.bbc.co.uk/historyofthebbc/research/general/radio-times>)) 23-29 April: The BBC Shakespeare Season.

*Coverage of season covered entire week on the BBC including all BBC channels.*

## 23 APRIL

BBC2 Shakespeare Live! From the RSC 'celebration of the life, work and legacy' of Shakespeare with jazz, hip hop, ballet and drama all inspired by Shakespeare and including a range of well-known actors. 1.54m audience, including repeats over the month.

CBeebies 11am A Midsummer Night's Dream - 55 minute version of the play designed for pre-school children. Repeated later in the same day and later in the week. Sub 500,000 audience.

More4 (not BBC) Shakespeare's Tomb 2 year investigation into Shakespeare's grave - Dr Helen Castor as presenter-historian. Sub 278,000 audience.

## 24 APRIL

BBC4 Arena: All the world's a stage - Shakespeare on Film 60 minute episode from documentary series; history of films based on Shakespeare plays. Narrator, footage, eyewitness testimony (footage). Sub 440,000 audience.

## 25 APRIL

CBeebies My Story: Elizabethan Childhood

(<http://www.bbc.co.uk/iplayer/cbeebies/episode/b04ynp6m/my-story-series-3-3-elizabethanchildhood>) 15 minute episode in series usually covering the lives of pre-school children's grandparents; this episode considered the life of Elizabethan children including Shakespeare via the account of Asher's grandfather Harvey (originally aired 14.1.15). Sub 430,000

CBeebies Magic Hands: The Tempest (<http://www.bbc.co.uk/cbeebies/watch/magic-hands-tempestsneak-peek>) 15 minute episode in series intended for children using BSL; this episode offered an overview of the Shakespeare play The Tempest. Sub 430,000

BBC4 The Hollow Crown: Richard II adaptation of Shakespeare's play. Sub 420,000

## 26 APRIL

CBeebies Magic Hands: Twelfth Night as above

BBC4 The Hollow Crown: Henry IV part I as above

## 27 APRIL

CBeebies Magic Hands: As You Like It as above

BBC4 The Hollow Crown: Henry IV part II as above

## 28 APRIL

CBeebies Magic Hands: A midsummer night's dream as above

BBC4 The Hollow Crown: Henry V as above

## 29 APRIL

Magic Hands: Romeo and Juliet as above

## 5 MAY OR 9 MAY - EU Day/s - not a national holiday.

See e.g. Mary Beard's Ultimate Rome: Empire without limit BBC 2 27 April 2016 4 episodes 27/4 - 18/5: coverage in RT 'Mary Beard asks what our politicians - from Westminster to Brussels - can learn from ancient Rome' e.g. 'Romans dispensed with border controls and used a single currency'.

## 8 MAY - VE Day / 15 August - VJ Day - not a national holiday.

Larger sample blocks of time

A "typical week" of TV on mainstream channels - former 'terrestrial' channels - see below

A "typical week" of TV on the History channel(s) - Yesterday, History, H2 (formerly Military History - virtually the same as History now),

Discovery History, BBC4 (not entirely history but a large part of its output); PBS America (as for BBC4).

Seems a good idea to avoid periods listed above: RT for first full week of March: 5-11 March 2016

**A. Typical week of history programming (including drama and films) on mainstream channels - BBC1, BBC2, ITV, Channel 4, Channel 5 (formerly 'terrestrial' channels)**

Summary - 46 hours of broadcast material which represents the past in some way (films, drama, documentary, game show)

46/c.840 broadcast hours = c.5.5% of the 5 channels' output, or c.6.5 hours of broadcast material per day.

**5 MARCH**

BBC1	*Nothing*
BBC2	Queen Victoria's Children (2013) presenter-led, talking head experts. Episode 2/3 (aired weekly). C19 <sup>th</sup> royal history  Dad's Army comedy drama series set during WW2 (originally aired 1968-77)  Lebanon (2009) film, set 1982 during Israeli invasion of Lebanon.
ITV	*Nothing*
Channel 4	Great Canal Journeys series; celebrity presenter-led; travel through the UK's canals, history from Roman times onwards.  Penelope Keith's Hidden Villages series; celebrity presenter-led, C19 <sup>th</sup> and C20 <sup>th</sup> cultural, agricultural and literary history.
Channel 5	World War II in Colour 1943, America's offensive against Japan. Footage-led, narrator.

## 6 MARCH

- BBC1 Call the Midwife drama series based on autobiography of former midwife, set 1950s/1960s, London working-class women's lives
- The return of Flying Scotsman documentary on history and restoration of the FS steam train; narrator and interviewees; only aired on BBC Yorkshire and Lincolnshire (repeated 7.3.16 on BBC4)
- BBC2 The people v OJ Simpson: American Crime Story drama series based on trial, bought from Fox ITV
- ITV Beowulf: return to the Shieldlands fantasy drama series, based on C6th poem
- Doctor Thorne drama series, adaptation of Anthony Trollope (C19th novelist) set in 1850s
- Channel 4 \*nothing\*
- Channel 5 \*nothing\*

## 7 MARCH

- BBC1 The TV that made me series, celebrity interviewer and interviewees talking about television programmes of their youth - cultural history; social history
- BBC2 People v. OJ Simpson drama series; repeated on Sunday.
- Heir Hunters series about companies seeking to identify family members of people who died intestate; often includes aspects of mid-late C20th history (family history of the deceased).
- Who do you think you are? Celebrity genealogy series; narrator and different celebrity each week. Originally broadcast BBC1; repeated BBC2.

ITV1 Further Tales from Northumberland with Robson Green series, presenter led. Walking tour of Northumberland; reflections on celebrity's childhood and lives of those living there past and present; archaeology and landscape.

Masterpiece with Alan Titchmarsh celebrity-led (TV presenter/gardener) gameshow, visiting various historic houses in the UK. Competitors are history/antiques hobbyists. Win by working out the most valuable items on display.

Channel 4 \*nothing\*

Channel 5 \*nothing\*

## **8 March - International women's day**

BBC1 The TV that made me - see above  
Heir Hunters - see above

BBC2 Who do you think you are? - see above  
Back in time for the weekend series in which ordinary family live as if in an earlier decade (1950s-90s; then 'future technology' in final episode) over one weekend; narrator and commentary to camera by family. Technological/cultural history.

ITV1 \*nothing\*

Channel 4 Born to be different series following group of disabled children, all born in 2000: part of longer documentary strand charting their lives at e.g. age 4 (2004). Personal histories; changing attitudes to disability; medical history; social history.

Channel 5 The best of bad TV series, comedy history of TV shows and problems in broadcasting. Narrator; footage.  
(NB Sky Select - Day dedicated to female film directors)

## 9 MARCH

- BBC1      Heir Hunters - see above  
The TV that made me - see above
- BBC2      Heir Hunters - repeat of yesterday's BBC1 episode  
Portillo's State Secrets - series (repeat); former MP Michael Portillo investigates Hitler's hidden medical files. Celebrity presenter led; footage.  
Who do you think you are? - see above  
Dunblane: our story account of the 1996 shootings at a primary school in Scotland, 20 years earlier. Interviews with family members; narration; footage.  
Land of Hope and Glory: British Country Life (repeat from previous week) series spending a year with Country Life magazine including features on historic properties
- ITV1      Masterpiece with Alan Titchmarsh - see above  
Grantchester detective drama series set in 1950s Cambridgeshire
- Channel 4      Car SOS - series in which old cars are restored. Narrator and presenter/restorer led. Family history of owners/social and cultural history/design and technological history  
Raised by Wolves - comedy drama set in 1990s Wolverhampton - working class council house tenants with aspirations
- Channel 5      \*nothing\*

## 10 MARCH

- BBC1      Heir hunters - see above  
The TV that made me - see above
- BBC2      Heir hunters - see above  
Who do you think you are? - see above

The secret history of my family series - genealogy; narrator; traces the ancestors of C19th UK criminals and comments on social mobility (or its lack) in contemporary UK and overseas.

Dunblane: our story - repeat, see above

ITV1 Masterpiece with Alan Titchmarsh- see above

Channel 4 Born to be Different - repeat, see above

Channel 5 The Moors Murders: Britain's worst crimes - account of murders in the 1960s and the following investigation and trial of the perpetrators. Narrator, footage, reconstructions and interviews.

## 11 MARCH

BBC1 Heir hunters - see above

The TV that made me - see above

Land of Hope and Glory - see above

BBC2 Portillo's state secrets - see above

Who do you think you are? - see above

The Doctor Blake Mysteries - Australian drama series set in 1950s small town Australia.

ITV1 Masterpiece with Alan Titchmarsh - see above

Best walks with a view with Julia Bradbury - series, celebrity (newsreader) touring British Isles; references to history and archaeology of areas visited. Some footage and interviews.

Mr Selfridge drama about the life (early to mid-C20th) of the founder of Selfridge's department store in London.

Channel 4 \*nothing\*

Channel 5 \*nothing\*

## **B. A “typical week” of TV on the History channel(s) - Yesterday, History, H2 (formerly Military History)**

Discovery History, BBC4 (not entirely history but a large part of its output); PBS America (as BBC4)

Summary - 6 ‘specialist’ (not mainstream, former terrestrial) channels, all broadcasting all or a great deal of history programming (but NB current outlay of the History channel).

All broadcast programmes are listed, not only the history-related material, to give a sense of how even apparently dedicated channels are quite flexible in their interpretation of the past and their sense of what will appeal to their audiences.

*History material = c. 110/130 hours of programming on e.g. March 5 = c.84.6% (including e.g. American and other series based around antiques; removing such programmes would alter the %, to c. 825/995 hours of history programming March 5-11 = c.82.9%). 825 over 7 days = c.118 hours of broadcast material per day over 6 channels, or c.20 hours per channel per day.*

## **MARCH 5**

### **Yesterday**

Pagans and Pilgrims: Britain’s Holiest places orig. BBC4; presenter-led (Ifor ap Glyn; Welsh poet) ‘landscape journey’ of sacred sites; spiritual history

Antiques Roadshow - see above - presenter-led overview of individuals’ antiques, discussed and valued on air

Diamond Decades - Queen’s reign 1950s-present; narrator, footage

The man who discovered Egypt - orig. BBC4 2012; presenter-led (Egyptologist Chris Naunton); account of archaeological pioneer Flinders Petrie; talking heads

Tales of Irish Castles - presenter-led (actor Simon Delaney), significance of castles in Ireland across centuries (C11th-onwards); talking heads

The World's Weirdest Weapons - 'unusual and innovative weaponry throughout history' (WW2- onwards); narrator, talking heads (experts and eyewitnesses)

WWII: countdown to victory - (2009) chronological account WW2; archive footage; narrator/director Liam Dale; writer Myfanwy Millward

Annihilation: double bill - series, how was the Shoah possible? Footage, talking heads; narrator. Multi-co-pro. David Cesarani as historical adviser. William Karel (French film director).

World War II: the last heroes - eyewitness testimony; reconstructions; narrator; footage

Human Planet 3 episodes - orig. BBC1 contemporary life on Earth

Classic soul at the BBC - orig. BBC4; footage and narration; 1950s-80s

Dusty Springfield at the BBC - orig. BBC4; footage and narration; 1950s-80s

Planet Earth (double bill) - orig. BBC1, natural wonders of the earth, narrator Sigourney Weaver

Classic soul at the BBC (repeat) - see above

Dusty Springfield at the BBC (repeat) - see above

Disco at the BBC - orig. BBC4; footage and narration

Fit to rule: how royal illness changed history - orig. BBC2 2013; presenter-led by Lucy Worsley; footage; some re-enactment. Medieval - C20th

## History

Storage Wars - reality TV; bidding on abandoned storage units

Ice Road Truckers - reality TV; transportation of cargo through Alaska

American Pickers - reality TV; searching for antiques in America

Storage Wars - see above

Pawn Stars (4 episodes) - reality TV; pawn shops in the USA; items sometimes historically significant e.g. a medallion owned by Liberace; a jetpack from the 1960s space programme; a contract signed by the

Beatles; a medieval mace and 1950s cap guns

Storage Wars (18 episodes back to back until 5am) - see above

## H2

Schedule only available online and only from 6 March at time of analysis

### Discovery History

Battlefield - orig. BBC; aired 1995-. WW2 documentary series; narrator; footage

Tanks - footage; narrator - history of tanks WW1-present. Impact of individual tanks in their own 'lifetime'; comparison top 10 tanks.

The rise of the Nazi Party - series; footage, interviews, reconstructions, narrator

Combat Countdown - 'world's most powerful war machines'; footage, narrator

Time Team - archaeology; celebrity presenter-led (actor Tony Robinson)

Rory McGrath's best of British engineering - engineering history; celebrity presenter-led (actor/comedian Rory McGrath)

Tanks - see above

The Rise of the Nazi Party - series - footage, reconstructions, interviews, narrator

Time Team - see above

Gunslingers - drama documentary, Butch Cassidy

SAS - interviews, narrator

The rise of the Nazi Party - see above

The rise of the Nazi Party - see above

Gunslingers (repeat) - see above

Tanks (repeat) - see above

Combat Countdown (repeat) - see above

## **BBC4**

Doris Day: virgin territory - clips from films; narrator

Sound of cinema: the music that made the movies - presented by composer Neil Brand; history of film soundtracks

Top of the Pops 1981 - 2 episodes from 1981 music series

Doris Day - see above

## **PBS America**

American Experience: Geronimo and the Apache resistance - series, 'TV's most watched history series' (according to PBS website). C19th US history. Narrator, photographs, descendants' testimony.

American Experience: Last stand at Little Big Horn - as above; C19th US history. Narrator, photographs, footage, testimony.

American Experience: Jesse James - as above; reconstruction, narrator, photographs, testimony.

American Experience: Custer's Last Stand - as above; reconstruction, photographs, narrator, testimony.

American Experience: Annie Oakley - as above; footage, narrator, photographs, testimony

Geronimo and the Apache resistance - see above

Last stand at Little Big Horn - see above

Jesse James: the story of the outlaw - see above

Custer's last stand - see above

American Experience: Buffalo Bill - as above; C19th US, photographs, narrator, testimony

Annie Oakley - see above

Geronimo and the apache resistance - see above

Last stand at Little Big Horn - see above

Jesse James - see above

Custer's Last Stand - see above

## MARCH 6

### Yesterday

Pagans and pilgrims - see above

Antiques Roadshow - see above - see above

Diamond Decades - see above

Planet Earth - see above

Ganges: triple bill - orig. BBC; geography/anthropology/history of river; co-pro BBC/France 3. Narrator.

Human Planet - see above

Ganges - see above

Planet Earth (2 episodes) - see above

Great British Railway Journeys (2 episodes) - orig. BBC series, presenter-led (Michael Portillo) travelling around UK using Bradshaw's railway guide from 1860s to 'understand Britain of today' - change over time etc. British mid-C19th social, economic and technological history to present. Interviews, photographs.

Bombay Railway - orig. BBC4 series, narrator and interviews; significance of railway to India; some e.g. history of Empire but mainly C20th/C21st.

Great British Railway Journeys (2 episodes) - see above.

She-wolves: England's early queens - orig. BBC series, presenter-led (Helen Castor, medievalist, formerly of Cambridge University), footage, UK royal history medieval - present.

Find my past - series, presenter-led (BBC sports journalist Chris Hollins), ordinary people discovery ancestors' roles in great events. C17th (e.g. Gunpowder Plot 1605) to C20th. Footage, testimony and photographs.

Harlots, housewives and heroines: a 17th century history for girls - series, orig. BBC4. Presenter-led by Lucy Worsley. Reenactment (e.g. clothing); reconstruction; interviews with historians.

## History

Pawn Stars - see above

Storage Wars - see above

Pawn stars - see above

Pawn Stars Australia - see above, but in Australia

Ax men - series, timber workers in the present.

American restoration- series, restoration companies in the USA and their work.

Ancient Aliens - series, influence of aliens in ancient cultures. Narrator, expert testimony. Egypt - present.

Billion dollar wreck - 1909 shipwreck of the Republic; attempts to raise it; personal history of key personnel involved; photographs, testimony of descendants, those engaged in raising it, experts; reconstruction.

Pawn stars (double bill) - see above; 1930s grip tester and medal linked to Captain Cook

Pawn stars Australia - see above

Ancient Aliens - see above

Storage Wars - see above

Pawn stars - see above

Pawn stars - see above

Pawn stars Australia - see above

Pawn stars - see above

**H2** - *Formerly History International (seems exactly the same as History; possibly aired slightly later: therefore only this sample taken)*

Pawn Stars (2 episodes) - see above

Storage Wars (2 episodes) - see above

Pawn Stars - see above

Pawn Stars Australia - see above

Ax men - see above

American Restoration - see above

Ancient Aliens - see above

Billion Dollar Wreck - see above

Pawn Stars - see above

Pawn Stars - see above

### **Discovery History**

Battlefield - see above

Tanks - see above

The rise of the Nazi party - see above

Combat Countdown - see above

Time team - see above

Rory McGrath's best of British engineering- see above

Tanks - see above

The rise of the Nazi party (2 episodes) - see above

Time team - see above -

Gunslingers - see above

SAS - see above

The rise of the Nazi party (repeat) - see above

Gunslingers - see above

Tanks - see above

Combat Countdown - see above

### **BBC4**

The German Doctor film (2013) set in 1960s Argentina about Joseph Mengeles

Storyville: Himmler, the decent one documentary series (Storyville) - account of life of Himmler told through artefacts e.g. letters, photos and diaries found at his home.

The heart of country: how Nashville became music city USA - biography of Nashville; interviews, narrator, footage

Johnny Cash: the man, his world, his music 1969 documentary about Cash

Britain on film: Brits at play Britain in the 1960s; film footage and narration

## **PBS America**

Horatio's drive - Ken Burns' series; 1903 car journey across US; first of its kind. Narrator, footage, photographs, expert testimony.

Brooklyn Bridge - 'Ken Burns America' season; 1981 film (KB's first); testimony, footage, narrator. C19-C20 US history; social, economic, technological.

The statue of liberty - 'Ken Burns America' season; testimony, footage, narrator. C19-C20 US history; social, economic, technological.

Making North America - pre-colonisation - present US History; geographical; geological; presenterled (Kirk Johnson, geologist and director Smithsonian)

Horatio's drive - see above

Brooklyn Bridge - see above

The statue of liberty - see above

Making North America (3 episodes) - see above

Horatio's drive - see above

Brooklyn Bridge - see above

The statue of liberty - see above

B-2: Stealth at war - plane developments 1970s - present. Technological and military history. Narration; expert testimony; footage.

## **MARCH 7**

### **Yesterday**

Pagans and Pilgrims - see above

The sixties: the years that shaped a generation - 2005 series; photographs, footage, eyewitness testimony, narrator. Social, political, cultural history.

Cash in the Attic - 'turns hidden treasures into cash' -antiques in people's houses are valued and sold at auction.

Antiques Roadshow - see above - see above

The boats that made Britain: Time Team special - see above re. Time Team; reconstruction of a Bronze Age boat, the 'Dover boat'

Great British railway journeys - see above

Britain's stone-age tsunami: Time Team special - see above re. Time Team; Stone Age natural disaster.

Hidden killers of the Victorian home - series, 'Hidden Killers', orig. BBC4 2013. Tudor to Edwardian. Presenter-led (presenter/historian Susannah Lipscomb). Expert testimony, re-enactment (corset wearing).

Bombay railway - see above

The boats that made Britain - see above

The world's weirdest weapons - see above

WWII: countdown to victory - see above

Coast - orig. BBC series co-funded by Open University; history, geography and archaeology of British Isles, later Northern Europe and Australia from Stone Age - present. Presenter-led (archaeologist Neil Oliver); footage, photographs, testimony.

Queen Victoria's children - see above

Monarchy by David Starkey - series, orig. Channel 4, British monarchy medieval - present. Presenterled, footage, photographs, expert testimony.

The Two Ronnies Spectacle - series, orig. Gold 2013; documentary about comedy duo Ronnie Barker and Ronnie Corbett, footage and testimony.

Blackadder II - comedy history series c.1982-1989; series 2/4 set in Elizabethan court.

Harlots, Housewives and Heroines - see above

She-wolves - see above

Celebrity Antiques Road Trip - orig. BBC; celebrities travelling around the UK, to antiques shops, to buy and sell at a profit for charity.

The Re-inventors - Canadian TV show 2008-11; making and testing historical inventions - experimental archaeology of sorts. C16th to C20th, technological, cultural, social history.

## **History/H2**

Pawn Stars - see above

Pawn Stars Australia - see above

America Pickers- see above

Storage Wars - see above

Pawn Stars - see above

Pawn Stars Australia - see above

Shipping Wars - orig. A&E 2012-present, reality series about competitive shipping of goods across the USA.

