

# EUROPE AND MEDIA: HISTORY ON TELEVISION AND THE WEB

THIRD UPDATE - MAY 2018

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# A COMPREHENSIVE OVERVIEW: HISTORY, TELEVISION AND THE WEB

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Luisa Cigognetti - Pierre Sorlin

The first reports about the representations of history broadcast on European televisions or circulating on the social networks explored periods during which anniversaries of important events, that had occurred mainly in contemporary years but also, at times, in previous epochs were supposed to ring a bell in the memory of spectators and therefore lead the tv channels, especially the public networks, which are the main keeper of national memory, to put in air programmes illustrating or explaining these events. It was revealing to compare the importance of historical memory in various European countries and to see which ones emphasized or neglected, and even, in some cases, resolutely ignored this past.

For the last report we have modified the deal and chosen the second week of April 2018, from 9 to 15, a period that does not stand out in any way and cannot be referred to any noticeable event. Yet, 2018 was the fifteenth anniversary of 1968, a year in which the two “blocks” dividing the world, the Western and the Soviet ones, were in trouble. The student revolt against the US armed intervention in Vietnam brought about violent demonstrations in American, European and even Japanese universities and launched the wave of terrorist attempts that shook western Europe during a decade. A timid desire of independence from the Soviet Union emerging in Eastern Europe, especially in Czechoslovakia, provoked a reaction of Moscow, which did not hesitate to occupy Poland and Bohemia. The whole 1968, not any specific moment, was crucial, it could have been interesting for televisions to take advantage of an “empty” week and offer lighting

on year that witnessed deep, lasting commotions in the world. On the other hand the arrival of African and Asiatic migrants provoked in many part of the European Union, a reaction of intolerance that found an expression on occasion of electoral campaign. As Europe has been traversed by several waves of immigration and has sent migrants to other continents, tv networks should have given their public information about population displacements in the European history.

Italian public channels coped with both 1968 and immigration. This does not come as a surprise, on the one hand the last 1960s were unusually troubled years in the peninsula, on the other thousands of migrants landed in the country, which had difficulty in welcoming that many people. Italy was an exception; in other countries televisions keep silent about the 1968 crisis as well as about migrations towards Europe. This does not mean that these ignored the 20<sup>th</sup> century or the beginning of the 21<sup>st</sup>. On the contrary, both periods were present on the small screens, even in Hungary when, previously, they had seldom been evoked, but no attention was paid to circumstances that, in 1968, had an impact on all European nations, history programmes put the emphasis on other aspects of the contemporary world. If 1968 was sometimes mentioned it was only to recall that it was the year in which Martin Luther King had been assassinated, a crime that the Hungarian *M1* and *TV Slovenia 1* did not forget to remember, the second taking even advantage of this murder to call forth the still difficult situation of black people in the USA, while the Spanish *La 2* cautiously avoided the most problematic aspects of the assassination by heeding to the murderer rather than to the victim. If they did not elude the decades lived under the Soviet rule, East European countries, living aside the period in which all “popular democracies” had been resentful against Moscow, focused on their national sense of oppression. Poland, in particular, stressed the killing of some 30,000 Polish officer perpetrated by the Soviet army in 1941, in the Katyń forest, *TVP Historia* expanded on the exhumation of the corpses and the long medical appraisal that demonstrated the Soviet guilt, debates took place on most channels and on social networks. The Slovenian *RTV*

SLO stressed the poisoning of former Soviet agents who had taken refuge in Great Britain and there were, once more, polemics on Facebook and Twitter about the communist regime in Yugoslavia.

The problem of migrations was also touched on cautiously, sometimes in indirect ways. *TV Slovenia 1*, in its series of interviews with older persons, inverted the migratory movement by questioning people who, enduring not the Yugoslavian political regime, had settled in Australia, a clever way of putting emphasis on migrations, relate them to political persecution and emphasise the fact that emigrants remain faithful to their native country. Europe as a whole is much preoccupied by migrations; tv channels attempt to tackle the problem without provoking violent reactions from their audience. The Dutch channel NPO2 dealt with the question in a roundabout way by airing *Andere Tijden: Marokkaanse Opstand in Amsterdam-West* (Different Times: Moroccan Revolt in Amsterdam West), inquiry about a street riot that had taken place twenty years before in a new built district of Amsterdam where many Moroccan families had settled. The housing was modern but the young, most of them unoccupied, did not adapt to the local way of life, conflicts with the neighbourhood or the police were permanent. The presenter insisted that the situation had improved ever since but the tweets on social networks were extremely negative.