Storage Wars - see above

Pawn Stars - see above

American Pickers - see above

Storage Wars - see above

Pawn Stars (3 episodes) - see above

American Pickers - see above

Pawn Stars Australia - see above

Storage Wars - see above

Pawn Stars - see above

American Pickers - see above

Pawn Stars Australia - see above

Storage Wars - see above

Pawn Stars - see above

American Pickers - see above

### **Discovery History**

Showdown: air combat - mini-series 2008; comparing C20th aircraft. Technological and military history.

Top tens - orig. Military Channel; rates 10 weapons e.g. rifles. Technological and military history.

Greatest tank battles - series, orig. National Geographic 2010-present; CGI, eyewitnesses; expert testimony; footage. Technological and military history.

Ultimate weapons - series; comparison of contemporary weapons.

Battlefield - see above

Greatest tank battles - see above.

World War II in colour

Hitler: a profile

Rory McGrath's best of British engineering- see above

Ultimate weapons- series; comparison of contemporary weapons.

Greatest tank battles - see above

World War II in colour - see above

Codes and conspiracies - orig. American Heroes Channel; 2014-series; investigating UFO cover ups

Biblical conspiracies - orig. Discovery Science; 2014- series; scientific investigation of e.g. Roman nails

Who was Jesus? - series; archaeological and historical evidence; 2013; biblical history

Treasures decoded - Turin Shroud - series, expert testimony; biblical history

Ultimate weapons- series; comparison of contemporary weapons.

Battlefield - see above

Codes and conspiracies - see above

Rory McGrath - see above

Weapons of war - series, WW2 and post-WW2 military and technological history, footage, photographs, narrator; expert testimony

Hitler: a profile - orig. ZDF 1995; reversioned series; pre- and WW2 history, footage, photographs, narrator, eyewitness testimony.

## **BBC4**

Great Irish Journeys with Martha Kearney - series presented by Martha Kearney considering Ireland through works of C19th artist and geologist George Victor du Noyer

Return of Flying Scotsman (see above - repeat)

The Renaissance Unchained series, art history presented by Waldemar Januszczak

Imagine... the trouble with Tolstoy series presented by Alan Yentob; travels through Russia to explore

Tolstoy's life

Storyville: Himmler - see above

The Renaissance unchained - see above

## **PBS America**

The Civil War - series, 'highest rating PBS series ever'; expert testimony; photographs; narrator. C19th US military and political history.

The road from Christ to Constantine - series, 2016, 4 centuries to C5th CE. Presenter-led (Jonathan Phillips, historian). Religious and cultural history.

The Civil War - see above

The road from Christ to Constantine - see above

Jesse James - see above

The Civil War - see above

B29: frozen in time - 1996; the restoration of a B29 plane stranded in Greenland since 1947. Narrator, eyewitness testimony; footage.

Journeys to the bottom of the sea: D-Day the untold story - orig. BBC2 2000, underwater archaeology, why thousands of Allied troops did not arrive on the beach and died previous to the landing. Narrator, reconstruction, eyewitness testimony.

The Civil war - see above (repeat)

B29 - see above

Journeys - see above

## MARCH 8

### Yesterday

Pagans and pilgrims - see above

Oz and Hugh drink to Christmas - orig. BBC2 series c.2010, creating alcohol past and present; celebrity presenters Oz Clarke (wine aficionado) and Hugh Dennis (actor/comedian).

Cash in the Attic - see above

Antiques Roadshow - see above

War of the Roses: Time Team special - as above re. Time Team; C15th archaeology and military history

World's Weirdest Weapons - see above

WWII: countdown to victory - see above

The secret of Lincoln jail: Time Team special - as above re. Time Team; medieval - C19th penal history.

Monarchy - see above.

Queen Victoria's children - see above

Coast - see above

Wars of the Roses: a Time Team special - see above

The World's Weirdest Weapons - see above

WWII: countdown to victory - see above

Coast - see above

Monarchy - see above

Impossible engineering - series, technological pioneering developments in present, developed from the past. C20th history.

Blackadder II - see above

Yes Minister - orig. BBC; political comedy 1970s-80s.

Steptoe and Son - orig. BBC; comedy 1960s-70s.

The man who discovered Egypt - see above.

## **History/H2**

As for 7.3.16 except for: Texas Rising (repeated in the same day) - drama series, Texas Revolution against Mexico, C19th US history.

## **Discovery History**

As for 7.3.16

## **BBC4**

The Taff: the river that made Wales series. Presenter Will Millard. First shown BBC1 Wales. Interviews, footage.

The Brecon Beacons with Iolo Williams series. Presenter-led, geographic and historic interest in area. First shown BBC1 Wales.

Indian Hill Railways series. Culture and history of India, C19th and C20th.

The story of British Pathe series. Narrator, footage.

The sound of cinema - see above

## **PBS America**

World War II: for king and country - 6 part series, historian presenter-led (Norm Christie); footage; WW2; Canada's role: little known histories.

The Civil war - see above

B29 - see above

Journeys to the bottom of the sea: D-Day - see above

The Civil war - see above

B29 - see above

Journeys - see above

The Civil war - see above

Killing Hitler - series. Drama-doc, Operation Foxley. Footage. Narrator.  
Eyewitness testimony.

The Civil war - see above (repeat)

Killing Hitler - see above (repeat)

World War II - see above (repeat)

## MARCH 9

### Yesterday

Pagans and pilgrims - see above

Agnetha: Abba and after - orig. Channel 4 documentary; eyewitnesses/  
commentators; footage about Abba and later years.

Cash in the attic - see above

Antiques roadshow - see above

The Somme's secret weapon (Time Team special) - see above re.  
Time Team; WWI military history.

World's Weirdest weapons - see above

WWII: countdown to victory - see above

The lost submarine of WWII (Time Team special) - see above re. Time  
Team; WW2 military history.

Impossible engineering - see above

Ancient black ops- series, ancient world, military history, Spartans etc.  
Reconstruction; expert testimony.

Coast - see above

The Somme's secret weapon - See above

World's Weirdest Weapons - see above

WWII: countdown to victory - see above

Coast - see above

Castle Builders - series, European castle building. Architecture.

Mummies Alive - series, narrator, expert testimony; 'best preserved mummies' 'brought back to life'. Ancient period.

Steptoe and Son - see above

Yes Minister - see above

Open all hours - Comedy series, originally made 1970s.

World's Weirdest Weapons - see above

WWII: countdown to victory - see above

Castle Builders - see above

## **History/H2**

Same as 6.3.16

## **Discovery History**

Same as 7.3.16 except for:

Treasures Decoded the secrets of El Dorado - Series, archaeology/ history; expert testimony; '5 of the world's greatest treasures' with secrets not previously revealed.

Ultimate Warfare Fallujah in 2004 - orig. Military History series; modern battles and eyewitness testimony; narrator.

## **BBC4**

Ancient Egypt: life and death in the Valley of the Kings series (repeat from previous Thursday) - 2 part series, presenter historian (Joann Fletcher).

Dreaming the impossible: unbuilt Britain series. Series orig. 2013; presenter-historian Olivia HorsfallTurner; expert testimony. Stories behind the grandest designs never built.

Timeshift: crime and punishment - the story of corporal punishment - orig. 2011; archive footage, narrator, history documentary series; expert testimony (inc. pro and con corporal punishment).

## **PBS America**

Same as 7.3.16 except for

Legacy of War - series orig. 2015, presenter -led (Walter Cronkite and Alastair Stewart); expert testimony; footage: creation of the UN, World Bank and Marshall Plan; seems a UK/US coproduction, accounts from both nations.

Air Warriors - series, orig. Smithsonian Channel 2015; USAF's most successful planes; narrator, footage, photographs; eyewitness testimony.

The children's odyssey orig. Dec. 2015; footage; photographs; narrator; eyewitness testimony; reconstruction; How 300,000 Polish Jews tried to escape by fleeing to Palestine

## **MARCH 10**

### **Yesterday**

Pagans and Pilgrims - see above

Town with Nicholas Crane - series orig. BBC2 2011-13; urban history; presenter-led by geographer NC; co-produced by Open University; was shown on the Blighty Channel 2012.

Cash in the Attic - see above

Antiques Roadshow - see above

Boudicca's lost tribe - Time Team special - see above re. Time Team

The world's weirdest weapons - see above

WWII: countdown to victory - see above

The boats that made Britain - see above

How earth made us - orig. BBC2; geology, geography and climate influencing humanity; presenterled (Prof Iain Stewart);

Mummies alive - see above

Coast - see above

Boudicca's lost tribe - see above

Ghost Army - orig. PBS; WW2 camouflage; narrator and footage.

WWII: countdown to victory - see above

Coast - see above

Forbidden history - series; 'truth' behind historical mysteries e.g. Dracula; celebrity-presenter-led by Jamie Theakston; expert testimony and reconstruction; footage

Alexander's lost world - series; orig. 2013; CGI; presenter-led (David Adams) travelling through modern Afghanistan and Asia in footsteps on Alexander; testimony of local people (oral history).

Open All Hours - see above

Yes Minister - see above

Porridge - comedy orig. 1970s; set in prison

WWII: countdown to victory - see above

Martin Luther King: Roads to Memphis - orig. PBS America? Footage, eyewitness testimony; photographs; expert testimony.

## **History/H2**

Same as 9.3.16 except for:

Counting Cars (3 episodes) - series, spin off of Pawn Stars, restoration of vehicles

## **Discovery History**

Same as 9.3.16 except for:

Jesus in the Himalayas - series, narrator, presenter-led (anthropologist Jeff Salz), interviews with local people; myths around burial place of Jesus, including India

## **BBC4**

Top of the Pops 1981 edition of music show broadcast in 1981

Indian Hill Railways series - see above

Digging for Britain - orig. BBC2 2010-present, archaeological series; presenter-led (Alice Roberts, archaeologist), travelling across UK  
Ancient Egypt series - as above

Top of the Pops 1981 - see above

Doris Day - see above

London on film - the West End - orig. BBC4 2012, narrator and archive footage

Digging for Britain - see above

## **PBS America**

Same as 9.3.16 except for:

The Mosquito reborn: gaining altitude - orig. 2009, de Havilland fighter plane; narrator, eyewitness testimony, expert testimony, footage and interviews - follow on from Immortal Beaver

The immortal beaver - orig. 2008, narrator; expert testimony, photographs; footage; restoration of a de Havilland Beaver

## **MARCH 11**

### **Yesterday**

The Beauty of Maps - series, orig. BBC4 2010, medieval to C21st cartography; narrator, expert testimony

Town with Nicholas Crane - see above

Cash in the Attic - see above

Antiques Roadshow - see above

Secrets of the Saxon Gold (Time Team special) - see above re. Time Team

Ghost Army - see above

WWII: countdown to victory - see above

Wars of the Roses (Time Team special) - see above re. Time Team

Alexander's lost world -see above

Nation on film: the Munich air disaster - orig. BBC4 2008; narrator, footage, eyewitness testimony, crash of plane carrying Manchester United footballers, 1958.

Coast - see above

Secrets of the Saxon gold - see above

Arctic convoys - orig. 2014, WW2, eyewitness testimony, footage, narrator

WWII: countdown to victory - see above

Coast - see above

Secrets of War - series 1997-2001; footage; narrator; photographs; expert testimony; reconstruction. Cold War espionage equipment

Forbidden History - Dracula - see above

Porridge - see above

Two Ronnies Spectacle - see above

Arctic Convoys - see above

WWII: countdown to victory - see above

Secrets of war - see above

The re-inventors - see above

Who's in your history? - series, short (25 min.) episodes, genealogy, footage, narrator.

## **History/H2**

Same as 9.3.16 except for:

Britain's biggest heists: the 1975 robbery of a bank in Mayfair, London - series, 1970s-C21st history of bank robberies; narrator, footage, expert testimony.

Mobsters: the life of Sam de Stefano - series, narrator, footage, expert testimony, eyewitness testimony, photographs; US mafia 1920s-present.

## **Discovery History**

Same as 9.3.16 except for:

Babylon Mystery - narrator, reconstruction, photographs, expert testimony: Babylonian civilisation's development

The Holy Grail - narrator, archaeology/history, reconstruction, expert testimony, C5th BCE archaeology - present

## **BBC4**

Top of the Pops 1981 - see above

Virtuoso violinists at the BBC - celebrity presenter-led (violinist Nicola Benedetti ), 60 years of archive footage, footage, photographs, Benedetti's expert/eyewitness testimony. <http://www.bbc.co.uk/iplayer/>

[episode/b072x1qh/virtuoso-violinists-at-the-bbc](#)

Kenny Rogers: cards on the table - orig. 2014, expert testimony, footage, interviews, life of Rogers.

Bob Harris: My Nashville - orig. 2014, celebrity presenter-led (DJ Harris), interviews and footage, history of Nashville and country music.

Country Kings at the BBC - orig. 2014, chronological collection of footage of country musicians' performances 1950<sup>s</sup>-present, eyewitness/celebrity testimony, photographs, narrator.

Top of the Pops 1981 - as above

Kenny Rogers - as above

Bob Harris - as above

Country Kings - as above

### **PBS America**

Same as 9.3.16 except for:

Lost king of the Maya - orig. 2001 PBS Nova Channel, archaeology, narrator, expert testimony, photographs, CGI, team of archaeologists investigating ruins of Copan in the rainforest

Cracking the Maya code -orig. 2008 PBS Nova, narrator, photographs, reconstruction, to read ancient Mayan script

Air heroes: as close as brothers - orig. History Channel 2010; Canadian-made; reconstruction, narrator, eyewitness testimony; Canadian crew of a Lancaster bomber brought down in 1944

### **Identification of programmes of particular interest to analysis**

1. Most popular TV programme related to history - see BARB audience figures for 5-11 March

Mainstream channels: factual and non-factual/drama per channel; analysis of top 30 of each:

**BBC1** Call the Midwife 1st most popular BBC1 c. 11.5m  
- drama, set in 1950s London, working-class women's experiences, based on autobiography  
\*No factual series/one-off history documentaries for BBC1 in top 30 programmes\*

**BBC2** Back in time... 3rd most popular BBC2 c.2.5 million.  
See above; documentary/living history  
People v OJ 5th most popular BBC2; c.2.5m. See above for details; drama based on historical events.  
Dad's Army 7th most popular BBC2; c.1.9m  
Land of hope and glory 9th most popular BBC2; c.1.7m  
Secret history of my family 12th 1.6m  
Dunblane 16th 1.4m  
Queen Victoria's children 18th 1.3m

**ITV** Grantchester 13th 5.4m. See above for details; crime drama set in 1950s.  
Doctor Thorne 15th 3.9m  
Mr Selfridge 16th 3.7m  
Best walks 19th 3.2m See above for details; history/geography/general interest.  
\*Otherwise no factual history programming in top 30\*

**Channel 4** Born to be different 12th 1.4m. See above for details; personal histories/change in experiences of disabled children in recent years  
Raised by wolves 17th 1.2m. See above for details; 1990s West Midlands, working-class family.  
\*Otherwise no factual history programming in top 30\*

**Channel 5** \*No Channel 5 history programming in top 30\*

Specialist or predominantly history channels:

**BBC4** Return of the Flying Scotsman 1.2m (biggest

audience for BBC4 all week) - documentary on restoration project

No BBC4 history drama in top 10 (only 10 programmes available for non-terrestrial)

#### PBS America

Mosquito reborn 23,000 (biggest audience for channel all week)

No drama in top 10 (historical drama rarely aired on PBS America)

#### Yesterday

David Starkey's Monarchy 191,000 (3rd biggest audience for channel all week)

Blackadder II 174,000 (4th biggest audience for channel all week)

#### History Channel

Texas Rising 104,000 (biggest audience for channel all week, one of few history docs on channel)

No drama in top 10 (historical drama rarely aired on History Channel)

Average of both sets of channels (mainstream and specialist) = 11 channels.

*c.  $46/840 + 825/995 = 871/1835 = 47.5\%$  of broadcast material on the 11 channels relates to history;  $871 \text{ hours} / 7 \text{ days} = \text{c. } 124 \text{ hours of broadcast material per day}$ ; or  $\text{c. } 11 \text{ hours per channel per day}$ .*

2. Most popular TV documentary about the end of WW2 (first fortnight of May) - see below
3. Most popular TV documentary broadcast on National Remembrance Day (if VE Day, 8 May):

WW2 Documentaries broadcast on VE Day:

##### a. Discovery Channel

Tony Robinson's D-Day to Victory: celebrity-presenter-led; archive (repeated same day) sub 50,000

#### b. PBS America

The Americans on D Day (repeated three times i.e. aired 4x, same day) sub 10,000

The Americans on Hell's Highway (repeated twice same day) sub 10,000

The Americans in the Bulge (repeated twice same day) sub 10,000

#### c. Discovery History

World War 2 in Colour (2 episodes) (repeated same day) sub 10,000

#### d. National Geographic

Nazi Temple of Doom sub 35,000 Nazi Megastructures 80,000

### 4. Main news broadcast on National Remembrance Day

*(if VE Day then 8 May)*

Not much - BBC 10pm news included coverage of VE Day in Russia e.g. <http://www.bbc.co.uk/news/36245409> and how it serves to show Russia's C21st military strength; greater interest in significance of local, and mayor of London, elections. Lack of coverage was probably also because so much on TV last year to mark 70th anniversary. Surprisingly little on local news e.g. Lincolnshire BBC - main story, sperm whale washed up on Lincolnshire beach.

BBC 5.30pm (weekend) news not available online.

NB BBC on Youtube This Week In History

[www.youtube.com/watch?v=XaRyKaiQzO8&list=PLS3XGZxi7cBXmZSG3\\_cOGqURFPXa1L9Vz](http://www.youtube.com/watch?v=XaRyKaiQzO8&list=PLS3XGZxi7cBXmZSG3_cOGqURFPXa1L9Vz) only runs to 1 May (from November).

ITV - some local ITV news coverage e.g. Borders, 7pm 21 March 2016, school holding VE day celebration and inviting those who could remember it from local community:

<http://www.itv.com/news/border/update/2016-03-21/pupils-turn-back-time-for-ve-daycelebrations/>

## 5. Main news broadcast on Europe Day (9 May)

*check Radio Times*

BBC evening news 9 May:

As for ITV news (below).

ITV evening news 9 May:

Discussion of proposed Brexit. 44 days until referendum.

See also e.g. BBC Radio 4 1st May Open Country (series) - 'Dawn chorus across Europe' (East to West, Russia to Ireland).

BBC News channel: coverage of European Parliament 9 May including Martin Schulz' speech to mark Europe Day.

Aspects of interest (Luisa's email, March 2016)

...What we would like to know is the kind of history offered to TV spectators in the countries of the EU, not the detail of programs:

Which periods are privileged (probably the 20th century, but which aspects of the century, wars? Dictatorships? "great" people?)

Ancient civilisations (e.g. Egypt)

WW2

1950s - post-war; ongoing poverty (e.g. Call the Midwife).

Which approach to the past: documentaries? Testimonies? Anecdotes and mysteries? Romanticized history? Biographies?

Documentaries including eyewitness and expert testimony, footage and narrator are the most common form of representation, even when including dramas set in the past, and this type of documentary appears across almost all channels analysed.

Some 'history mystery' type programming: tend to be more on the Discovery Channel although Secret History of my Family was on BBC2 - not very successful so may reflect a lack of interest in secret/mystery history programming on the BBC (more likely on Channels 4 or 5 and other, smaller channels).

A few biographies but not many: Shakespeare was a themed season but little biographical material; Call the Midwife is autobiographical; Johnny Cash documentary.

Which causes or motives are taken into account to explain historical evolutions: human decisions, chance, structural constraints such as economy, collective actions, love?

Geography

Human folly/decisions

Chance

Economy including e.g. Depression

The accounts are most likely to be narrative rather than offering analysis.

## I. THE OVERALL TV LANDSCAPE

On the Hungarian television market the public service broadcasters (television, radio and news agency) are merged into a single organization, called Duna Media Service. There are seven national public channels, each of them working with different, specific profile (Duna is the main or flagship channel, Duna World is for the international - Hungarian speaking - audience , M1 for news, M2 for the young audience, M3 works as a retro channel, M4 for sports and M5 for education and culture).

The leading commercial channels in Hungary are RTL Klub and TV2. Both of them operate as a group and has a lot of other (premium / cable / thematic) channels.

A lot of documentary channels are available in Hungary (from Discovery and Discovery Science to National Geographic), and among them there are historical / documentary channels as well (History, Viasat History). The audience reach of documentary / education channels is cca 2-3° percent (according to AGB Nielsen).

In parallel with the fundamental transformation of the field and structure of Hungarian national public television channels, the scope and scale of non-fiction television documentaries and programmes dedicated to historical topics on Hungarian television has changed over the past 5-6 years.

2016 Autumn brought new changes as in mid-September Hungarian public service television launched its new channel, M5 which is dedicated to educational and cultural issues and programmes. Based on the experiences of the first weeks the structure of M5 is like this: daytime they show educational programmes and documentaries

(especially nature / geographical films from domestic ones to David Attenborough's classics). Afternoon the focus is on language education programmes (English, German, French, Italian, Spanish, Russian). In prime time they show Hungarian and international arthouse films and popular television series (House of Cards), followed by theater broadcast and/or television recordings of theater performances.

### **Historical programmes on national public service television channels**

#### **DUNA CHANNEL**

There are no specific programmes on this channel. However usually Duna channel airs those historical documentary films and series which are made with the financial support of 'Hungarian Media Maecanatura Programme' (public service content / media support program of Hungarian National Media and Infocommunications Authority which has special support schemes for historical documentaries, educational film, television films, short films, animation and online content as well).

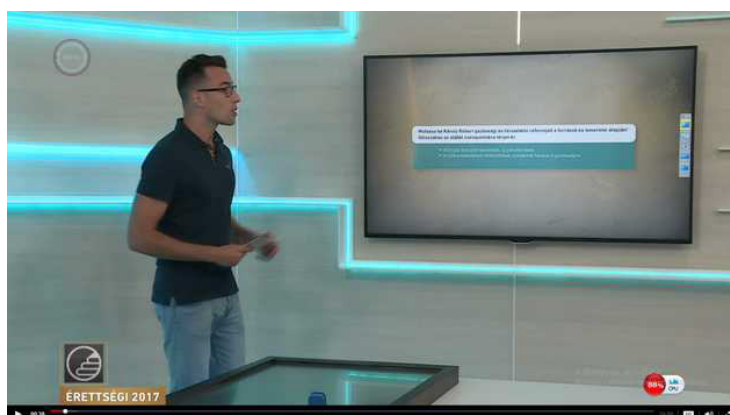
#### **M5 CHANNEL**

As far as the first two-three weeks show there are not too many programmes in M5 which is dedicated to the representation of history and/or the education of historical themes, periods, topic and problems. There are two programmes dedicated to historical and cultural education and one programme which deals with the secrets and events of the XXth century (Soviet) history.

#### **ÉRETTSÉGI 2017 - HIGH SCHOOL GRADUATION**



This programme is aired at every afternoon. The episodes are 26 mins long. The aim of the programme is to help students prepare for high school graduation exams. Each day of the week is dedicated to one of the subjects of the graduation exams (Hungarian language and literature, history, mathematics, etc.). History and historical topics are discussed at Mondays. The programme practically does not differ much from an ordinary high school history lesson unless it takes place in the studio: a monitor replaces the chalkboard but the focus is on the teacher / narrator who recites what students need to know. The monitor is to display facts and figures, quotes, images and clips from documentary films.



Sometimes the most important information is highlighted in a news ticker but it is rather a rare and nonessential visual effect or tool.



Történelem és irodalom mindenkinek: Tókéczki és Takaró - History and literature for everybody: Tókéczki and Takaró



This programme is aired at every Saturday afternoon, the episodes are 26 mins long. The programme is basically nothing more than a series of talks and discussions in a studio. It is organized around two well-known public intellectuals, László Tókéczki and Mihály Takaró. Both of them are open and eminent supporters of the government, besides Mr Takaró had several times controversial statements and utterances which were criticized as anti-semitic.

In every episode the two narrator / public intellectual has a talk on a given historical-cultural topic or period, usually referring to some historical anniversary (the life and memory of count Istvan Szechenyi, an outstanding figure and politician of Hungary's so called Reform Era in the XIXth century or the '13 Martyrs of Arad' - the memory of Hungarian rebel generals who were executed after the defeat of the Freedom fight of 1849).



### **A rejtélyes XX. század - Mysterious 20th Century**

This is an educational documentary series that contains 25-minute long episodes.

The creator, editor and leading figure of the series is a prestigious university professor of 20th century history, Prof. Miklós Kun. He is an expert of the 20th century history of the Soviet Union/Russia, and the programmes he creates, more or less, always concentrate on topics connected to Soviet history. The series concentrates on political history and stresses the fact that it is based on the decades long historical research that has been conducted by Prof. Kun in Russian historical archives, and on interviews he personally conducted with witnesses of the political events.

One of the speciality of this series is that it concentrates on the lesser known details of important historical events. Presents numerous

historical documents, and especially concentrates on the wide variety of personalities who were behind these events. Often these persons were not the main players, but their personality, individual character, taste of style, and also emotions had dramatic effects on the main players and major events. In this sense the overall logic of the programme intends to demonstrate the task the historian faces when tries to decipher the meaning of historical events by piecing together snippets of information (documents, motivations, emotions, circumstances etc.).

The episodes broadcasted this summer concentrated on the history of the communist dictatorship in the Soviet Union and in Hungary during the 1950s, and the history of the 1956 revolution in relation to Soviet politics (the 60th anniversary of the revolution will be celebrated this October).

### **Historical programmes on the major commercial televisions**

Besides public television channels there is only one regular historical programme on the two major commercial channels of Hungary. This programme is aired weekly and deals with some thrilling-intriguing-exciting events of the 20th century.

#### **RTL Klub: XXI. század - 21st Century**

It is a 25-minute long educational/entertainment programme broadcasted weekly. The subtitle of the programme is: "The Legends Live with Us". The programme's *ars poetica* states: "It is impossible to investigate things in a throughout manner not just because data sets are incomplete, but because life is short. Although, small fragments can be telling... Anecdotes are important, three small stories can describe a person, a certain historic era. This programme uses these small stories in order to represent history since these legends live with us in the 21st century."

The topics of the programme almost always connected exclusively to the (cultural and political) history of the 20th/21st century. Most of the episodes deal with Hungarian or Hungary related questions. The

history and culture of the socialist era is frequently represented. During the 2016 Spring-Summer season of the programme, for example, the following topics were treated: the story of the construction of the only atom reactor of Hungary; the construction of the Hungarian communist model city: Stalin City; the disco club culture during socialism; Hungarian illegal publications during socialism; political assassinations in Hungary after 1989. Non-Hungarian topics of the season were: an episode about the Beatles story; an episode about the cultural history of medical use of herbs; and an episode about the historic, psychological and sociological questions of finding the perfect mate.

## II. ANALYSIS OF SELECTED TV PROGRAMS

It is quite significant that the number of non-fiction programmes dedicated to historical topics on Hungarian television has decreased drastically during the last several years (for example in comparison with the results presented as part of the “History on Television” research project led by Instituto Parri in 2010).

As of the Spring-Summer season of 2016 we have found only one educational documentary series on the public channels that is specialising in the research and representation of history, and there is also only one regular historical programme on the two major commercial channels of Hungary. Both of these programmes aired weekly and deal with the events of the 20th century.

### **Historical programme on the public channel:**

#### **Duna TV: A rejtélyes XX. század (Mysterious 20th Century)**

The homepage of the programme where past episodes can be watched online: <http://www.mediaklikk.hu/musor/arejtelyesxxszazad/>

## **What is the genre of the text?**

This is an educational documentary series that contains 25-minute long episodes.

## **Content of programme**

The creator, editor and leading figure of the series is a prestigious university professor of 20th century history, Prof. Miklós Kun. He is an expert of the 20th century history of the Soviet Union/Russia, and the programmes he creates, more or less, always concentrate on topics connected to Soviet history. The series concentrates on political history and stresses the fact that it is based on the decades long historical research that has been conducted by Prof. Kun in Russian historical archives, and on interviews he personally conducted with witnesses of the political events.

One of the speciality of this series is that it concentrates on the lesser known details of important historical events. Presents numerous historical documents, and especially concentrates on the wide variety of personalities who were behind these events. Often these persons were not the main players, but their personality, individual character, taste of style, and also emotions had dramatic effects on the main players and major events. In this sense the overall logic of the programme intends to demonstrate the task the historian faces when tries to decipher the meaning of historical events by piecing together snippets of information (documents, motivations, emotions, circumstances etc.).

The episodes broadcasted this summer concentrated on the history of the communist dictatorship in the Soviet Union and in Hungary during the 1950s, and the history of the 1956 revolution in relation to Soviet politics (the 60th anniversary of the revolution will be celebrated this October).

The following analysis/description is based on the episode aired on 24th of August, 2016 (each episode has a similar structure/format).

This episode concentrated on the role played by the Soviet politician, Jurij Andropov in Hungarian politics during the 1950s.

### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

The narrator of the programme is Prof. Kun. He already is present personally in the main title of the programme: he walks towards us on the screen meanwhile the letters of the programme's title (as if a puzzle would be completed by the presence and movement of the historian) are put together from visual fragments of archive pictures and graphic elements. Prof. Kun, as the expert narrator, from time to time appears on the screen as he is standing in a room (it might be a library but no books are visible). He wears an elegant, formal suit. Mainly he narrates the programme, summarises the events, introduces historical figures. When documents are quoted actors are used as "voice" of the document. In interviews – that (it is suggested) were conducted by Prof. Kun himself with Russian politicians who were witnesses of these political events – it is only the subject of the interview is visible as a "speaking head".



*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

“Fictionalising” elements can be found at the beginning and end of the programme. All of the episodes that deal with the communist dictatorship starts with a famous Hungarian poem by Gyula Illyés titled “Egy mondat a zsarnokságról” [One Sentence about Tyranny]. The poem is presented by the voice of the poet himself accompanied by his portrait on the screen.

And this particular episode was closed by a Hungarian hit song from the 1950s titled “Ahogy lesz, úgy lesz” [Whatever will Happen, Will Happen].

The narrator-historian from time to time mentions that the material and information presented in the programme is the result of his historical research. “A big stack of unpublished documents were compiled at the time that could not be published because the political situation was tense.

But I have collected this documents again in Soviet archives during different periods of my career as a researcher.” – sais Prof. Kun in this episode.

In another case, after he had summarised the role played by a certain Soviet politician stationed in Hungary in the 1950s and who – based on Prof. Kun’s research – cooperated with the KGB during that time, Kun states: “But when I was interviewing him in Moscow, he denied plain and smile that he worked for the KGB at the time.”

About the problems of archival research that historians sometimes face he remarks: “It is said that those data (that was collected about the ideological education Hungarian politicians/public figures had to participate in the 1950s in the SU) has been destroyed by L.I. Brezhnev. But I spoke to an archivist in Russia who saw this data collection 20 years ago. But this data is not available for researchers.”

Sometimes the narrator-historian makes comments that seems to be his personal opinion based not on scientific research but on personal value judgements, emotional commitments.

The problematic connection between “objective facts” and the “human factor” in the work of the historian can be demonstrated by his statement: “It seems that Molotov was a milksop, at least this is what I heard about him, and in light of these events that can be true.”

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

The programme is especially oversaturated with visual effects. The screen almost always is full of pictures of documents, persons and archive footage – very often all visual elements are present at the same time, overlapping each other. S

plit screen and several type of “picture in the picture”, “multiple frames in a picture” effects are used while the whole screen is embedded in more visual effects (textures, frames, animation). Banners and floating texts are also present.

This visual overflow makes the contrast between the static picture of the expert-narrator and the other visual material even more striking.

One of the comments at the webpage of the programme criticizes the visual features of the series by saying that this “cheap visual firework” is not worthy of accompanying the serious work of the professor. (Most of the time these visual effects are really truly irritating and do not help to follow the narration.)

Another comment on the forum page of the programme notes: “This program is produced for contemporary brainwashed viewers. Visual tricks are everything. Visual effect must be in the latest fashion, the historical message worth sh...t without them...”

*Setting: (1) studio – is there an audience in the studio? (2) on location*

As mentioned before, Prof. Kun as the narrator stands in a strange room that could be a library but no books are visible. It could be also a projected studio set. It seems to be an artificial nonspace.

He stands there alone and always shown within the same frame size with a fixed camera.

The contrast between the pictures of the narrator and the visual features of the illustrative parts are very striking.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

The programme quotes a huge amount of historical documents – professional actors read out the excerpts while the pictures of the original documents or related archival footage is shown on the screen.

This particular episode used a substantial amount of archive footage about the events of 1956.

The programme also uses footage of interviews conducted by Prof. Kun during the 1990s with Russian politicians stationed in Hungary during the 1950s.

### **What is the immediate audiovisual context of the text?**

*How is the text part of the television flow: (1) what precedes and follows it? (2) is it thematically related to these texts? (3) Is it interrupted by commercials?*

This programme is aired on a weekday in the late night time slot (at 11 p.m.). Before and after usually fictional films are broadcasted in the evening/late night slot. On public channels the programmes are not interrupted by commercials but before and after the programme commercials are broadcasted.

Historical programme on the commercial channels:

RTL Klub: XXI. század (21st Century)

The webpage of the programme where past episodes can be watched online: <http://rtl.hu/rtlklub/21szazad>

### **What is the genre of the text?**

It is a 25-minute long educational/entertainment programme broadcasted weekly. The subtitle of the programme is: "The Legends Live with Us".

### **Content of programme**

The programme's ars poetica states: "It is impossible to investigate things in a throughout manner not just because data sets are incomplete, but because life is short. Although, small fragments can be telling... Anecdotes are important, three small stories can describe a person, a certain historic era. This programme uses these small stories in order to represent history since these legends live with us in the 21th century."

The topics of the programme almost always connected exclusively to the (cultural and political) history of the 20th/21st century. Most of the episodes deal with Hungarian or Hungary related questions. The history and culture of the socialist era is frequently represented. During the 2016 Spring-Summer season of the programme, for example, the following topics were treated: the story of the construction of the only atom reactor of Hungary; the construction of the Hungarian communist model city: Stalin City; the disco club culture during socialism; Hungarian illegal publications during socialism; political assassinations in Hungary after 1989. Non-Hungarian topics of the season were: an episode about the Beatles story; an episode about the cultural history of medical use of herbs; and an episode about the historic, psychological and sociological questions of finding the perfect mate.

The following analysis/description is based on the last episode of the 2016 Spring/Summer season that was broadcasted on the 7th of June before the Summer break of the programme.

The episode dealt with recent political history of Hungary and the ex-Yugoslavia.

In 1991 the Hungarian government sold 36 thousand Kalashnikov automatic rifles to, the then Yugoslavian state, Croatia without the knowledge of the Yugoslavian government. This, practically illegal, arm deal was the main topic of the episode and in connection with this the Hungarian politics of the era of system change (1989) and the history of the Yugoslav Wars was also discussed.

The episode also summarized the history of the Yugoslav region after 1945, the creation of Yugoslavia, its member states and its ethnic composition by using voice over narration combined with explanatory graphics and maps.

### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

A constant rhetorical feature of this programme is the “subjective” reporter/narrator. The reporter who created the episode appears on the screen at the beginning and starts to narrate the story. Every time the reporter connects the content into his/her personal experiences – how does he remember those times when the events that follow were taking place, whether he/she knows anyone who were effected by those events, and so on. This opening usually creates a subjective/emotional motivation and stresses the relevance of the story to the present time. During the interviews with witnesses we usually see the reporter as asking questions and investigating “his/her” story.

In this episode the following types of interviewees were present: ex-soldier of the Croatian army who used the rifles in question; ex-high ranking Croatian politician; the Hungarian minister of foreign affairs of the time; a university professor (historian).

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The programme's important rhetoric feature is the subjective narrator who appears on the screen and also serves as the invisible narrator throughout the programme.

This episode also used a fictional film in order to represent the historical era of the early 1990s. The first illustration of the time was Emir Kusturica's film *Underground* – short excerpts from the film were used as illustration for the disintegration of Yugoslavia.

The episode, after discussing the history of the Yugoslav Wars, closes with a (rather strange) rhetorical conclusion: since two ex-Yugoslav countries are already members of the EU, and the others are working on becoming members, it would have been better if they all could joined the EU in 1990, and that would have made the war unnecessary...

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that standout?*

There is no significant visual element that needs to be mentioned. The programme/episode follows visual conventions, for example shows the historian in his office surrounded by books and historical maps on the wall.

*Setting: (1) studio – is there an audience in the studio? (2) on location*

The programme always starts in a studio where the reporter introduces the story, then he/she sets off to follow the story. In this episode we visit the interviewees in their offices, and also visit the military museum where the representative of the museum (a soldier himself) demonstrates for the reporter how a Kalashnikov works, and shows how easy it is to use – that makes it a very popular weapon in different

kinds of military conflicts around the world. We also see the reporter holding/trying out the gun.

The recollections of the time of the war is accompanied by pictures of the original locations, that was recorded by the reporter, that still have the traces of war (collapsed buildings, bullet holes in the walls of buildings etc.).

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

The episode uses archive footage of airplanes bombing something – it was a simple illustration, probably not shot during the Yugoslav wars, it seemed like as if it was from WWII.

Graphics and explanatory maps were used to illustrate the creation of Yugoslavia after WWII and its ethnic composition.

The episode also used archive footage from the time of the Croatian war as the illustration of the Kalashnikov story. Sometimes (especially when the quality of the footage is not very good) the pictures are labelled as “amateur footage”.

### **What is the immediate audiovisual context of the text?**

*How is the text part of the television flow: (1) what precedes and follows it? (2) is it thematically related to these texts? (3) Is it interrupted by commercials?*

This programme is aired on a weekday in the late night time slot (after 11 p.m.) and repeated on Sunday mornings (around noon). Before and after commercial advertisements are broadcasted. On weekdays the programme is preceded by the late night edition of the channel's news programme, and followed by a discussion program about contemporary public issues. On Sundays it is embedded into the flow of weekend magazine programmes.

### III. ANALYSIS OF TV PROGRAMMES ON A SELECTED DAY:

#### 20th of August

##### The description and historical importance of 20th of August in Hungary:

20th of August is the leading national holiday in Hungary, commemorating the foundation of the Hungarian State and King Saint Stephen, the first King of Hungary, the founder of the Kingdom of Hungary. He was born a pagan but was baptized as a Christian. He was the first Christian king of Hungary and brought Christianity to the country.

King Saint Stephen (997–1038) fought for the unity and protected the independence of the kingdom against pagan warlords and foreign invading troops. Thus 20th August is both a national and Christian holiday, traditionally symbolizing the 'Thousand Years old (Christian)' Hungary.

In the interwar years the commemoration of 'Saint Stephen's State' was evidently intertwined with the revision of the treaty of Trianon (and the mutilation of historical, Thousand Years old Hungary). During the Socialist decades August 20th became Constitution Day because it was on August 20, 1949 when the Stalinist constitution was declared.

The day was meant to be the representative starting point of the new foundational myth and historical narrative of the new, Sovietized Hungary. Besides Constitution Day 20th of August was usually named a 'the day of the new bread'.

The importance of 20th of August as the leading Hungarian national holiday was restored after the political changes of 1989.

Nowadays August 20th is celebrated with day-long festivities, culminating in evening fireworks throughout the country.

## THE PROGRAMME OF THE PUBLIC CHANNELS:

### **Duna Channel**

Short general description of the channel:

It is the “national main channel” of the Hungarian public broadcasting system since 15th March 2015. The other public channels had been designated to special programming: news channel, kids channel, sport channel etc. More information on the history of Duna Channel (formerly Duna Television): [https://en.wikipedia.org/wiki/Duna\\_TV](https://en.wikipedia.org/wiki/Duna_TV)

The program of the channel on 20th of August:

#### **What is the genre of the text?**

During the day there were live broadcasted from the most important events of the day, representing the several types of celebrations (from the official celebrations of the state to the celebrations of the Catholic church, and the public events like the evening fireworks) - at the morning the raising of the Hungarian flag on Kossuth square (in front of the Parliament)

- award giving ceremony of Hungary's highest state award the Order of Saint Stephen;
- High Mass at St Stephen's Basilica, followed by the procession of St. Stephen's Holy Right Hand;
- fireworks;

#### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

There were live broadcast with live voice, combined with voice over narration of the celebrations.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The reporter almost all along merely reported on what had happened.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

No. The live television broadcast was organized according to the general standards, providing visually interesting and arresting coverage of the events.

*Setting: (1) studio – is there an audience in the studio? (2) on location*  
On location.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

No archival footage, no re-enactments were used.

### **What is the immediate audiovisual context of the text?**

*How is the text part of the television flow: (1) what precedes and follows it? (2) is it thematically related to these texts? (3) Is it interrupted by commercials?*

The whole day's programmes were organized around the celebrations and commemoration. Live television broadcasts were preceded and followed by thematically related feature films and television documentaries. The programme structure of the day, listing the relevant items, was as follows:

8.30-9.25: live broadcast: the raising of the Hungarian flag on Kossuth square

10.30-11.00: Hungarian Saints – Saint Stephen (television documentary) -- see detailed analysis later

11.00-12.00: live broadcast: Order of Saint Stephen, award giving ceremony

12.00-12.30: news

13.25: Prisoners of God (Hungarian feature film from 1942)

15.00-15.30: portraits on the recipients of 2016's Order of Saint Stephen

16.55-19.30 live broadcast: the procession of St. Stephen's Holy Right Hand

19.30-20.00: news

21.00-21.30: live broadcast: tűzijáték

22.40: The Man with the Golden Touch (Hungarian feature film from 1962)

### **Magyar szentek és boldogok – Szent István / Hungarian Saints – Saint Stephen**

Besides live broadcast the one and only relevant programme of Duna Channel is a part of a television documentary series on Hungarian saints. The author-director-narrator of these films is Marcell Jankovics, one of Hungary's most famous animation film-makers. Besides his films and works as graphic artist, Jankovics has published several books on Hungarian art and cultural history. His new television documentary series 'Hungarian Saints' belongs to this fields and topics of his oeuvre.