The desire to restrict and even forbid immigration in Europe, manifested in different general elections, is largely due to the preponderance of Muslims among people coming from the Near East or from Africa. The public channels, in many cases, have made it their duty to provide their public with information about Islam, usually not well known and misinterpreted by European citizens. *Los orígenes del estado islámico*, broadcast by the Spanish *La 2*, was an attempt to explain the restoring by Abu Bakr al-Baghaadi of the caliphate, political authority abolished since 1924. Didactic, factual, the programme stressed first the rapid success of al-Baghaadi whose speeches kindled young Muslims humiliated by the two western victories over Iraq, then related at length al-Baghaadi's life, finally evidenced the mistakes committed by



the Americans when, after their victory, they ruled Iraq. The broadcast offered much accurate information, quoted young people who maintained that because of the Americans they had no other issue than “kill or die”, but there was no clue likely to make comprehensible the enthusiasm provoked by the re-establishment of an old institution that does not fit in with the management of a modern state, so that spectators were not really interested.

‘The triumph of art’ episode of the glossy series *Civilisations*, dealing with art and culture and aired by BBC 2 was, on the contrary, cleverly conceived, wonderfully illustrated and introduced by Simon Schama, well known and much appreciated art historian. The project, extremely original, was to confront Christian and Muslim arts in the 16th and 17th centuries to make it clear not only that they were equally innovative, despite their different techniques, but also that there were interferences between them, that artists like for instance Rembrandt were well aware of what was built or drawn in Anatolia or India and that cultured people, in both hemispheres, observed with curiosity the implicit competition opposing two models of original creation. The programme aimed at giving spectators a change of scenery by showing them that the Renaissance was not a privilege of Europe, there had been likewise, in the Islamic world, a bright artistic blossoming worth our attention. The response of the public was disappointing, hardly a half of the usual attendance, spectators were not liable to follow a presentation so far from their previous idea of Renaissance, all the more that it questioned their view on Islam. Public channels rightly try to inform their viewers but their effort might be fruitless for a long time.

Simon Schama treated classical Europe as a cultural entity but contemporary Europe is in the main absent from small screens. The 10th of April 2018 marked the twentieth anniversary of the “Good Friday Agreement” that put an end to the domestic conflict in Ulster. Surprisingly it was briefly signalled by tv channels in Great Britain, only Northern Ireland BBC dedicated a special broadcast to the event, while the date gave way to profuse and usually nostalgic, pessimistic comments

on social networks, the bloggers recalled the violence that had bathed Ulster in blood before the compromise and complained that local economy would suffer from the fixing of a border-line with Eire but these were individual complaints, nobody suggested a way to resolve the crisis. Once more the social networks were merely used to work off people's frustrations.

Continental tv channels, when they dealt with history, ignored Europe and focused on their national past. In 2017, Hungarian television had systematically ignored the time gone by, which resurfaced in 2018. The general election of the 8 April 2018, confirming the ascendancy of Viktor Orbán and his party, Fidesz, enabled the government to interpret former times according to its views and use them to advertise its policy, on its website *Magyar Idők*, daily paper governmentally slanted, sustained that it was time to revise Hungarian history in accordance with the Nation's self-consciousness – a self-representation that tv contributed to enhance by the celebrating famous statesmen, praising the reawakening of Hungarian pride in the 19th century, emphasising the rich cultural heritage of the country.

The skilful recourse to history with a political aim in view came to the fore with the celebration of the Remembrance Day for the Hungarian Victims of the Holocaust Day, the 16th of April. Hungary retired three advantages from it: unlike other countries in which the Jews had been prosecuted, it did not deny or minimize what happened; but it underlined the fact that deportation began late, in 1944, when the Wehrmacht occupying the country, imposed its rule and that many individuals saved Jewish lives; by associating the Israeli ambassador to the celebration it pleased Israel and indirectly the Americans. If it is true that the extermination of Hungarian Jews began after the German invasion, the public channel M1 which minimized the responsibility of the Budapest government did not recall that as early as 1939 a trying task was forced on all Jews, that a census was carried out so that in 1944 it was easy to arrest and transport them.

By dedicating much room to the persecution of the Jews and by main-

taining that it was necessary to remember, Hungarian channels avoided any debate on the Shoah. The situation was more complicated in Poland where the martyrdom of the Jews was officially acknowledged but imputed to the Germans and where it was forbidden to mention “*Polish* concentration camps”. Public and commercial mentioned the international celebration of the memory of death camps, but the observance was implicitly mixed with the anniversary of the Warsaw Ghetto Uprising (April 19) and interfered with the numerous broadcasts dedicated to the Katyń massacre. Despite their cautiousness the tv programmes provided food for thought to the discussions on the net. If the polemic was often basic and oversimplified, it went to the core of the problem. Testimonies, photographs were presented, reference was made to the part played by Poles in the deportation of Jews and it was asked how far the honour of Poland justified the silence about past crimes. Controversies on the social networks are often vain; this was an instance in which people had recourse to serious arguments to contend on a grave question.