#### **What is the genre of the text?**

The documentary is structured around the talk of Marcell Jankovics. He sits in a cosy chair, in front of a bookshelf and reads his text from a dossier. The text is illustrated and accompanied by inserted images and film clips.

#### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

The narrator is visible. He is not only the main source of the information but, as an authentic public person and intellectuel, validates the narratives and the 'historical truth'.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The narrator not merely summarizes the historical facts (the life of St. Stephen and the cult of the saint-king) but explains the historical context.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

The television documentary lack any special visual tool or technique. It uses the most common and ordinary techniques: the narrator is all the time filmed from a neutral medium shot; the rhythm and change between the narrator and the inserted clips is calculable and simple.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

The film uses a lot of clips, ranging from archive footage (newsreels), excerpts from thematically related documentaries and inserted images (photographs, letters, documents).

### **Content of the programme**

The discussion of the life and cult of St. Stephen is basically follows the mainstream historical narrative and interpretations. The narrator recites the historical facts and contexts, avoids political-ideological valuation and confines itself to the neutral description of the cultural/historical context. For example the discussion of the political use and rejection of St. Stephen's cult by the different political regimes in the XXth century is neutral and unbiased. However this makes the text a bit plain and featureless.

## **What is the immediate audiovisual context of the text?**

The programme was preceded and followed by the aforementioned live broadcast on the celebrations of the day.

### **M3**

Short general description of the channel:

M3 is part of the Hungarian public broadcasting system. It was launched in December 2013 as M3 Anno and operates as “retro” channel focusing on archive programmes of the national public television (reruns of successful series, television plays, entertainment programmes and quiz shows but also documentaries and television dramas). The channel is only available on pay TV.

The program of the channel on 20th of August:

### **Magyar évszázadok: Szt. István intelmei (Hungarian Centuries: The Admonitions of St. Stephen)**

#### **Content of the programme**

This is an educational short film is about the Admonitions of St. Stephen (the first Hungarian king) to his son. The text (written around 1030 AD) is considered one of the first royal decrees of Hungary.

In the context of the present political situation the most interesting part is the film’s last two minutes. The narrator states: “The most often quoted and most often questioned part of the Admonitions is the paragraph about the foreigners living in the country and the treatment of them”, and a quote from the original text follows: “The country that has only a single language and a single culture (tradition) is weak and frail. Henceforth I command you, my son, to help with good will the foreigners (aliens) living in the country and treasure them in order to make them favour to stay in your country not in another.”

### **What is the genre of the text?**

It is a 14 mins long episode of the 54-part historical educational television series produced by the Hungarian television in 1986. This is the first episode of the series.

### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

There is an invisible narrator. He summarizes the historical facts about the document, its importance and the circumstances of its production. The excerpts from the original text are read out by different (invisible) actors.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The narrator summarises the historical context, presents the most important stylistic and thematic features of the historical text. The narration presents that there are different opinions about the authorship and the circumstances of the genesis of the text, and provides a clearly argued position about the most historically possible solution according to historical research and documents.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

The overall composition of the shots and the editing style is somewhat lyrical. There are shots of nature that supposed to represent “the land of Hungary” and artistically lighted pictures of the most important historical artefacts that represent Hungarian statehood (the crown, the sceptre, the royal cope of Stephen I). The close-ups of details of the artefacts play central role visually. The soundtrack also uses ecclesiastical chorus music as accompaniment of the pictures.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

Except the few natural landscapes at the beginning and end of the film, the visual material is comprised of pictures showing historical documents (the original books and papers the Admonitions were preserved in), and the historical artefacts that represent Hungarian statehood and Stephen I (crown, sceptre, cope), and some architectural objects that is dated from the 11th century.

### **What is the immediate audiovisual context of the text?**

*How is the text part of the television flow: (1) what precedes and follows it? (2) is it thematically related to these texts? (3) Is it interrupted by commercials?*

This programme was shown at 6.30 a.m., after the half-hour morning news programme that opened the daily broadcast of the channel. It was followed by old Hungarian television entertainment series produced in the 1980s and 1990s. There were commercials before and after the programme.

### **Magyar ereklyék, szent jelképek: A Szent Korona (Hungarian Relics, Sacred Symbols: The Sacred Crown)**

#### **Content of the programme**

This is a 15 minutes short (educational) film produced in 1993. It is more like a visual poetry dedicated to the historical relic: the crown of Stephen the 1st that is the symbol of Hungary as a Christian state, and represents the foundation of the state and its recognition by the Catholic church.

This programme is probably not a historical programme in the narrow sense. It is rather a merger of a film about an artwork and a poetic love letter to this artefact. It represents the special audio-visual tone that is often present when objects of sacral importance are represented.

### **What is the genre of the text?**

It is a poetic educational/documentary short, that summarises the historical origin of the crown then gives a detailed description of the artefact.

### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

There is an invisible narrator who recites the history of the crown and gives detailed description of the object.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The film provides a simple description of the most basic historical data. No mention of problematic details or controversies about the history, the historical and political status of the object.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

The short film is especially lyrical and subjective in tone and has the aura of reverence towards the object/topic. This is stressed by the frequent use of dissolves in editing, the use of pictures of nature (especially clouds), and the visual motif of candle lights.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

The film concentrates on the detailed presentation of the object (the crown) itself. But the introduction comprises the pictures of clouds and a short scene where three actors play the role of the Virgin Mary and two angels. The Virgin Mary holds the crown in her palms while they are approaching. The film closes as the three person are leaving (supposedly after they delivered the crown to their rightful owner).

### **What is the immediate audiovisual context of the text?**

The programme was preceded and followed by other archive television programmes (music programmes and episodes of old television series) and commercials.

### **Szent Istvánról Aachenben (About Saint Stephen in Aachen)**

#### **Content of the programme**

This 31 minutes long documentary was shot in Aachen in 1988 when the 950th anniversary of the death of Stephen the 1st was commemorated in Aachen. This German city has strong historical connections to Hungary and it is one of the important places of pilgrimage for Hungarians as many relics of Hungarian kings are kept in the cathedral of Aachen and its Hungarian chapel.

The film was shot in November 1988 and an interesting document of the time of its making. The bigger part of the film is a travel documentary type of introduction to the city of Aachen and a recollection of the historical connection between Aachen and the Hungarian kingdom.

But at the end of the film there are several short interviews with Hungarian politicians who participated at the event. These interviews make the film an interesting document of the time: politicians speak about the historic connections between the western part of Europe and Hungary just before the political changes of 1989.

### **What is the genre of the text?**

31 minutes long educational documentary film produced in 1988.

### **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

There is an invisible narrator who recite the information about the city,

the historical facts, and the details of the celebratory event. At the end there is a visible reporter who asks questions from the politicians/public figures participated at the event.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The narration provides plain description of the city and the historical events.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

Visually the film concentrates on the images of the city, and especially on the cathedral and its architectural and artistic details. The whole film is a combination of a travel documentary, a historical educational film and a television reportage about a public event.

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

At the end short interviews can be seen with Hungarian public figures about the importance of the commemoration and about the meaning of Stephen the 1st at the present time.

### **What is the immediate audiovisual context of the text?**

The programme was preceded and followed by other archive television programmes (educational documentary about the history of Hungarian literature, travel program about Asia, China, Europe) and commercials.

### **Magyarország 2000 – Nemzeti ereklyénk: a Szent Jobb (Hungary 2000 – National Relics: The Holy Dexter)**

#### **Content of the programme**

The history of the Holy Dexter (Stephen the 1st intact right hand) from 1038 A.D. till 1999.

## **What is the genre of the text?**

30 minutes long educational documentary produced in 1999.

## **What are the dominant formal aspects?**

*Narration: (1) is there a narrator/reporter? (2) is the narrator/reporter visible or only audible?*

The programme uses a visible narrator. The narrator is a canon, the official guard of the Holy Dexter. The film is dominated by his sitting figure in the picture while he is narrating the history of the Holy Dexter. Sometimes there is also an invisible narrator explaining historical details while historical documents and buildings are visible on the screen.

*Rhetoric: (1) does the narrator/reporter merely report, or (2) openly explain/provide context for the historical event presented?*

The visible narrator tells the (hi)story without reflections. He tells a moderate catholic interpretation, mentions only limited amount of miracles connected to the relic.

*Visuals: any elements of the (1) image (shot scale, composition, angles, depth, camera movement, light and colours) and (2) editing (construction of space and time) that stand out?*

Visually the programme is extremely conservative. The sitting figure of the narrator dominates the programme (approx. 70% of screen time is filled with his figure shot with a fixed camera).

*Footage: does it use (1) archival footage, (2) re-enactments, (3) inserts such as graphs, charts, maps*

There are several pictures of historical documents and footage presenting some of the places that has a historical connection with the Holy Dexter.

### **What is the immediate audiovisual context of the text?**

The programme was preceded and followed by other archive television programmes and commercials. One of the preceding programmes was a television drama (78 minutes, produced in 1992) telling the story of the final years of the life of Stephen the 1st.

### **THE PROGRAMME OF THE COMMERCIAL CHANNELS:**

#### **RTL Klub**

Short general description of the channel:

RTL Klub is Hungary's leading commercial television station founded in 1997. The station is owned by the Luxemburg-based RTL Media Group. The channel's main target group is young urban population. When in 2014 the government tried to tax the entire Hungarian media marketplace, RTL was hit hardest as the largest commercial broadcaster. Since that point onwards, the station has adopted a critical voice against the Fidesz-led government in its news shows. Many critics have pointed out that the adopted critical tone of the channel is only due to the financial interests of the company.

The program of the channel on 20th of August:

On this channel, no programming item hinted at national commemorative day celebrating St. Stephen's Day in Hungary. It was only the daily news show "Híradó" at 6pm that had two reportages about the celebrations connected to the commemorative day. Although basically no historical references were present in these two segments. The first (and longer) piece was a detailed presentation about all the preparations for the biggest event of the day: the fireworks in Budapest, and also contained short interviews with the people participating in the entertaining programmes available during the day and preparing for the fireworks. The second, shorter segment summarized the official state

celebrations and quoted the speech of the president of Hungary. But even this part was able to avoid any substantial historical references. Basically no historical content was present on the channel all day.

## **TV2:**

Short general description of the channel:

TV2 is the second largest commercial television station in Hungary, which has been operating since 1997. Originally it was owned by the German media conglomerate ProSiebenSat1. After a series of changes in the structure of ownership, TV2 was bought in 2015 by entrepreneurs closely aligned with Fidesz, the governing right-wing party in Hungary. Since the takeover, the station's news programs broadcast tabloid-style government propaganda.

The program of the channel on 20th of August:

On this channel, no programming item hinted at national commemorative day celebrating St. Stephen's Day in Hungary. While on 15th of March (another important national holiday) a canonical Hungarian historical film was showed by the channel, on 20th of August no specific programmes were dedicated to commemoration. Although it is partly due to the fact that films dealing with (or related to) the topic of St. Stephan are not abound in Hungarian film history. (The only counter example, the rock musical 'Stephen he King' and its film version from the mid-1980s which is actually overused in Hungarian television around St. Stephen's Day.)

The only programme in which the celebrations were noticed was the daily news show "Tények" at 6pm. Although this show had reportages about the celebrations connected to the commemorative day, no historical references were present in it.

In the early evening hours (6-7pm), TV2's daily news show "Tények" (Facts) was broadcast.

**TÉNYEK** (daily news show)

**What is the immediate audiovisual context of the text?**

It is preceded and followed by entertainment programming entirely unrelated to the commemorative aspects of the national holiday (the news show was preceded and followed by American blockbusters like *Garfield* and *Avatar*). *Tények* is not interrupted by commercials which, however, directly precede and follow it. Political, historical, social or cultural news items are clearly outbalanced by tabloid news, such as thefts, crashes, violent crime, etc.

**What is the genre of the text?**

*Tények* program is a classic news show in the sense that the studio reporter introduces short events, coverages about internal and international political events, which are then followed by brief on-location reports.

On 20th of August the leading news were the Hungarian team's 8th gold medal at the Olympic Games. It was followed by the reportages on the events and celebrations of the day.

The block begun with a reportage on the security preparations on the evening fireworks at Budapest, contrasting 2016 with 2006 when the National Holiday fireworks were hit by storm: five died and hundreds were injured. Implicitly this reportage's silent subtext was suggesting the opposition between the 'unsafe' 2006 (under Ferenc Gyurcsány's Socialist government) and the 'safe' 2016 (under Viktor Orbán's Conservative government). However the focus of the reportages were not political and were loosely connected to the historical context of the commemoration. The topics of the reportages were rather commercialentertaining events like 'Street of Hungarian Flavors' or the Festival of Folk Arts which is held in Buda Castle and also celebrated at St Stephen's Day weekend. These events were only culturally connected to the historical commemoration: they were to represent

the country's unique and essential folk / cultural heritage. The keynote of the reportages might be summarized by the opinion of one of the interviewees of the festive events: "Here are everything is nice and good."

**What are the dominant formal aspects?**

The coverage uses several reporters' voice-over intercut with short interviews.

### 1. National Commemoration Day for the Accursed Soldiers (March 1<sup>st</sup>)

General remarks: For analysis 3 particular national holidays were chosen: National Commemoration Day for the Accursed Soldiers Day (March 1<sup>st</sup>) which is the normal day of work; the national holiday - the Constitution Day (May 3<sup>rd</sup>), which is officially celebrated and free from work from 1989; and the commemoration day - the end of the WW2 (May 8<sup>th</sup>), usually it is a regular week day, however this year it was Sunday. The first clue from the TV schedule

observation is that in every mentioned case celebration was not limited to one particular day, before the national holiday and later on some positions of programming were subsequently broadcast as new or repeated from the celebration day. The second notion is connected with the origin of celebration - first two of them are relatively new in Polish reality of the 21<sup>st</sup> century, and the third one - was celebrated since 1945, however on different day of May (9<sup>th</sup>).

It is worth mentioning that Polish Independence Day is celebrated on November 11<sup>th</sup>, since transformation era begun. The same happened with the soldiers' day, the Polish Army Day - August 15<sup>th</sup>, earlier - it was October 12<sup>th</sup>. Nowadays the victory on the Red Army in 1920 is celebrated, s.c. A Miracle on the Vistula River (Cud nad Wisłą); previously - the anniversary of the battle of Lenino, during which the Polish Army formed in the USSR had its "baptism in fire". The last change is not so popular among soldiers who remember the Polish People's Republic era. They are disappointed because the effort of the Lenino battle now is forgotten, the Army which was formed in the USSR is treated as dependent to the Red Army or at least, to the Polish socialist government.

### Television. March 1<sup>st</sup>, Narodowy Dzień Pamięci Żołnierzy Wyklętych (*National Commemoration Day for the Accursed Soldiers*)

It is quite new national holiday, established in 2011, although the day is not free from work, as it was mentioned before. A few words about these soldiers are needed - the first period just after the WW2, after V-day in May 1945 Poland landed in the communist bloc, political opposition was not formed yet, however some of the soldiers engaged in the war, fight on the side of "London government", did not lay down their arms. They were active in the whole country up to 1963 as military opposition, as guerilla movement, which was claimed criminal activity in communist propaganda. Some of them were captured, tortured, executed after trial or killed by the communist system (it's a great simplification). Killed soldiers were buried in anonymous graves close to the jail or in the special sections in the graveyards. Nowadays, archeologists search for their remains, e.g. one of the places identified as the burial place for the victims of communist regime is located in Warsaw, called Łączka is presented in the documentary (see description below). Still, some bodies have been identifying, in August 28<sup>th</sup> 2016 the funeral of two accursed soldiers took place in Gdańsk. 17-year-old girl Danuta Siedzikówna „Inka”, and 42-year-old Feliks Selmanowicz „Zagończyk” had national funeral 70 years after their execution. The representatives of all Army formations, scouts; president of the state, the prime minister, members of parliament, the main politicians, and crowds of common people paid tribute to them<sup>(1)</sup>. A lot of young people participated in this celebration, and it is worth noticing that the accursed soldiers are admired by the Polish youth.

However, the name “accursed soldiers” is controversial, it is very broad category embraces people of honor and good will, and hooligans or bandits as well. Some journalist, historians and the common users of the internet argue that the most appropriate name is “undeterred/

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1 The photo gallery from the official funeral and information on it are available here: <http://www.dziennikbaltycki.pl/wiadomosci/gdansk/a/uroczystosci-pogrzebowe-inki-i-zagoczyka-andrzejduda-polska-o-was-nie-zapomni-relacja,10561312/>, and in a lot of internet sites.

unbroken” than “accursed”<sup>(2)</sup>. The mention funeral and the buried soldiers were criticized by some historians, and some groups of Polish society, especially those who were deeply engaged in the socialist system, and they still believe in the old propaganda. Of course, it is not so simple, historical pendulum moved into one side, and now very diverse group of soldiers and ideological fighters is glorified, despite the fact that historians still work on the documents to find the whole context and facts. In the media discourse there are a lot of controversial paths of understanding the past events, it is easy to find opposite opinions on the same person, who belongs to the group of accursed soldiers, e.g. one can be hero to Polish public and the brutal murderer to the Ukrainians, and vice versa.

Polish public television devoted a lot of programming to that topic, however, earlier (on February 29<sup>th</sup>), and later during the first days of March, some documentaries and other types of broadcast were also presented. During the whole day of March 1<sup>st</sup>, Polish public television transmitted the specially designed symbol “Niezlomni” (*Undeterred*) to commemorate the Accursed Soldiers, even during popular programming for kids, or soap operas that sign was visible on the left bottom of the screen.



Fig. 1. Frozen frame from the educational programming *Historia dla ciebie -pamięć pl.* (TVP1) On the screen, in the right bottom the sign of IPN is visible, and in the left bottom - the symbol of accursed soldiers is presented.

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2 Even in October 2016, the discussion on Facebook is alive, however in the context of new political issues.

In every edition of the news the Accursed Soldiers Commemoration Day was mentioned. During the typical news services on television, in every station - public television TVP1, TVP2, TVP Info, TVP Polonia, and the commercial channels such as Polsat, TVN24, Superstacja, or TV Trwam (religious channel) - the information about this commemoration was provided. The amount of information was rooted in the type of news, and the character of medium, e.g. short, during the 5 minutes long service, less than 1 minute was devoted to the topic. During the longer, 20 minutes long edition - proportionally we've got more information up to 4 minutes per service. Not only the meaning of the day was explained, some footage from celebration in different Polish cities was presented. In some news editions the editors put also the street poll showing the common knowledge about the March 1<sup>st</sup> (e.g. Superstacja, a commercial, tabloid channel in the news and in the programing devoted to the accursed soldiers at 14:30).

Even accidental viewer of television can notice the celebration. Concerning only the one public television channel - different types of news in TVP1 are broadcast at the chosen time of day: 15 minutes at 8.00; 10 minutes at 12.00; 20 minutes at 15.00; 20 minutes "Tele-express" at 17.00 (a popular TV programing, light in form consists of short clips of news on world matters, local and even very individual ones, often funny or ridiculous events); and the main edition of news "Wiadomości", at 19.30, 30 minutes long news service with developing stories, in this particular day, service devoted more minutes in developing and continuous news to the celebration and history of these soldiers. To sum up, in the news - a few minutes devoted to the Accursed Soldiers celebration, in the Table 1 they are also included, however, the others positions of programming in this table are totally devoted to that celebration (7 hours and 35 minutes out of 24 hours of programming + information provided in the news).

Table 1 TVP1 programing concerning the National Commemoration Day of the Accursed Soldiers, March 1 <sup>st</sup> , 2016				
Time	Dur.	Title Polish/ English	Type of programming	Promoted values
6:40	40'	<b>Czy warto było tak żyć</b> <i>Was it worth it to live like this</i>	<b>Documentary</b>	Patriotism Devotion Love of freedom
8:15	15'	<b>Polityka przy kawie</b> <i>Coffee and politics</i>	<b>Live discussion</b>	National identity
8:40	20'	<b>Historia dla ciebie - pamięć.pl</b> <i>History for you - pamięć.pl (pamięć remembrance)</i> Episode: 35	<b>Documentary</b>	Patriotism Heroism Devotion to own country
12:40	10'	<b>Notacje</b> <i>Notations</i> Episode: 337	<b>Documentary</b> <i>one episode from the series of short stories</i>	Patriotism Heroism
12:50	45'	<b>Kwatera Ł. Zapis pracy zespołu ekshumacyjnego odkrywającego prawdę o komunistycznych morderstwach w pierwszym dziesięcioleciu PRL-u.</b>	<b>Documentary</b>	Honor Partriotism Justice Freedom
13:35	25'	<b>Notacje</b> <i>Notations</i> Episode: 336	<b>Documentary</b> <i>one episode from the series of short stories</i>	Patriotism Heroism
17:50	1h and 40'	<b>Narodowy Dzień Pamięci Żołnierzy Wyklętych</b> <i>National Commemoration Day of the Accursed Soldiers</i>	<b>Live broadcast of special events</b>	National tradition Military tradition Patriotism National identity Independence

20:25	1 h.	<b>Niezlomnym - honor"</b> <i>Honor to unbroken</i> Part 1	<b>Life performance musical concert</b>	Heroism Bravery Patriotism
21:25	1 h.	<b>Warto rozmawiać</b> <i>It's worth talking</i>	Talk show	National identity Role models Heroism
22:30	1 h.	<b>Niezlomnym - honor"</b> <i>Honor to unbroken</i> Part 2	Concert	Heroism Bravery Patriotism
4:55	25'	<b>Notacje</b> <i>Notations</i> Episode: 336	Documentary <i>one episode from the series of short stories</i>	Patriotism Heroism
5:50	10'	<b>Notacje</b> <i>Notations</i> Episode: 337	Documentary <i>one episode from the series of short stories</i>	Patriotism Heroism

TVP History, surprisingly did not dedicate as much time as TVP1 to commemorate the heroes of the day: 5 hours out of 22 hours of broadcast was devoted to the Accursed Soldiers. One position is repeated from TVP1 - the broadcast of the official national celebration, here at 21:20. Four other positions are documentaries, the first one, broadcast at 6:50 is the movie devoted to some families of the accursed soldiers, *Sny stracone, sny odzyskane*, dir. Arkadiusz Gołębiewski, 2008.

Table 2 TVP History. The programs directly connected with the March 1st celebration				
Time	Dur.	Title Polish/ English	Type of programming	Promoted values
6:50	30'	<b>Sny stracone, sny odzyskane</b> <i>Lost dreams, recovered dreams</i>	<b>Documentary</b> <i>interviews + videos and voice off</i>	Tradition Fatherland Polishness
11:45	1 h.	<b>Mit o Szarym</b> <i>The Myth of Szary</i>	<b>Documentary</b>	Devotion to country Independence Heroism Patriotism
19:00	1 h.	<b>Dzieci Kwatery Ł</b> <i>The Children of "Ł" Quarter</i>	<b>Documentary</b>	Patriotism Polishness Independence
20:10	1 h.	<b>Żołnierze Wyklęci</b> <i>The Accursed Soldiers</i>	<b>Documentary</b>	Patriotism Polishness Independence
21:20	1 h. and 30'	Narodowy Dzień Pamięci Żołnierzy Wyklętych ( <i>national official celebration</i> )	<b>Re-transmission of the event</b>	National tradition Military tradition Patriotism National identity Independence

TVP2 was also engaged in celebration the accursed soldiers, especially during the news (usually only two editions are broadcast at 15:40, and main edition, Panorama, at 18.00). However, its mission is a bit different than TVP1; here a lot of entertaining programing is broadcast: TV series, soap operas, docu-soaps etc. The other channels of public television include TVP Historia, TVP Kultura, TVP Polonia, TVP Info, and TVP3. The last one is the frame for broadcast local programming in 16<sup>th</sup> TV stations in Polish cities like Białystok, Poznań, Szczecin, Łódź. broadcast the information about the accursed soldiers mostly during the

news. It is impossible for one researcher located in one city to follow the local programming in different regions. From the schedule it is obvious that the local television could use the same materials, however, some stations prepare their one programming more often than others.

During the whole day local stations provided information services including reports from local celebrations, and adding their own programming. E.g, TVP3 Bydgoszcz at 17: 45 broadcast a 13 minute long documentary *Nieugięci. „Żołnierze Wyklęci” gminy Białe Błota* (Unbroken. “Undeterred Soldiers” from the Białe Błota region, dir. Adam Gajewski).

Thematic stations also provided some programming concerning the accursed soldiers’ stories, but not in the amount known from TVP1. In TVP Info in the morning, a special edition of „Poranek TVP INFO” was broadcast: a visit in the Museum of Accursed Soldiers in Ostrołęka, followed by the interviews with soldiers and their families, historians, reconstructionists and artists honoring the memory of anticommunist oppositions, heroes and victims of the Stalinist regime.

**Table 3**  
**TVP2 and the other public channels, and the programing concerning the National Commemoration Day of the Accursed Soldiers, March 1st, 2016.**

<b>Time</b>	<b>Dur.</b>	<b>Title Polish/ English</b>	<b>Type of programming</b>	<b>Promoted values</b>
14:30	50'	<b>Witold Pilecki.</b> <b>Ochotnik z Auschwitz</b> <i>Witold Pilecki.</i> <i>Volunteer for Auschwitz</i> dir. <i>Joshua Whitehead</i> TVP3 Repeated at 23:45 and 03:25	<b>Ep1. of the documentary series</b> <b>“Polscy bohaterowie wojenni”</b> <i>Polish war heroes</i>	Fatherland Heroism Bravery Honor of soldier Patriotism

22:50	40'	<b>Kochankowie z lasu</b> <i>Lovers from forest</i> dir. Arkadiusz Gołębiewski two times repeated: in the night at 02:25; and on March 5 <sup>th</sup> at 13:05).TVP2	<b>Documentary</b>	Love of the country Fatherland Heroism Bravery
23:45	1 h. and 30'	Inka 1946* dir. <i>Natalia KorynckaGruz</i> TVP2	<b>Theatrical performance</b>	Devotion to fight, loyalty to the colleagues and love of the country Patriotism Honor
* The heroine of the spectacle was Danuta Siedzikówna ("Inka"), who served as a nurse in one legendary squad of the Home Army (V Brygada Wileńska AK), with colonel Zygmunt Szendzielarz ("Łupaszka") as a commander. She was captured, and tortured in the prison.				

### Nonpublic stations and not so heroic vision of the Accursed Soldiers

Viewers of non-public TV station were given much less amount of information about the accursed soldiers than the ones watching public TV. E.g. in the **TVN24** channel, which is devoted to the news and designed in the style of CNN, during the regular news services, the most important was the problem of searching the house of General Jaruzelski's widow, and finding some classified files (probably important to the state security during the Polish People's Republic era), also the report of Venetian Commission about Polish political conflict referring to the Constitutional Court was discussed, etc. The information about the National Commemoration Day of Accursed Soldiers was provided on the strip in the bottom of the screen, among other news. One sentence from President Andrzej Duda speech was quoted: "I'm proud to be able to tell and honor the history of the true heroes". And Prime Minister words were quoted: "Restoration of memory on the unbroken

soldiers, whose main value was country, and transfer of it to the next generation, is our responsibility”. The long lines are visible, and readable for those who seek this information. More information was broadcast after the ending of official part of the celebration.

**Superstacja**, the tabloid news channel, put much more information than tvn24, however, the interpretation of the unbroken soldiers was different than in the official, public TV channels. In the live programming at 14.41, *Raport (Report)* a guest of the program, Bartosz Machalica, historian and journalist from the I. Daszyński Center (Centrum im. Ignacego Daszyńskiego, CID<sup>(3)</sup>), argued that the name of the soldiers is not appropriate, and some of them also “committed crimes, and it should be also spoken out”. He proposed the name “anticommunist underground”, and tried to divide this broad category into two main groups such as the civilian resistance (in the cities) and military guerilla (in the forests). In his opinion, the guerilla often degenerated itself, and “the longer the fight, the more crimes were committed”. Then the street poll was presented, and almost all interviewed Polish of different generation know who the accursed soldiers were.



Fig. 2 Frozen frame from Superstacja’ “Raport”. Guest in the smaller screen and a picture of some unbroken soldiers. The title of this part “Pamięć o żołnierzach wyklętych”

- 3 This organization is devoted, according to its statute, to the „ activities for the dissemination of Polish and foreign leftist thought” ([https://www.facebook.com/centrum.daszynskiego/about/?entry\\_point=page\\_nav\\_about\\_item](https://www.facebook.com/centrum.daszynskiego/about/?entry_point=page_nav_about_item)). So, he is representative of oppositional view to the ruling party, which is deeply engaged in restoration of the accursed soldiers memory.

The host of the programming asked about the way of commemoration and cultivation the memory, which is often simplified in “comic books” narratives. Machalica talked about the dramatic circumstances after the WW2 and the generation which faced hard choice in the new reality (go to forest, or live in their homes and “rebuild Poland”). The guest talked also about the left side of Polish scene after WW2, and some people who were important to the history, and now forgotten (e.g. Edward Mikołajczyk), he also said that the IPN version of history is too simplified. Machalica said that the “other side” of Polish political scene could feel overwhelmed by all this “state machinery with the president” which was launched today to commemorate the unbroken soldiers. Again the problems of crimes committed by some of them were discussed, some names were mentioned (“Bury”, “Ogień”). Visually the screen was divided into 3 parts - large bottom with some news, and live interpretations of Machalica words, and on the blue background two screens were located, in the smaller one - the speaker and it the biggest - some photographs of the accursed soldiers, video from exhibition, the lights and flowers on the memorials and graves moving slowly. The music is not present, only the voices of host and guest of the programming. To sum up, close to the words just like “beautiful legend”, “beautiful card of our history”, the viewer can here that history is not black and white, but myth is; and that we need to learn more about their [unbroken soldiers] “crimes” (e.g. “killing civilians”).

After this studio talk, the street interviews were presented, now the dramatic music builds the message, and common people talk about tortures, grief on the background of the photos from prison. One man said that “they are role models for the young generation”. At the end of this two-minute video, the slogan “Cześć i chwała bohaterom” was put on the grave light photos, the national colors are involved here. This part of *Raport* ends at 14:52, and some crime stories were broadcast (victims of fire, extradition of an aggressive cannibal, the files in the house of General Jaruzelski).

In my opinion, the clash between the studio talk with “crime” as a leading motive of the presentation the heroes of that day celebration, and the common people opinion is tremendous. Who are the unbroken

soldiers? heroes or criminals? However, it can also rise a question, how criminal could stay for role model? What is also interesting, the studio talk started earlier than scheduled in the programming. It could build an impression that the story was told longer.

## 2. The Constitution of May 3 Day

**General information:** The holiday refers to the adoption by the Polish parliament (Sejm) resolution of the first modern constitution in 1791, it is called “Constitution of May 3”.

The importance of reforms introduced by the “Great Sejm”, democratic solutions to some social issues were influential in Europe, despite the fact that it was adopted during the Partitions of Poland era. In the 20<sup>th</sup> century it had been celebrated since 1919, during the interwar period. However, after the end of the WW2, during the Polish People’s Republic era the celebration was not continued, instead, the May 1<sup>st</sup> was celebrated as the workers day. This holiday was introduced in 1990 anew, one year after the beginning of system transformation. May 1<sup>st</sup> is still celebrated as a public holiday, and actually, now May 2<sup>nd</sup> is also a sort of national holiday, “Flag day”. The Day of Polish Flag was introduced in 2004. So, in Polish social life the beginning of May is called “majówka”, for some Poles it is free from work (some companies decide to make May 2<sup>nd</sup> free, and during the whole tirade we can have a spring vacation).

In 2016, May 1<sup>st</sup> was also celebrated as Easter in the Orthodox Church, and some celebrations were broadcast in TVP1, TVP2, and regional channels of TVP3.

In the night, May 2/3. was the beginning of the 3<sup>rd</sup> Silesian Uprising (1921), which goal was to connect Silesia to Poland after the WW1. This year, Wojciech Korfanty, the leader of this military action (“dyktator”), was commemorate in one documentary and in the live discussion in the studio (*Warto rozmawiać*) broadcast by TVP1 (see the table below), and some positions in the local programming in TVP3 Katowice were devoted to the history of Śląsk.

Television. May 3rd, Święto Konstytucji 3 Maja  
(the Constitution of May 3 Day)

Referring to this holiday, patriotic or historical programming is available in a small amount during the whole “majówka”, so historical events sometimes could be discussed even for 3 days. To the comparative research only the programming broadcast during May 3<sup>rd</sup>, 2016 was chosen.

In television, during the Constitution of May 3 celebration, the programming was rather entertaining than patriotic or historical. Even in the article describing the programming of different TV channels, an author recommended “worth watching”<sup>(4)</sup> positions such as movies *School Daze* (dir. Spike Lee), *Rozmowy kontrolowane* (*Calls controlled*, dir. Sylwester Chęciński, a Polish comedy on the Marshall Law in Poland), *Blue Jasmine* (dir. Woody Allen), *Jaws* (dir. Steven Spielberg), musical programming *Justin Bieber: Never Say Never*, or some reality show episodes, e.g. *Hell’s Kitchen* (a Polish edition). In some TV channels public (e.g. TVP Kultura) or commercial (e.g. Polsat), nothing connected to the anniversary was broadcast.

Table 4 TVP1 programing on the Constitution May 3 Day, 2016				
Time	Dur.	Title Polish/ English	Type of programming	Promoted values
7:40	15'	<b>Historia dla ciebie - pamięć.pl</b> <i>History for you - pamięć.pl</i> ( <i>pamięć remembrance</i> ) Episode: 44*	<b>Documentary</b> <i>built of the old newsreels</i>	History
10:40	1 h.	<b>Za zasługi dla Polski i Polaków poza granicami kraju **</b> <i>For merit to Poland and Polish citizens abroad</i>	<b>Reportage</b> <i>from the awards ceremony</i>	Polishness National identity Love of fatherland Work for Poland

4 <http://www.telemagazyn.pl/artykuly/program-tv-na-wtorek-swieto-konstytucji-3-maja-2016-zobacz-co-wartoobejrzec-plan-dnia-50367.html>

11:45	1 h. and 5'	<b>Święto Konstytucji</b> <i>The celebration of Constitution of May 3</i>	<b>Live broadcast</b> <i>of official, national commemoration</i>	Democracy, freedom, independence
12:50	35'	<b>Rodzinna opowieść o Wojciechu Korfantym</b> <i>Family tale on Wojciech Korfanty</i>	<b>Documentary</b> <i>the interview with Korfanty's daughter in law; with archival photos and films</i>	Polishness Nationality, Freedom, Independence
20:10	10'	<b>26 Bieg Konstytucji 3 Maja</b> <i>26th Run Constitution of May 3</i>	<b>Report</b> <i>from the commemorative mass sport event</i>	Independence Patriotism
21: 30	1 h. and 5'	<b>Warto rozmawiać</b> <i>It's worth talking</i>	<b>Talk show</b> <i>discussion on the 3rd Silesian Uprising in 1921, who cares about that fight now?</i>	Polishness Nationality, Freedom, Independence
3:40	25'	<b>Notacje</b> <i>Notations</i> Episode: 86	<b>Documentary</b> <i>one episode from the series of short stories on Józef Piłsudski, the creator and leader of the Second Republic. His daughter Jadwiga Piłsudska-Jaraczewska talks about him.</i>	Independence Freedom Poland as the highest value
<p>* <a href="http://pamiec.pl/pa/ipn-notacje-ipn-tv/historia-dla-ciebie-pam/16020,IPN-TV-Historia-dla-Ciebie-pamiecpl-Odcinek-44-Obchody-1-i-3-maja-w-PRL.html">http://pamiec.pl/pa/ipn-notacje-ipn-tv/historia-dla-ciebie-pam/16020,IPN-TV-Historia-dla-Ciebie-pamiecpl-Odcinek-44-Obchody-1-i-3-maja-w-PRL.html</a></p> <p>** <a href="http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poza-granicami-kraju/25174606">http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poza-granicami-kraju/25174606</a></p>				

Table 5 TVP2 programing on the Constitution May 3 Day, 2016				
Time	Dur.	Title Polish/ English	Type of programming	Promoted values
14:35	10'	<b>Krótką historia Konstytucji 3 maja</b> <i>A Short history of the Constitution of May3</i>	<b>Documentary</b> , <i>an expert, Prof. Zofia Zielińska speaks, a lot of pictures and snapshots</i>	Art in everyday life Democracy
15:55	10'	<b>Kolekcjoner</b> <i>Collector</i>	<b>Reportage</b> <i>on the collection with 2 original examples of the Constitution of May3</i>	History Democracy
17:45		<b>Obraz</b> <i>Painting</i>	<b>Reportage</b> <i>on the places connected with the adoption of Constitution, and explains Jan Matejko painting Konstytucja 3 maja on the context of historical events</i>	Patriotism Freedom Democracy

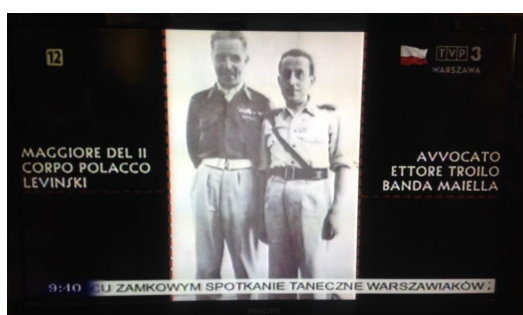


Fig. 3 Frozen frame from the documentary *Za naszą i waszą wolność* / *Per la nostra e vostra libertà*, dir. Elena de Varda, 2014. The logo of the station is accompanied by the Polish national flag

**Table 6**  
**TVP3 programing on the Constitution May 3 Day, 2016**

<b>Time</b>	<b>Dur.</b>	<b>Title Polish/ English</b>	<b>Type of programming</b>	<b>Promoted values</b>
8:45	5'	<b>Pamięć Polski. I edycja Polskiej Listy Krajowej Programu UNESCO Pamięć Świata</b> <i>Memory of Poland. 1st edition of the Polish list of UNESCO project the Memory of World</i>	<b>Short documentary</b> <i>on the Constitution of May 3, 1791</i>	Modernity Democracy
8:50	1 h.	<b>Za naszą i waszą wolność</b> <i>Per la nostra e vostra libertà</i> dir. Elena de Varda, 2014	<b>Documentary</b> <i>movie, on the Polish soldiers participated in the WW2 fights in Italy, the fate of 2<sup>nd</sup> Korpus Polskich Sił Zbrojnych gen. Andersa after the end of war, Italian-Polish connections</i>	Loosely connected with the topic of main celebration, however patriotism is mentioned
12:35	5'	<b>Pamięć Polski. I edycja Polskiej Listy Krajowej Programu UNESCO Pamięć Świata</b> <i>Memory of Poland. 1<sup>st</sup> edition of the Polish list of UNESCO project Memory of World</i>	<b>Short documentary</b> <i>on the Constitution of May 3, 1791</i>	Modernity Democracy
15:40	20'	<b>Król Staś lubił rosół</b> <i>King Staś liked chicken soup</i>	<b>Short reportage</b> <i>from the Royal Palace with the expert talk on everyday life of the King Stanisław August, who initiated the works on the Constitution</i>	Tradition

16:00	30'	<b>1200 muzeów</b> <i>1200 museums</i>	<b>Reportage</b> <i>from the Panorama Racławicka Museum and the story of this patriotic painting</i>	Patriotism Tradition
17:20	5'	<b>Pamięć Polski. I edycja Polskiej Listy Krajowej Programu UNESCO Pamięć Świata</b> <i>Memory of Poland. 1st edition of the Polish list of UNESCO project the Memory of World</i>	<b>Short documentary</b> <i>on the Constitution of May 3, 1791</i>	Modernity Democracy
18:13	25'	<b>Wolność ponad stany</b> <i>Freedom regardless of social strata</i>	<b>Documentary</b> <i>on the Constitution of May 3, 1791</i>	Democracy Independence Freedom Social justice
19:03	13'	<b>3 Maja</b> May 3	<b>Documentary</b> <i>on the May 3rd celebration accross Poland (1923-1991)</i>	Tradition Patriotism Solidarity
19:17	30'	<b>Majówka pod BiałoCzerwoną</b> <i>May vacation under Polish Flag</i>	<b>Reportage</b> <i>from the Flag Day Warsaw Run</i>	National identity Tradition Patriotism Joy
19:48	20'	<b>Jak Czarniecki...</b> <i>How Czarniecki...</i> (2008)	<b>Reportage</b> <i>from the motorcyclist patriotic rally</i>	Patriotism Joy
0:35	5'	<b>Pamięć Polski. I edycja Polskiej Listy Krajowej Programu UNESCO Pamięć Świata</b> <i>Memory of Poland. 1st edition of the Polish list of UNESCO project the Memory of World</i>	<b>Short documentary</b> <i>on the Constitution of May 3, 1791</i>	Modernity Democracy
1:45	20'	<b>Król Staś lubił rosół</b> <i>King Staś liked chicken soup</i>	<b>Short reportage</b> <i>from the Royal Palace with the expert talk on everyday life of the King Stanisław August, who initiated the works on the Constitution</i>	Tradition History

2:30	30'	<b>1200 muzeów</b> 1200 museums	<b>Reportage</b> <i>from the Panorama Racławicka Museum and the story of this patriotic painting devoted to the Battle of Racławice during the Kościuszko Uprising (Insurekcja Kościuszkowska, 1794)</i>	Patriotism Tradition
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TVP Historia is the channel devoted to history programming. During the discussed holiday, small parts of programming talks about the Constitution May 3 1791, or the events which followed it. A lot of movies and TV series were dedicated to WW2: 6 hours and 40 minutes from the whole 24 hours of programming; and only 1 hour 5 minutes to the main event of the day (including 20 minutes or repeated programming), and 1 hour and 30 minutes were devoted to the Silesian uprising, the third of these shares its anniversary with the Constitution May 3 Day.

Table 7 TVP Historia programing on the Constitution May 3 Day				
TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
7:40	10'	<b>Konstytucji 3 maja 1791</b> <i>The Constitution of May 3, 1791</i> Ep.1	<b>Short documentary</b>	Modernity Democracy Law Patriotism
9:55	10'	<b>Serca polskie, odc. 6</b> <i>Polish hearts</i> Ep. 6 on Hugo Kołłątaj	<b>Documentary</b> <i>on the co-author of The Constitution of May 3, scientist, philosopher and the participant of Kościuszko Uprising (Insurekcja Kościuszkowska, 1794)</i>	Patriotism Polishness Freedom Justice

10:05	25'	<b>Flesz historii</b> <i>Flashlight on history</i>	<b>Informational</b> <i>progamming on the events, conferences, movies devoted to history</i>	Polish history Patriotism
16:40	10'	<b>Konstytucji 3 maja 1791</b> <i>The Constitution of May 3, 1791</i> Ep.1	<b>Short documentary</b>	Modernity Democracy Law Patriotism
19:30	10'	<b>Serca polskie, odc</b> <i>Polish hearts</i> Ep. 2 on Hugo Kołłątaj	<b>Documentary</b> <i>on the co-author of The Constitution of May 3, scientist, philosopher and the praticanp of Kościuszeko Uprising (Insurekcja Kościuszkowska, 1794)</i>	Patriotism Polishness Freedom Justice
22:25	1 hour 30'	<b>Gdy nad Anną gorzało niebo</b> <i>When sky burns under the St.Anna mountain</i>	<b>Documentary</b> <i>on the history of Silesian uprisings</i>	Patriotism Homeland Polishness Independence

TVP Polonia prepared special services for Polish immigrants living in Europe and the other parts of world. May 2<sup>nd</sup> is celebrated as the day of Polonia. And during the May 3<sup>rd</sup> news the events connected with this year celebration were presented, together with the reports from the Polish Flag Day in many places of Poland. The news reported also the special law concerning immigrants (Polish school ID's for Polonia children). During the news editions in public television, not only in TVP Polonia, the flag accompanied the logo of public stations (see the picture below from the TVP3 news). Some news editions were repeated in the night.



**Fig.4.** Frozen frame from the news on TVP3, the celebration of the Flag Day is reported.

What is worth mentioning, patriotic programming here was also devoted to the Baptism of Poland 1050 anniversary (celebrated 15.04. 2016). The documentary with discussion on that historical event, considered as the foundation act of Polish national history, was presented. During May 3<sup>rd</sup> the special holy mess devoted to that anniversary took place in Poland, and the information about it was provided in the public news services. Religious channel, TV Trwam not only broadcast live the church celebration, but also some other patriotic materials devoted to the Baptism, and the Constitution May 3 as well.

In TVP Polonia a short documentary from the series *Krótką historia*<sup>(5)</sup> was dedicated to Władysław Sikorski, his military and political carrier, and the WW2 issues (collage of newsreel, archival films and photos with voice off, however a speaking expert was also shown). So, history was present in the programming, however loosely connected with the celebration of the first democratic, modern constitution in Poland.

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5 Some of the episodes of that TV series are still available on the public television site: <https://krotkahistoria.tvp.pl/>

**Table 8**  
**TVP Polonia programing on the Constitution May 3 Day, 2016**

TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
5:45	1 h. and 30'	<b>Za zasługi dla Polski i Polaków poza granicami kraju<sup>(*)</sup></b> <i>For merit to Poland and Polish citizens abroad</i>	<b>Reportage</b> <i>from the awards ceremony</i>	Polishness National identity Love of fatherland Work for Poland
11:45	1 h. and 5'	<b>Święto Konstytucji /</b> <i>The celebration of Constitution of May 3</i> (the same as in the TVP1)	<b>Live broadcast</b> <i>of official, national commemoration</i>	Democracy Freedom Independence
13:35	1 h. and 30'	<b>Za zasługi dla Polski i Polaków poza granicami kraju<sup>(**)</sup></b> <i>For merit to Poland and Polish citizens abroad</i>	<b>Reportage</b> <i>from the awards ceremony</i>	Polishness National identity Love of fatherland Work for Poland
16:20	1 h.	<b>Jego imię Polska. Tadeusz Kościuszko</b> <i>Poland is his name. Tadeusz Kościuszko</i>	<b>Documentary</b> <i>built of the old movies, archival pictures, new films and photos from different locations.</i>	Individualism Love Military traditions Devotion to fight for freedom and independence
17:20	5'	<b>Krótką historia</b> <i>Short history Episode 47: "The first in Europe"</i> <i>Repeated at 3:35</i>	<b>Short documentary</b> <i>studio introduction made by an expert, and visual representation of the topic with photos and films</i>	Democracy National pride
<sup>(*)</sup> <a href="http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poz-granicamikraju/25174606">http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poz-granicamikraju/25174606</a> <sup>(**)</sup> <a href="http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poz-granicamikraju/25174606">http://www.tvp.pl/polonia/nagrody-tvp-polonia-2016/galeria/za-zaslugi-dla-polski-i-polakow-poz-granicamikraju/25174606</a>				

### 3. The end of WW2

**Some general comments:** When the Second World War ended? The answer is not so obvious, concerning the end of military actions on the whole territories involved in fights. In Poland, during the Polish People's Republic era, the main celebration was on May 9, just like in the USSR. After the collapse of the previous system, V-day is celebrated on May 8.

The end of the WW2 means the incorporation of Poland to the communist bloc. The end of war did not mean peace and freedom, some Polish citizens did not accept forced subordination to the USSR, and formed the anticommunist military underground (it was mentioned previously). Military underground was active to 1963, the Soviet soldiers stayed in Poland to 1993. In opinions of some Poles, the end of war is prolonged to the end of communism.

However, some issues concerning these facts are still vivid, such as the monuments of the Soviet soldiers, treated by propaganda of the PPR era as liberators, and after system transformation hidden facts about the USSR invasion in 1939, and the postwar Polish-Soviet relation are revealed. In the media discourse these topics are also discussed.

#### Television. May 8<sup>th</sup>, Dzień Zwycięstwa (V-day)

During the official commemoration day - May 8<sup>th</sup> - in the news in the public channels and in the commercial and religious TV stations some information concerning the end of war were provided. However, the official celebration started in Saturday, May 7<sup>th</sup>, and informational services talked about the commemoration and the special parades in different countries from Saturday to Monday. However, the politics interfere with the celebration in Poland, on May 7<sup>th</sup> the opposition protest organized by KOD<sup>(6)</sup> dominated the media reports. The most important information in the news was the number of participants, the huge difference in the official data (more than 40 000), and unofficial data put by the city council

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6 KOD - Komitet Obrony Demokracji, Committee for the Democracy Defence, the oppositional organization without the status of political party.

of Warsaw (the president of Warsaw also participated in the march), and the organizers (250 000) was the topic of a lot of studio discussion, and even next week open a lot of editions of news<sup>(7)</sup>. The V-day celebrations across the country and across the world were mentioned on the second or third place.

In the news service Panorama, in TVP2, the information why in the past May 9<sup>th</sup> was celebrated, and now May 8<sup>th</sup>. Some information about the celebrations in the sites of national memory were provided, almost all celebrations were organized to commemorate the soldiers, veterans participated in these events. In some comments - on the background of archival films on which fallen swastikas and German eagle signs were presented - the information on the Accursed Soldiers was also provided together with the explanation about the subordination of Poland to the Soviets. It is still the actual problem - when the WW2 was ended?

In the April 2016 the special exhibition was open in the Saint Cross Church in Warsaw.

And periodization could be treated as provocation, the exhibition was entitled “Od wojny do zwycięstwa” *From war to victory* 1939-1989. So, when the WW2 was ended? This interpretation was also mentioned by one of veterans from the Home Army (AK): “For us, for AK soldiers, the war ended in 1990”. The exhibition underlines the Soviet rules introduced in some spheres of life in Poland. On the Polish territory during the Polish People’s Republic era, the Red Army stayed in 59 garrisons. After the system transformation and some hard diplomatic efforts, the process of sending Red Army to the USSR began in 1991.

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7 It is a quite interesting case of media manipulation. The foreign media services followed the results of counting provided by the Polish political opposition. Polish commercial media presented these information as a separate news, and opinions of German, French journalists were broadly quoted. Few days later, the corrected number of participants officially confirmed oppositional portal Gazeta.pl: 55 600 persons (<http://wiadomosci.gazeta.pl/wiadomosci/1,114871,20085482,pokazuje-my-ratuszowi-nasze-liczby-z-marszuko-d-komentarz-liczy.html>).

After a lot of discussions, criticisms of the police, public television and “progovernment” of unfair report, the city council representative said that “the idea is important, not numbers” And nobody corrected the information for the Western media, nobody was ashamed, nobody said “we’re sorry for that mess”.



**Fig. 5.** The title of the exhibition on the stand in the Saint Cross Church crypt.

Photo: UJ.

May 8<sup>th</sup> was also the day of arrestment of rtm. Witold Pilecki, who is one of the Accursed Soldiers (a volunteer to Auschwitz). Special event was organized by the patriotic youth - a reconstruction of his wedding day, and the information about it was provided in the news, with support and criticism of the idea.

Referring to the particular stations, in TVP1, surprisingly,

during the specific Sunday, May 8<sup>th</sup>, nothing connected with the anniversary was broadcast (only the information in the news).

**Table 9**  
**Table 9. TVP1 programing concerning the end of WW2**  
**(7-9 May 2016)**

TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
May 7 13:45	2 h.s 5'	<b>Eskadra "Czerwone ogony"</b> <i>Red Tails</i> dir. Anthony Hemingway (2012)	<b>Feature film</b> <i>on the process of liberation from German occupation in Europe</i>	Bravery Military effort
May 7/8 0:45	50'	<b>Wojenna naręczona</b> <i>Bride of war</i> Episode 4	<b>TV mini-series</b> <i>on WW2</i>	Loyalty Heroism
May 7/8 4:35	50'	<b>Pamięć obozów<sup>(*)</sup></b> <i>Memory of the camps</i> (2005)	<b>Documentary</b> <i>based on visual materials gathered in 1945 after liberation of the prisoners from the German concentration camps in Dachau, Auschwitz, Buchenwald</i>	Human rights

May 9 21:55	1 h.	<b>Tajemnica Hitlera</b> <i>Hitler's Hidden Drug</i> Habit dir. Chris Durlacher (2014)	<b>Documentary</b> <i>on the Hitler's</i> <i>addictions, the end</i> <i>of war was also</i> <i>described visually</i>	Justice History as such
May 9 3:05	20'	<b>Notacje</b> <i>Notations</i> Ep. 183: <i>Antoni Jabłoński</i>	<b>Documentary</b> <i>on a soldier who</i> <i>was forcibly</i> <i>conscripted into</i> <i>Red Army</i>	Patriotism Military effort
(*) <a href="http://www.efilmy.tv/film,25179,Pamiec-obozow-Memory-of-the-Camps-2005-Lektor-PL.html">http://www.efilmy.tv/film,25179,Pamiec-obozow-Memory-of-the-Camps-2005-Lektor-PL.html</a>				

Table 10 TVP2 programing concerning the end of WW2 (9 - 10 May 2016)				
TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
May 9 22:50	1 h. and 10'	<b>Grabież Europy</b> <i>The Rape of Europa</i> dir. <i>Richard Berge</i> et al. Part 1 (repeated at 4:05)	<b>Documentary</b> <i>movie on the</i> <i>Nazi organized</i> <i>stealing of fine arts</i> <i>masterpieces during</i> <i>the WW2</i>	Cultural heritage Search of justice History
May 10/11 22:50	1 h. and 10'	<b>Grabież Europy</b> <i>The Rape of Europa</i> dir. <i>Richard Berge</i> et al. Part 2 (repeated at 2:55)	<b>Documentary</b> <i>movie on the Nazi</i> <i>organized stealing of</i> <i>fine arts masterpieces</i> <i>during the WW2, and</i> <i>their postwar fate.</i>	Cultural heritage Search of justice History
May 10/11 0:55	45'	<b>Prokurator</b> <i>Persecutor</i> (2015)	<b>TV series</b> <i>on contemporary</i> <i>issues, however this</i> <i>time it is the story of</i> <i>one art dealer found</i> <i>dead and dressed up</i> <i>in SS uniform</i>	Justice

TVP Polonia focused on the Baptism of Poland, and broadcast a few documentaries on that topic with different opinions about circumstances, knowledge, and meaning of that fact. In the TV series *Tajemnice początków Polski* (*Mysteries of the Poland's genesis*), and *Polska 1050* (*Poland 1050*), discusses also the changes in the new kingdom, and consequences of the Baptism (repeated on May 8 and May 9). With some delay the 95<sup>th</sup> anniversary of the 3<sup>rd</sup> Silesian Uprising was honored with the broadcast of a concert from Sosnowiec (transmitted two times, May 8 and 9). Surprisingly, the issues connected with WW1 were discussed in some episodes of *Krótką historia* series: Poles incorporated to the armies of Russia, Germany, Prussia (episode 51), and organization of the Polish army in 1918 (episode 52), broadcast on May 9.

<b>Table 11</b> <b>TVP Polonia programing concerning the end of WW2</b> <b>(7-11 May 2016)</b>				
TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
May 9 12:25	5'	<b>Krótką historia</b> <i>Short history</i> Ep. 50: Victory	<b>Documentary</b> <i>short story on the V-day</i>	Military history
May 10 7:00	25'	<b>Cafe Historia</b> Ep. 86	<b>Studio discussion</b> <i>on the documentary</i> <i>Gorzkie zwycięstwo</i> (Bitter victory), <i>dir. Zofia Kunert</i>	Peace Multinational country
May 10 23:40	50'	<b>Święta wojna Rosjan</b> <i>The Sacred War of Russians</i> <i>dir. Barbara Włodarczyk</i> (2015) (repeated at 4:50)	<b>Documentary</b> <i>built of interviews with Russian soldiers and common citizens on the most popular war song The Sacred War and the sense of Russian involvement in WW2; and of visual materials on parades during Vday anniversaries.</i>	Criticism of the USSR Antiwar attitudes

TVP Historia celebrated the end of WW2 for more than 3 days. The programming referring to these events occurred from May 7<sup>th</sup> until May 11<sup>th</sup>, 2016. During these days a lot of positions were devoted the WW2 as such, e.g. Polish feature film *Hubal*, 1973, dir. Bohdan Poręba; Russian movie *The Dawns Here are Quiet*, 1972, dir. Stanisław Rostocki; or documentaries such *The Secrets of Third Reich*, or on different war heroes and victims such as Jan Karski and rev. Maksymilian Kolbe, or reportages such as *Dar serca / Gift of heart*, on the German charity action to commemorate Polish children killed during WW2.

**Table 12**  
**TVP Polonia programing concerning the end of WW2**  
**(7-11 May 2016)**

TIME	DUR.	TITLE POLISH/ ENGLISH	TYPE OF PROGRAMMING	PROMOTED VALUES
<b>May 7</b> 20:40 <b>May 9</b> 11:55	52'	<b>8 maja 1945 roku. Szczególny dzień<sup>(*)</sup></b> <i>May 8, 1945. A special day in history</i> dir. William Karel - 2013	<b>Documentary</b> <i>built of archival video materials (black and white)</i>	Military history Antiwar attitudes Justice
<b>May 7</b> 22:45	30'	<b>Encyklopedia II wojny światowej</b> <i>Encyclopaedia of WW2: The final blow</i> Episode 10 - 1995	<b>Documentary</b> <i>on the battle of Berlin, 1945</i>	The victory over fascism
<b>May 8</b> 22:50	30'	<b>Encyklopedia II wojny światowej</b> <i>Encyclopaedia of WW2: Prisoners of war</i> Episode 77 - 1996	<b>Documentary</b> <i>on the fate of prisoners of war</i>	Peace Human rights
<b>May 9</b> 10:35	50'	<b>On wierzył w Polskę</b> <i>He believed in Poland</i> dir. Alina Czerniakowska 1992	<b>Documentary</b> <i>with interviews, reportage and archival material on gen. Emil Fieldorf "Nil" (one of the military leaders of Home Army, executed in 1953)</i>	Patriotism Unbroken character Loyalty
(*) <a href="https://www.youtube.com/watch?v=-pWaBueM6og">https://www.youtube.com/watch?v=-pWaBueM6og</a>				

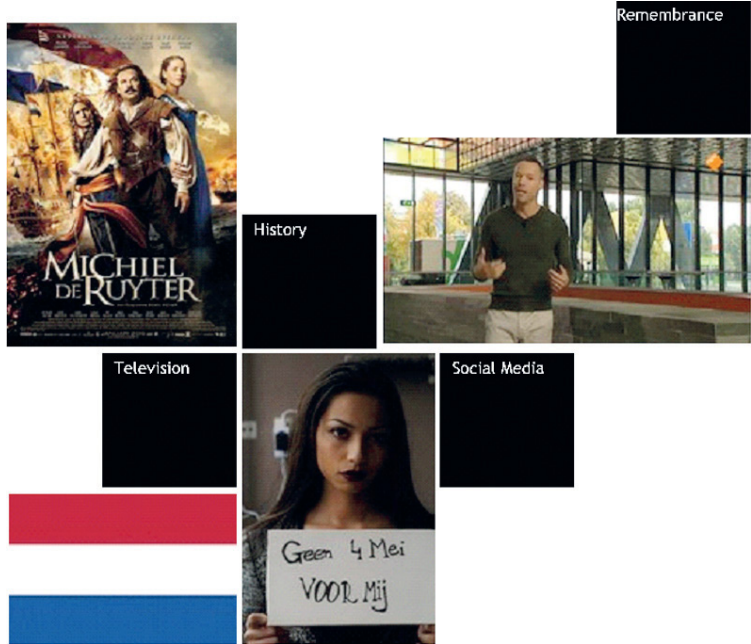
<b>May 9</b> 13:40	15'	<b>Cafe Historia</b> Episode 136	<b>Studio discussion</b> <i>on the end of war</i> (guests: two veterans)	Everyday life in peace
<b>May 9</b> 15:45	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20<sup>th</sup> century</i> Episode 53	<b>Documentary</b> <i>on the contexts of Red Army' offensive in Berlin.</i>	Military tradition
<b>May 9</b> 16:15	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20<sup>th</sup> century</i> Episode 54	<b>Documentary</b> <i>on the contexts of Red Army' offensive in Berlin.</i>	Military tradition
<b>May 9</b> 16:45	20'	<b>Historia dla ciebie - pamięć.pl</b> <i>History for you - pamięć.pl (pamięć remembrance)</i> Episode 1	<b>Documentary</b> <i>on the anticommunist underground as a result of the postwar order. Archival photos, experts comments, voice off story.</i>	Freedom Independence Solidarity
<b>May 10</b> 15:45	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20<sup>th</sup> century</i> Episode 122	<b>Documentary</b> <i>on the Martin Bormann's life after 1945.</i>	History Search for truth
<b>May 10</b> 16:20	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20<sup>th</sup> century</i> Episode 123	<b>Documentary</b> <i>on the Martin Bormann's life after 1945.</i>	History Search for truth
<b>May 10</b> 17:25	25'	<b>Defilada bez zwycięzców</b> <i>A parade without victors</i> dir. Włodzimierz Stępiński	<b>Documentary</b> <i>built on the archival movies and photographs. It is about the Polish soldiers engaged in the fights in Western Europe.</i>	Devotion to fight for freedom Honor Independence
<b>May 10</b> 20:50 <b>May 11</b> 15:50	1 h. and 5'	<b>Sensacje XX wieku: Goering</b> <i>Sensations of the 20<sup>th</sup> century: Goering</i> Episode 81 - 2003	<b>Documentary</b> <i>on the misterious death of Heman Goering, and the execution of the other Nazi dignitaries.</i>	Justice

<b>May 11</b> 19:45 <b>May 12</b> 10:45		<b>Polscy bohaterowie wojenni</b> <i>Polish war heroes</i> Episode 2	<b>Documentary</b> <i>devoted to the Polish mathematicians worked on the codes to the Enigma in the 30s.</i>	Innovativeness Moral fight Heritage Heroism
<b>May 11</b> 20:50 <b>May 12</b> 15:50	1 h.	<b>Sensacje XX wieku: Tajemniczy zamek</b> <i>Sensations of the 20<sup>th</sup> century: Mysterious castle</i> Episode 82 - 2002	<b>Reportage and documentary</b> <i>hosted by Bogusław Wołoszański on the 1945 search for Russian coding machine.</i>	Moral fight Intellectual fight
<b>May 12</b> 21:55	1 h. and	<b>Sensacje XX wieku: Tajemnica Heinricha Himmlera</b> <i>Sensations of the 20th century: The Secrets of Heinrich Himmler</i> Episode 70 - (2001)	<b>Documentary</b> <i>on the postwar fate of Heinrich Himmler.</i>	Justice



# THE NETHERLANDS

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## Introduction

This analysis is part of the project “Media and History. From cinema to the web. Studying, representing and teaching European history in the digital age”, coordinated by Istituto per la Storia e le Memorie del ‘900 Parri. This analysis has been created by Laura Steenbrink, with contributions of Rick Hoefsloot, Bjorn Pels, Joyce Schäftlein, Romana Sijakovic and Steven Stegers.

The analysis gives an impression of how history is represented on television and on the internet in The Netherlands. The analysis consists of an overview of the general offer of history on television in the Netherlands, a description of historically significant days for the Netherlands, a

comparison between the history programmes and of the posts on social media on these historically significant days, and a comparison between the news broadcasts on the National Remembrance Day and Europe Day.

Matching analysis for Hungary, Italy, Poland, Spain and the United Kingdom are available at <http://www.e-story.eu/observatory/>. The analysis is made possible with the support of the Erasmus+ programme of the European Union.

## The TV offer

### *A general impression of the offer of history on Dutch television*

In the Netherlands, everybody with access to television has access to the public channels, NPO1, NPO2, and NPO3<sup>(1)</sup>. Most people with access to TV also have access to a large variety of commercial TV channels, of which RTL is the biggest and most watched<sup>(2)</sup>. The public channels are freely accessible for everyone via the internet<sup>(3)</sup>.

The programmes of the public network are co-financed by the general taxes. The commercial channels are part of a package deal, and only available to paid customers of TV providers such as Ziggo, UPC and KPN.

The main history offer in the Netherlands consists of history documentaries that are produced in the Netherlands, co-funded by public money, and broadcasted on public channels. In addition, there

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(1) NPO is an acronym of *Nederlandse Publieke Omroep*, which translates to National Public Broadcaster. This broadcaster receives funding from the Dutch Government.

(2) RTL is part of the RT Group, a commercial company that owns radio and TV channels in many European countries, with Bertelsmann currently as its main owner. RTL Netherlands is the result of several mergers, including merger with *Vereniging Veronica*.

(3) There used to be a fee to cover the cost of producing programmes for public channels paid by every household with a TV, but a law adopted in 1999 changed this into a system where the costs for production and broadcasting are paid by general tax money. The text of the law can be found here [https://www.eerstekamer.nl/behandeling/19991228/publicatie\\_wet\\_4](https://www.eerstekamer.nl/behandeling/19991228/publicatie_wet_4) (Accessed 30 December 2016).

are international productions, consisting of historical movies (mostly blockbusters from Hollywood), and some history documentaries.

The most important and well-known history programme is *Andere Tijden* (different times), which has been broadcasted since 10 March 2000<sup>(4)</sup>.

This weekly show, which is every year broadcasted during several months, covers a large variety of Dutch historical events and developments, looking at social, cultural, economic history as well as political and military history. In a typical episode, the presenter, who is also a historian, introduces a topic and goes on a quest to find more information. This information is then provided through interviews with experts and eyewitnesses (both ordinary people and decision makers), and complemented with original footage and voice over (by the presenter). During large sport events, the show transform itself into *Andere Tijden Sport*, in which it then covers the stories behind historical sport moments in the Dutch collective memory.

In addition to *Andere Tijden*, several history documentaries focused on Dutch history have been produced. These documentaries focussed on topics as 'The Golden century'<sup>(5)</sup>, 'The Iron century'<sup>(6)</sup>, 'Slavery'<sup>(7)</sup>, and 'Liberation'<sup>(8)</sup>. These large productions have dealt with different

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(4) Internet Movie Database, *Andere Tijden* TV Series, <http://www.imdb.com/title/tt1475261/> (Accessed 27 December 2016).

(5) Internet Movie Database, *De Gouden Eeuw* TV Series, <http://www.imdb.com/title/tt2955322/> (Accessed 27 December 2016). The episodes of 'De Gouden Eeuw' are available at [http://www.npo.nl/de-goudeneeuw/POMS\\_S\\_VPRO\\_113119](http://www.npo.nl/de-goudeneeuw/POMS_S_VPRO_113119) (Accessed 27 December 2016).

(6) Internet Movie Database, *De IJzeren Eeuw* TV Series, <http://www.imdb.com/title/tt4574744/> (Accessed 27 December 2016). The Iron Century refers to process of industrialisation that happened in the 19<sup>th</sup> Century. The episodes of 'De IJzeren Eeuw' are available at [http://www.npo.nl/de-ijzereneeuw/VPWON\\_1262790](http://www.npo.nl/de-ijzereneeuw/VPWON_1262790) (Accessed 27 December 2016).

(7) The episodes of 'De Slavernij' available at [http://www.npo.nl/deslavernij/POMS\\_S\\_NTR\\_125089](http://www.npo.nl/deslavernij/POMS_S_NTR_125089) (Accessed 27 December 2016).

(8) The official webpage of the series about liberation "*Na de bevrijding*" <http://www.nadebevrijding.nl/> (Accessed 27 December 2016). The episodes of 'Na de bevrijding' are available at [http://www.npo.nl/na-debevrijding/POMS\\_S\\_NTR\\_465238](http://www.npo.nl/na-debevrijding/POMS_S_NTR_465238) (Accessed 27 December 2016).

aspects of Dutch national history, from the so-called golden age (17<sup>th</sup> Century), to the Dutch slave trade, to the industrial revolution, to the Second World War. To mark the 200-year anniversary of the Kingdom of the Netherlands, several programmes were made about on history of the royal family. These were *Het koninkrijk* (the Kingdom)<sup>(9)</sup>, *Drie Vorstinnen* (Three Queens)<sup>(10)</sup>, and *Drie Koningen* (Three Kings)<sup>(11)</sup>.

The history documentaries produced in the Netherlands tend to focus on national history, but there has been one notable exception: the documentary series *In Europa*, (in Europe)<sup>(12)</sup>. This programme was based on the book by the same name written by the Dutch historian Geert Mak, who also presents the TV programme. It covers the whole of the European history in the twentieth century, for which Mak travels throughout Europe and interviews eyewitnesses and relatives of historical events, and also visits places of memory. The '*In Europa*' TV series received wide critical acclaim and has been broadcasted in other countries as well.

There was a digital national history channel (that subscribers to cable television could access), which broadcasted the programmes mentioned above and special feature programmes. However, this digital channel has not been available since 2012. Most programmes can now be seen on online on either <http://www.npo.nl/> or <http://anderetijden.nl/>.

In the last decade, several commercial movie productions focused on history. This trend started with the movie *Zwartboek* (Black Book) that was produced in 2006 and is to date the most expensive movie

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(9) Internet Movie Database, *Het Koninkrijk* TV Series, <http://www.imdb.com/title/tt4224124/> (Accessed 27 December 2016). The episodes of '*Het Koninkrijk*' are available at [http://www.npo.nl/nos-hetkoninkrijk/POMS\\_S\\_NOS\\_508604](http://www.npo.nl/nos-hetkoninkrijk/POMS_S_NOS_508604) (Accessed 27 December 2016).

(10) The episodes of '*Drie Vorstinnen*' are available at [http://www.npo.nl/drievorstinnen-van-oranje/POW\\_03204578](http://www.npo.nl/drievorstinnen-van-oranje/POW_03204578) (Accessed 27 December 2016).

(11) The episodes of '*Drie Koningen*' are available at [http://www.npo.nl/driekoningen-van-oranje/POMS\\_S\\_MAX\\_425272](http://www.npo.nl/driekoningen-van-oranje/POMS_S_MAX_425272) (Accessed 27 December 2016).

(12) Internet Movie Database, *In Europa* TV Series, <http://www.imdb.com/title/tt1190697/> (Accessed 27 December 2016).

produced in the Netherlands of all time, and which was a commercial success<sup>(13)</sup>. *Zwartboek* tells the story of a Jewish woman during the Second World War, who attempts to evade deportation, to help the resistance, and who has a relationship with an SS officer. One historian, J.C.H. Blom, wrote in his review, that although he found *Zwartboek* to be a good movie, viewers should not take the phrase ‘inspired by true events’ too literal.<sup>(14)</sup> In terms of popular culture, the focus of *Zwartboek* on the Second World War, and the Dutch resistance in particular, fits in a longer tradition. Especially in the field of literature, the Second World War has been by far the most common history topic.

A more recent example of a commercial movie produced in the Netherlands and focussed on history is *Michiel de Ruyter* (published in English under the title ‘*The Admiral*’ in 2015)<sup>(15)</sup>. This movie is about Michiel de Ruyter, who is most known for the navel battles he fought against the British in the 17<sup>th</sup> Century. The release *Michiel de Ruyter* triggered a protest by a group that called Michiel de Rover (Rover means robber, and is a play on words, see Image 1). This group found it problematic that no attention was given in the movie to slavery. This triggered further debate amongst historians, some of whom argued that Michiel de Ruyter should be judged in the context of his time, and some of whom argued that he did conquer back forts that were enabled slavery to take place<sup>(16)</sup>. The debate was also picked up by some media, including radio, typically asking viewers for their opinions.

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(13) Internet Movie Database, Black Book, <http://www.imdb.com/title/tt0389557/> (Accessed 27 December 2016).

(14) J.C.H. Blom, ‘Gezien: Zwartboek’, <https://www.historischnieuwsblad.nl/nl/artikel/6859/gezien-zwartboek.html>.

(15) Internet Movie Database, Michiel de Ruyter, <http://www.imdb.com/title/tt2544766/> (Accessed 27 December 2016).

(16) See <http://www.historien.nl/michiel-de-ruyter-en-de-slavenhandel/> (Accessed 30 December 2016)



**Image 1.** Cover of the Michiel de Rover Facebook page. The text in red says “Michiel the Robber is not my hero”. The text in yellow reads: Don’t honour De Ruyter, honour the resistance against slavery instead! Away with the VOC mentality!<sup>(17)</sup> Stop glorifying racism and colonialism!

Other recent commercial movies on history produced in the Netherlands are ‘Kenau’ (2014)<sup>(18)</sup> telling the story of a Dutch heroine fighting in the 80 years’ war against the Spanish, and ‘Nova Zembla’ (2011)<sup>(19)</sup>, focussed on the passage through the artic of Willem Barents. These movies, all focused on national history, have quite a relatively large viewing audience, *Zwartboek* was the first Dutch movie to have more than 1 million movie theatre visitors, and the others averaged between 250.000 and 700.000<sup>(20)</sup>.

(17) The remark about the VOC mentality refers to a statement by then Prime Minister Jan Peter Balkenende in 2006, who said that the Netherlands needed a VOC mentality. The VOC is the acronym of the Dutch East Indian Company. Balkenende was widely criticised for this remark because the Dutch East Indian Company was largely responsible for Colonialism and slavery.

(18) Internet Movie Database, *Kenau*, <http://www.imdb.com/title/tt2512170/> (Accessed 27 December 2016).

(19) Internet Movie Database, *Nova Zembla*, <http://www.imdb.com/title/tt1911607/> (Accessed 27 December 2016).

(20) For comparison: The total population of the Netherlands is approximately 17 million people. Central Bureau of Statistics, <https://www.cbs.nl/nlnl/visualisaties/bevolkingsteller> (Accessed 30 December 2016).

### History on TV during a “typical week”

To give an impression of the history offer on TV. The project team agreed to look in more detail at a typical week of TV. This means that there should be no holidays or national remembrance days during this week. For our analysis, we analysed the programmes that were on offer on from 17 June-23 June 2016.

All TV programs that were broadcasted during this week that related to history were broadcasted on one of the national, financed by public money, noncommercial, public channels. During this week, there were 6 programs broadcasted related to history. Four of these programs were part of a documentary type series, called *De Strijd* (“The Battle”) describing the emergence of the labour movement in the Netherlands. The other history related offer consisted of a a movie, *The Young Victoria*<sup>(21)</sup>, an anglo-american production about the early life of Queen Victoria (ruler of the United Kingdom from 1837 - 1901), and one other documentary called *Drie Vorstinnen van Oranje* (“Three female sovereigns of Orange”) that is part of a series. The episode this week focused on Queen Wilhelmina (of the Netherlands from 1890-1948).

Except one movie, all history related programs are documentaries. The topics are related to the history of the 19<sup>th</sup> and 20<sup>th</sup> century. None of the programs focuses on one specific event, as many programmes highlight a broader theme, rather than a specific historical moment. The people that account for the past in the programs vary from witnesses, to voiceovers, actors to historians. Almost all programs that we presented where analytical in the senses that the topic or issue of the documentary is looked at from different perspectives. With the exception of the Young Victoria movie, all programs broadcasted this week, were co-financed with public money. This could imply that not many commercial channels think it would be profitable to broadcast or produce programs that are related to history. Finally, the viewing statistics are relatively low. The

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(21) Internet Movie Database, *The Young Victoria*, <http://www.imdb.com/title/tt0962736/> (Accessed 30 December 2016).

history programmes had between 50.000 and 311.000 viewers (for *Drie Vorstinnen van Oranje*). An overview of the complete history offer during this week can be found in Table 1 below.

Table 1 The history offer on TV during a “typical week”						
NAME OF THE PROGRAMME	NUMBER OF VIEWERS	TIME AND DATE	CHANNEL	TYPE	WHO ACCOUNTS FOR THE PAST	APPROACH <sup>(*)</sup>
DRIE VORSTINNEN VAN ORANJE	311,000	18 June 2016 19:35 - 20:15	NPO 1	Documentary	Historian(s)	Analytical
YOUNG VICTORIA	144,000	17 June 2016 23:40 - 01:30	NPO 2	Film	Actors	Emotional
DE STRIJD: DE GOUDEN EEUW VAN DE ARBEIDER	113,000	20 June 2016 16:08 - 17:00	NPO 2	Documentary	Witness(es)	Thematic
	59,000	17 June 2016 16:10 - 16:55	NPO 2	Documentary	Witness(es), Voice-over/ presenter/ Socialists	Analytical
	59,000	21 June 2016 16:10 - 16:50	NPO 2	Documentary	Witness(es), Voice-over/ presenter	Analytical
	50,000	22 June 2016 16:10 - 16:50	NPO 2	Documentary	Witness(es), Voice-over/ presenter	Analytical
(*) The descriptions of the different approaches are as follows: <b>Analytical</b> : the person who accounts for the past makes use of different perspectives, tries to emphasise more sides, describes confrontation between forces, situations, characters exhibiting similarities and differences. <b>Emotional</b> : the person who accounts for the past makes use of documents/stories aimed at creating an effect on spectators' minds, especially as regards to stressing situations. <b>Thematic (descriptive)</b> : all aspects of the programme relate to the same subject, without the aim of reaching a particular effect at the audience.						

### A “typical week” of TV on the History Channel

In the Netherlands, there is no national channel completely related to history. There is an online channel that is part of the public channel NPO 2, but that channel is not completely devoted to history. The TV programs on NPO 2 that are related to history are already described in the section above. Almost all packages have the American History channel, but we decided not to research that here because it does not represent the offer of history on Dutch television.

### The most popular TV programme related to history

The most watched TV program related to history, as proved by the viewing statistics provided by *Stichting Kijkonderzoek*<sup>(22)</sup>, the organization that does research to the viewing statistics in the Netherlands, is *De Gouden Eeuw* (The Golden Age, see the more in-depth description below). The complete season of *De Gouden Eeuw* had an average of 774.000<sup>(23)</sup> viewers per week. The series was broadcasted from 11 December 2012 - 5 March 2013 on NPO2, one of the public channels. The second most watched TV programme related to history is *Verborgen Verleden*. It had on average of around 600.000 viewers every week<sup>(24)</sup>. This program is still running (a seventh season to be made in 2017 is already announced) and is based on the format of “Who do you think you are”, the British TV program where celebrities go on a trip to find out interesting stories about the origins of their family.

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(22) More information on Stichting Kijkonderzoek: <https://www.kijkonderzoek.nl/about-sko> (Accessed 24 June 2016).

(23) Source: Stichting Kijkonderzoek.

(24) News article published on the website of the community of Amsterdam, <https://www.amsterdam.nl/stadsarchief/nieuws/verborgen-verleden/> (Accessed 24 June 2016).

## De Gouden Eeuw

“De Gouden Eeuw” is a documentary type TV program that was broadcasted in a series of 13 episodes in 2012 and 2013. It presents the so-called the Dutch Golden Age, a period of economical bloom in the 17<sup>th</sup> and 18<sup>th</sup> century in the Netherlands. In thirteen episodes, various aspects of this era are highlighted. For example, the uprising against the Spaniards during the Eighty Years’ War, the parliamentary history, the Dutch East Indian Company (*Verenigde Oost-Indische Compagnie, VOC*), the economic, social and art history are covered in the different episodes.

In the TV series, the historical context and explanations are given by three types of people: the voice-over, the presenter (who is also a historian) and various historians. These historians are often interviewed by the presenter, on the local sites, often on the exact spot where the historical event that are being talked about happened.

The makers of the series create a link with the present in every episode. This makes the program more appealing to a larger public and to explain the relevance of history for today. The approach is analytical in the sense that different historical interpretations are being explored and multiple aspects of a historical topic or development are highlight.

For example, the fifth episode which is looking at the history of the VOC mentions and gives attention to different aspects of the VOC, some of which are good, and some of which are bad.

The series was made as a reaction to a statement made by the Prime Minister of the Netherlands in 2006, Jan Peter Balkenende, who said: “Let’s be happy with each other! Let’s say: the Netherlands can do it again! That VOC-mentality, watching over boundaries, dynamics! Right?”<sup>(1)</sup> This statement received many critical attention and were angry about the way the Prime Minister used the VOC in a positive, while the VOC is also known for its oppressive methods and engaging in slave trade.

The presenter of the series, Hans Goedkoop, explained their motivation for the series, in reaction to the debate triggered by Jan Peter Balkenende's statement: "In the Netherlands we think quickly that it is too chauvinistic to devote too much attention to the Golden Age. If we give it attention, we are inclined to emphasise the bad side. But foreign historians praise the period as the beginning of world trade". (\*\*\*) Hans Goedkoop also mention the dark side of the period, but in this statement, it seems a reaction to bring more perspective into the debate whether or not the period of the Golden Age deserves its name.

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(\*) Article with an interview with the presenter: <https://www.televizier.nl/categorie/overig-tv-nieuws/presentator-hans-goedkoopover-de-gouden-eeuw.11822.lynkx> (Accessed 24 June 2016).

(\*\*) Ibid.

In sum, the history offer on TV in the Netherlands consists mainly of history documentaries focussed on different aspects of national history, made with the support of the government. There are also commercial movies related to national history, reaching different audiences, typically focussed national heroes. There is little attention for history that is not directly related to the history of the Netherlands.

## **Remembrance days in the Netherlands**

### *Description of the Remembrance Days*

There are several National Remembrance Days in The Netherlands. For this analysis, we focused on the 4 and 5 May Remembrance Day (commemorating the end of World War 2 for the Netherlands) and the 1 July Remembrance Day (commemorating the abolition of slavery in Surinam and the Antilles, who were then Dutch colonies).

The **4 May Remembrance Day** commemorates the all Dutch victims of war since the beginning of the Second World War.<sup>(25)</sup> The 4 May commemoration includes a national remembrance ceremony takes place every year in Amsterdam at Dam Square.

Everybody in the country is asked to pay respect by holding a two-minute silence at 20.00. The **5 May Remembrance Day** commemorates the liberation of the Netherlands from Nazi German occupation in 1945. 5 May is a public holiday every five years but this year it coincidentally was together with Accession Day, so it was a public holiday this year as well. 5 May is being celebrated through a series of festivals and concerts across the country. A national concert is held on a canal in Amsterdam, attended by several members of the royal family. Both 4 and 5 May Remembrance Days are being organised by the National Committee 4 and 5 May, a foundation funded by the government.<sup>(26)</sup>

The **1 July Remembrance Day** commemorates the abolition of slavery in Surinam and the Antilles by the Kingdom of the Netherlands in 1863. The abolition of slavery consists of a ceremony at the Slavery Monument in the Oosterpark in Amsterdam, and festivals named Ketikoti (meaning “the chains are cut” in Surinamese) in different cities. Since 2016 the remembrance ceremony and the festival are held at different days (30 June for the ceremony and 1 July for the festival).<sup>(27)</sup>

As was the case with celebrating the end of WW2, it was seen fit to not have remembering and celebrating in one day. The remembrance activities are organised by the National Institute Dutch Slavery History and Heritage (NiNsee) and Foundation Amsterdam Centre.

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(25) Before 1961 the commemoration was limited to the Dutch victims of the Second World War only.

(26) [http://www.4en5mei.nl/over-het-comite?gclid=CjwKEAjwtLO7BRDax4I4\\_6G71USJAA6FjN1y9ttieCp7Acl3SL90H04xCuYaNWXL02AP3Zgy3Xe-xoC3XTw\\_wcB](http://www.4en5mei.nl/over-het-comite?gclid=CjwKEAjwtLO7BRDax4I4_6G71USJAA6FjN1y9ttieCp7Acl3SL90H04xCuYaNWXL02AP3Zgy3Xe-xoC3XTw_wcB) (Accessed 24 June 2016).

(27) <http://www.30juni-1juli.nl/component/content/article/38-persberichten/104persbericht-herdenking-afschaffing-slavernij.html> (Accessed on 31 December 2016).

### The TV offer on the chosen Remembrance Days

On **4 May 2016**, twelve programs paid attention to the Remembrance Day for at least part of the programme, of which eight programmes were broadcasted especially for the occasion of the Remembrance Day. The offer consisted of three daily talk shows, one news broadcast, two reportages of remembrance ceremonies, four documentary type programs and three theatre related programs. In addition to this, several movies related to the history of the Second World War, such as *Schindler's List* and *The Boy in the Striped Pyjamas* were broadcasted on commercial channels. Of the twelve programs described above, the best viewed program was the national remembrance ceremony, which was viewed by 2.560.000 people.<sup>(28)</sup> The most viewed TV documentary type programme on the National Remembrance Day, viewed by 810,000 viewers, was *'De Onderduikkinderen van Utrecht'* broadcasted on NPO2, one of the public channels, from 20:30 - 21:00 (see more in-depth description below).

On several programmes, the discussion [#geen4meivoormij/#wel4meivoormij](#) that is described in the analysis of social media is mentioned. Most programmes adopt an emotional approach and focus on remembrance as main theme of the programme (see Table 2). One documentary has an analytical approach, showing not only the story of the victims, but also of the helpers and the view of a historian are taken in account. One talk show also has an analytical approach, enabling multiple people explain their experience and give their opinion and insight into the topic of anti-Semitism. Although most of them are Jewish, they do have multiple perspectives on various topics, for example about the meaning of their religion nowadays. Some of them also approach the topic in a multiperspectivity and analytical way and bring nuance to the discussion. An overview of the complete offer of programmes related to the victims of World War 2 and other can be seen in Table 2 below.

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(28) Source: Stichting Kijkonderzoek.

<div>Table 2</div> <div>The history offer on TV related to 4 May Remembrance Day</div>						
NAME OF THE PROGRAMME	NUMBER OF VIEWERS	TIME AND DATE	CHANNEL	TYPE	WHO ACCOUNTS FOR THE PAST	APPROACH <sup>(*)</sup>
NATIONALE HERDENKING 2016	2,560,000	4 May 2016 19:30 - 20:10	NPO 1	Reportage	Well-known individual(s) Voice- over/presenter Civilians	Descriptive and emotional
DE WERELD DRAAIT DOOR	1,117,000	4 May 2016 19:00-20:00	NPO 1	Talkshow	Well-known individual(s) Journalist(s) Witness(es)	Emotional
NEWS BROADCAST OF THE NATIONAL BROADCAST FOUNDATION OF THE NETHERLANDS	992,000	4 May 2016 18:00 - 18:25	NPO 1	News	Journalist(s) Voice-over/presenter Museum Staff	Emotional
DE ONDERDUJKNINDER EN VAN UTRECHT	810,000	4 May 2016 20:30-21:00	NPO 2	Documentary	Historian(s) Analytical Witness(es)	
DODENHERDENKING WAALEDORPERVLAKT	863,000	4 May 2016 19:49-20:10	RTL 4	Reportage	Witness(es), Voice- over/presenter	Emotional
RTL LATE NIGHT	718,000	4 May 2016 22:30- 23:40	RTL 4	Talkshow	Witness(es)	Emotional
PAUW	659,000	4 May 2016 2:45-23:45	NPO 1	Talkshow	Well-known individual(s), Journalist(s) Author(s), rabbi	Analytical

ANDERE TIJDEN SPECIAL: DE LAATSTE VERZETSSTRIJDERS	610,000	4 May 2016 21:00-22:00	NPO 2	Documentary	Witness(es)	Emotional
NOS VUUR VAN DE VRIJHEID	341,000	4 May 2016 00:30-01:10	NPO 1	Theater show	Voice-over/presenterator	Emotional
MALIEBAANMONOLOGEN	197,000	4 May 2016 22:45-23:05	NPO 2	Monologue	Actor	Emotional
DEBBY PETTER: IK BEN ER NOG	146,000	4 May 2016 23:05 - 23:55	NPO 2	Theatre performance	Actress performing the witness story of her mother	Emotional
NOS JULES SCHELVIS (extra broadcast)	111,000	4 May 2016 16:12-16:38	NPO 1	Documentary	Historian(s), Witness(es) Journalist(s)	Thematic and emotional

(\*) The descriptions of the different approaches are as follows: **Analytical**: the person who accounts for the past makes use of different perspectives, tries to emphasise more sides, describes confrontation between forces, situations, characters exhibiting similarities and differences. **Emotional**: the person who accounts for the past makes use of documents/stories aimed at creating an effect on spectators' minds, especially as regards to stressing situations. **Thematic** (descriptive): all aspects of the programme relate to the same subject, without the aim of reaching a particular effect at the audience.

### De Onderduikkinderen van Utrecht

This documentary tells the story of Frits Pront, who is researching his own past.

He survived the war with the help of the Utrechts Kindercomité (Child Committee of Utrecht). The Kindercomité was a group of students in the city of Utrecht who helped Jewish children to go underground during World War 2. During the war, several Razzia's were held. These were large scale raids to find enemies of the regime, in this case mainly Jewish people. A student from Utrecht saw the razzia's and the often very young children who had just lost their parents in these razzia's together with other students helped these Jewish children. Contacts in Amsterdam at the time of the war, advised Jewish parents to let their children go underground in Utrecht. The documentary explained that the students did not see the danger of their work because they thought that helping children in this way is good. Several children were betrayed however.

The documentary makes clear that the people who were helping victims to go underground were not always nice, and that being underground was not always happy. Pront was abused physically and mentally. Another child rescued by the Kindercomité, Frank, had to stay with her helpers after the war for a while as Frank's parents did not come back. The documentary also pays attention to the tough choices that the Kindercomité had to make. This was the case when one of the houses where children were placed turned out to be the house of traitors. The Kindercomité, when they found out, wanted to liquidate these traitors, but their attempt to do so, failed for the most part, leading to the betrayal of the Kindercomité. In the end 350 children were saved.

The documentary provides the historical context in which the Kindercomité worked by explaining that the NSB, a Dutch party loyal to the Nazis, had their headquarters in Utrecht, that many loyalists lived there as well, and that several students were radicalising, all posing great dangers for the work of the Kindercomité. Original historical footage from the World War 2 is used to help the

viewers imagine the past. It is not evident how far the historical footage is matching the events that are being discussed. In addition, new footage with reconstructions of the past was used to support the story. The documentary makes a link with the refugees of today, when Pront points out how terrible it for children to be forced to move from place to place every time again.

Making a documentary is very difficult and possibly underestimated. Finding a balance in facts and emotions plus showing images really suitable to the theme without a misrepresentation is a hard job. By showing the achievements, but also the limitations, the difficulties, and the bigger picture, this documentary came a long way in providing a balanced view.

On **5 May**, there were eight programs that were either completely or partially related to the liberation of the Netherlands. We analysed three talk shows, one news reel, one documentary type program and four other programs. These other programs were broadcasted only on this day so were not part of a series. They were all focused on how the day is celebrated in the Netherlands. The most watched programme of these was the national news broadcasted at 20.00 (viewed by 1,777,000). The most watched TV documentary type programme related to the end of WW2 was *Maliebaanmonologen*, broadcasted on NPO2, one of the public channels from 22:45-23:00 (see more in-depth information below). Almost all programs are more dedicated to how people are celebrating Liberation Day, than on the actual history. Not all talk shows dedicated their whole show to the liberation, for example *De Wereld Draait Door* was more focused on the 21<sup>st</sup> century than the Second World War. The news broadcasts made only one historical reference when it showed a temporary monument that was made in Amsterdam in the form of a bridge crossing the IJ remembering the so-called Hunger Bridge of 1945 made of ferries that had run out of fuel to connect the Northern part of Amsterdam with the rest of Amsterdam to bring enable the transport of

food.<sup>(29)</sup> The rest of the item addressing the liberation, solely focussed on all the festivals and events that happened throughout the Netherlands. The only program that was broadcasted on a commercial channel (*RTL Late Night*) and mentioned Liberation Day, made no historical reference at all. One-fifth of the talk show was dedicated to Liberation Day, and only touched upon the concept of freedom without historical references being made. An overview of the complete offer of programmes related to the Liberation of the Netherlands in 1945 can be seen in Table 3 below.

Table 3 The history offer on TV related to 5 May Remembrance Day						
NAME OF THE PROGRAMME	NUMBER OF VIEWERS	TIME AND DATE	CHANNEL	TYPE	WHO ACCOUNTS FOR THE PAST	APPROACH <sup>(1)</sup>
NOS JOURNAAL	1,777,000	5 May 2016 20:00-20:25	NPO 1	News	Journalist(s) Voice-over/ presenter	Thematic
NOS BEVRIJDINGS DAG: CONCERT OP DE AMSTEL	1,548,000	5 May 2016 20:20-22:05	NPO 1	Concert	Well-known individual(s) Journalist(s), Author(s) Witness(es)	Thematic
RTL LATE NIGHT	898,000	5 May 2016 22:30-23:40	RTL 4	Talkshow	Mucisians	Emotional
DE WERELD DRAAIT DOOR	882,000	5 May 2016 19:00-20:00	NPO 1	Talkshow	Historian(s) Well-known individual(s) Journalist(s)	Analytical
NATIONALE VIERING BEVRIJDING 2016	231,000	5 May 2016 11:00 - 12:00	NPO 1	Both lecture and talkshow	Journalist(s), Witness(es) Voice-over/ presenter	Analytical

29 Amsterdam had weer even zijn 'hongerbrug', NOS,  
<http://nos.nl/artikel/2103237-amsterdam-had-weer-even-zijn-hongerbrug.html>  
 (Accessed on 31 December 2016)

<b>PAUW</b>	<b>163,000</b>	5 May 2016 22:50-23:40	PO 1	<b>Talkshow</b>	Well-known individual(s) Author(s)	Emotional
<b>NOS ARTI-ESTEN VOOR DE VRIJHEID 2016</b>	<b>106,000</b>	5 May 2016 23:25-23:50	NPO 3	<b>Reportage</b>	Voice over/presenter	Thematic

(\*) The descriptions of the different approaches are as follows: **Analytical**: the person who accounts for the past makes use of different perspectives, tries to emphasise more sides, describes confrontation between forces, situations, characters exhibiting similarities and differences. **Emotional**: the person who accounts for the past makes use of documents/stories aimed at creating an effect on spectators' minds, especially as regards to stressing situations. **Thematic** (descriptive): all aspects of the programme relate to the same subject, without the aim of reaching a particular effect at the audience.

### Maliebaanmonologen

Last year, it was exactly 70 years ago that the Second World War ended and the Netherlands was freed from German rule. To give this celebration extra attention, a local theatre group in Utrecht, made six short plays, monologues, about life under German rule in Utrecht. These monologues were filmed and broadcasted this year in the week of 4 and 5 May.

For six days in a row, the NPO (Dutch Public Broadcasting) aired one episode of the Maliebaanmonologen, that together tell the story of the Maliebaan in Utrecht, which they claim was 'most exiting street in the Netherlands during World War 2: the. Each episode, one actor plays a monologue of a person working or living at the Maliebaan during World War Two. The monologues are all based on the book '*Aan de Maliebaan*', written by Ad van Liempt.

During the Second World War, the Maliebaan hosted more than 10 German institutions and at least as many NSB related offices. At the same time, this street was also still the living place of many normal people and some resistance fighters. This makes it an interesting street where many things happened even though it looked like a decent and quite street.

The episode aired on 5 May 2016, tells the story of Marie Anne Telegen, a resistance fighter who lived at Maliebaan 72Bis, next to the German Sicherheitspolizei (Security Service), during the year so the war. The actress who is playing Marie Anne Telegen, is the main story teller. She tells how her character worked for the municipality, and arranged and spread the wages of the railway personnel during the National Railway Strike in 1944 in her free time. She explained that his was a dangerous job, that she recruited women called 'Koeriersters' to pick up the money and deliver it to different addresses where people from the Railway Company were hiding for the Germans war.

The actress who is playing Marie Anne Telegen, is the main story teller. She tells how her character worked for the municipality, and arranged and spread the wages of the railway personnel during the National Railway Strike in 1944 in her free time. She explained that his was a dangerous job, that she recruited women called 'Koeriersters' to pick up the money and deliver it to different addresses where people from the Railway Company were hiding for the Germans.

This approach of letting one person act and play the story of a real person living in Utrecht during World War Two is emotional. The viewers are drawn into the life of Marie Anne Telegen, and helped to image what the past has been like. The fact that each story is only 15 minutes, and the fact that multiple stories are told, enables the audience to learn about history in an interesting and effective way.

For the 30 June/1 July Remembrance Days commemorating the Abolition of Slavery in Suriname and the Antilles, three programmes related to this occasion were broadcasted on TV. On 30 June, the remembrance ceremony was broadcasted, and around 5 minutes of the national 30-minute news broadcast of 20.00 pm was viewed by 1.698.000 people<sup>(30)</sup>.

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30 Source: Stichting Kijkonderzoek

The program that showed the remembrance ceremony was viewed by 95.000 people, and was broadcasted late in the evening. On 1 July, there was no coverage at all on the national television, including not in the long version of the national news broadcast.

Except for the news items, there was not special TV programme fully or partially related to the abolition of slavery, neither on the public channels, nor on the commercial channels. An overview of the complete offer of programmes related to the abolition of slavery can be seen in **Table 4** below.

<p>Table 4</p> <p>The history offer on TV related to 30 June / 1 July Remembrance Day</p>						
NAME OF THE PROGRAMME	NUMBER OF VIEWERS	TIME AND DATE	CHANNEL	TYPE	WHO ACCOUNTS FOR THE PAST	APPROACH <sup>(*)</sup>
NOS Journaal	1,992,000	30 June 2016 20:00-20:30	NPO 1	News	Voice-over/ presenterator	Thematic
NOS Journaal	1,698,000	1 July 2016 20:00-20:30	NPO 1	News	None	Thematic
NOS Herdenking Slavernijverleden	95,000	30 Juni 2016 23:40-00:15	NPO 2	News	Voice-over/ presenterator	Analytical
<p>(*) The descriptions of the different approaches are as follows: <b>Analytical</b>: the person who accounts for the past makes use of different perspectives, tries to emphasise more sides, describes confrontation between forces, situations, characters exhibiting similarities and differences. <b>Emotional</b>: the person who accounts for the past makes use of documents/stories aimed at creating an effect on spectators' minds, especially as regards to stressing situations. <b>Thematic</b> (descriptive): all aspects of the programme relate to the same subject, without the aim of reaching a particular effect at the audience.</p>						

Of all three Remembrance Days, the Remembrance Day that is commemorating the Dutch victims of wars since the Second World War receives most coverage on TV. Whereas the broadcast of the Remembrance Ceremony of 4 May was watched by 2.560.000, the Remembrance Ceremony of 30 June, was watched by 95.000. The difference in time of the broadcast - the 30 June ceremony was broadcasted at 23:40-00:15 - is likely to be part of the explanation why less viewers watched this ceremony compared to the ceremony on 4 May. The history offer related to the Remembrance Days are almost exclusive made by national institutes and co-funded by the government.

## News broadcasts on National Remembrance Day and Europe Day

For this part of the analysis, we looked at the news broadcasts of the National Remembrance Days on 4 May, 30 June/1 July discussed before, but also 9 May, which is Europe Day commemorating the signing of the Schuman Declaration of 9 May 1950.

### 4 May 2016

The news broadcast of the National Broadcasting Foundation paid significant attention to the National Remembrance Day on 4 May 2016. The commemoration was one of the three featured items that are shown at the very start of the broadcast (next to a proposal by the European Commission to allow citizens from Turkey to travel without visa to the EU and clashes in Ede, one of the smaller towns in the Netherlands with over a 100.000 inhabitants).

The news item dealing with the Remembrance Day was shown last but took most time (4,5 minutes compared to 2 minutes covering the victory of Donald Trump in the Republican primaries for the US presidential

elections in Indiana and withdrawal of his last two competitors Ted Cruz and John Kasich and 2 minutes about a court case about a rape). The scheduling of the Remembrance Day as last could be due to the fact this item, because of its recurring nature, is less newsworthy.

The coverage of the Remembrance Day started with a statement of who is being remembered on May 4<sup>th</sup>, followed by three parts. The first part focused on the different ceremonies that took place in the country, where politicians (and in one case a decorated resistance fighter) spoke during the ceremony at remembrance sites connected to the Second World War. This was the case with the Prime Minister (mr. Mark Rutte) at the remembrance site at Loenen (where 4,000 war victims are buried), the speaker of the House of Representatives (ms. Khadja Arib) at the Second Chamber of the Dutch Parliament, the Mayor of Rotterdam (mr. Ahmed Aboutaleb) and the Mayor of Utrecht (mr. Jan van Zanen). It was interesting to see how the different ceremonies were slightly different from each other, due to both the speakers and the sites. For example, one site (the Jewish Monument in Utrecht, next to the Dutch Railway Museum) was specifically dedicated to commemorate the Jews that died in Second World War, one speech (by mr. Ahmed Aboutaleb, in Rotterdam) focused specifically on the 3.500 sailors that died during wars, and one speech (by ms. Khadja Arib at the House of Representatives) focused on the people that are fleeing war in the present.

The second part focused on the main ceremony that takes place in Amsterdam and is broadcasted on all three national channels (NPO1, NPO2 and NPO3) simultaneously. The news anchor interviewed a journalist that was at the site and directed the conversation towards changes of the ceremony compared to previous editions. This implies that most viewers are already familiar with the main concept of the ceremony. The main change that was mentioned was the introduction of two big screens on the sides of the National Monument in which children and grandchildren of the people that participate in the ceremony

(Dutch royalty, politicians, military, and people that experienced the war) explain why the wreath (circular bands of flowers) are laid at the monument, for whom and in honour of which events. The reason for this chance is that increasingly few people are able to explain this from personal experience and it is less normal that their descendants know what happened in the Netherlands and the Dutch Indies. The anchor reminded the viewers to see the national ceremony live later that day.

The third part focused on a ceremony that first commemoration specifically targeting children at Madurodam, which is a miniature park created in memory of George Maduro, on initiative of his parents. George Maduro died in service during World War 2 and received one of the highest military honour (the Willemsorde) for his contribution to the war. 2016 was a special year as it marked the 100<sup>th</sup> birth year of George Maduro. The news items showed footage of the children preparing a play about Maduro and the interviews of three people at the site (including the director, the youth “mayor” of Madurodam, who give a speech, and a girl who would played the trumpet as part of the ceremony. Emphasis was put on the courage and loyalty of George Maduro as war hero.

There was no original footage or further background information about the military conflicts that were commemorated. Although the commemoration is dedicated to the victims of all wars and peace-keeping mission, all attention was given to commemoration of the Second World War. All the people that were presenting the past, were politicians and children, not historians.

## **9 May 2016**

The news broadcast of the National Broadcasting Foundation paid no attention to the commemoration of Europe Day on 9 May 2016. The broadcast did pay attention to the celebration in Russia on the 9<sup>th</sup> of May on which they celebrate the victory of the Soviet Union over Nazi-Germany in 1945. There is one moment when the European Union is mentioned, explaining that professor Turkish languages and cultures Erik-Jan Zürcher is returning a price he won in 2005. He felt that Turkey

is becoming a dictatorial state and that the Turkish people are becoming more and more separate from the European Union.

### **30 June 2016**

The news broadcast of the National Broadcasting Foundation paid some attention to the Remembrance of the Abolition of Slavery. The Remembrance ceremony is mentioned as the last item of the day, again, possibly because the recurring nature of commemoration events make them less newsworthy. The coverage of the Remembrance Ceremony focussed mainly on the protests and chaos that happened during remembrance ceremony. The protests were done by people who were afraid that there would not be enough attention for the commemoration of the abolition of slavery because of the decision that the remembrance ceremony and the ketikoti festival would take place on different days. The people protesting was not interviewed in the item so you could not hear their reasoning.<sup>(31)</sup>

Most attention has been given to the 4 May Remembrance Day, then the other Remembrance Days, in the national news broadcast. Europe Day was not mentioned at all.

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(31) For a full overview and more detailed information about all programs, please have a look at Annex file II: Detailed analysis per TV program.



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*Grafica*

**Roberta Gravano**

Centro grafico dell'Assemblea

*Stampa*

**Centro stampa regionale**

*Finito di stampare nel mese di ottobre 2017*