However this was an exceptional case, the numerous, the expert, intellectually sharp Italian tv dedicated to immigration, the Spanish programme on the Muslim caliphate provided spectators with an excuse for useless litigations, in Poland pseudo-revelations on Facebook about an history that “you do not know” mobilised more than 200,000 bloggers. Spectators had a liking for past episodes that brought out some national achievement, the introduction of electricity in Slovenia only four years after Edison’s invention, the prosperity of mines and mine workings in the 19th century British Cumbria, Polish kings’ deeds, the clever behaviour of Italian Prime minister at the 1947 peace conference; The public was also keen on local history such as archaeological findings shedding light on the past of Ljubljana, old railway lines in Britain, historical strolls through Dutch cities, successes of Polish sportsmen. Chosen for its apparent lack of anniversary the 9-

15 April week provided a wealth of information about the social use of history. It appeared first that the evocation of the past is closely linked

to politics, the Hungarian revival of historical broadcast likely to enthrall the population after the victory of the nationalist, authoritarian party is revealing. In the same way, the memorial of the Shoah forced the television channels to cope with the persecution of the Jews in countries that had not fully accounted for their attitude during the war. If many, especially among the young generations, are not much interested in the time gone by, history resurfaces in periods of tension. Yet what is told about the past, however well balanced it may be, is of little not to say of no avail, broadcasts attempting to help better understand what Islam is or to show the positive aspects of immigration do not influence viewers' prejudices as is demonstrated by the endless recourse, on social networks, to the same hackneyed arguments. On ordinary days, televisions address mostly people over fifty who consider history a pastime and want their programmes to be amusing. Television history: a quiet flow of anecdotes and recordings, which turns a torrent in "historical" periods.



## HISTORY RELATED PROGRAMS IN HUNGARIAN TV CHANNELS DURING A SELECTED WEEK

9-15 APRIL, 2018

### THE PROGRAMME OF THE PUBLIC CHANNELS

#### Duna Channel

#### *History-related programmes of the week*

There were no new/current historical documentaries or programmes scheduled for this week which would deal directly historical topics. However, there were reruns of episodes of history-related television programmes:

- Rerun of the historical educational documentary series A rejtélyes XX. század / 'Mysterious 20th Century', which was mentioned and analysed in our previous reports.
- Rerun of the historical educational documentary series Hagyaték / 'Legacy' (documentary programme on Hungarian cultural history and cultural heritage). As the subtitle of the series 'Terrestrial guardians of the celestial crown' shows, the series aims at presenting the guardians of the legacy of Hungarian national history.
- The other (very loosely) history-related programmes were mainly studio conversations between a reporter and an artist or sportswoman/sportsmen about her/his career.

All of these programmes were aired usually during night.

### **M3**

#### *History-related programmes of the week*

Időmetszetek / 'Time-segments' (montage-based short compilation documentary programme based on the archives of Hungarian Television and Hungarian News Agency). The programme is nothing more than a slideshow of archive still photographs, organized thematically (i.e. 'agriculture from the 1950s', 'fashion of the 1960s'). These compilation films were aired usually during night.

### **M5**

#### *History-related programmes of the week*

A two part series historical documentary: Az élet ára - A Weiss Manfréd-család története / 'A life's price - The story of the Weiss Manfréd family' (the story and career of the Jewish entrepreneur and his family).

Mindenki Akadémiája / 'Everybody's Academy': this is an educational programme which eventually focuses on historical topics. This week one show was dedicated to the battles of the Ottoman-Hungarian Wars (XVth century).

Rerun of the series Történelem és irodalom mindenkinek: Tőkéczi és Takaró / 'History and literature for everybody: Tőkéczi and Takaró' (Talks and discussions in a studio. It is organized around two well-known public intellectuals, László Tőkéczi and Mihály Takaró.) This week's shows discussed the life of Baron Miklós Wesselényi, famous Hungarian statesman, one of the leaders of the so called Reform Age (early and mid-XIXth century), and the life of Miklós Bethlen, a Hungarian politician and writer from the XVIIth century.

## **THE PROGRAMME OF THE COMMERCIAL CHANNELS**

### **RTL Klub**

#### *History-related programmes of the week*

There were no programmes which were connected to history this week.

## **TV2**

### *History-related programmes of the week*

There were no programmes which were connected to history this week.

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## **THE REPRESENTATION OF HISTORY IN HUNGARIAN TV CHANNELS' NEWS PROGRAMMES DURING A SELECTED WEEK**

**9-15 APRIL, 2018**

The news shows of the three national channels in Hungary, similar to the contemporary Hungarian political landscape show a radical polarization according to political affiliations. M1 is the official non-commercial station of the Hungarian Television, and this channel has in the last eight years been transformed into an uncritical outlet of the current government. TV2 is owned by businessmen loyal to the current government. Thus, these two stations function according to the perceived political benefits of Orbán's party, Fidesz. While M1 attempts to create the impression of a more or less informative news station, TV2 runs unabashed tabloid-style news only. On the other hand, RTL Klub in the last few years broadcasts anti-government oriented news shows, mainly because the channel resisted take-over attempts by the businessmen close to the current government. The station has been hit by special taxes by the legislation. This framework explains why each time history is mentioned in these stations, these news items serve contemporary political goals.

The week in question follows the national elections held on April 8, 2018. The news programs of the entire week are dominated by the various political sides' narratives about the elections.

### **April 9 news shows of the national channels**

#### **M1**

- Brief mentioning of the 50<sup>th</sup> anniversary of Martin Luther King's assassination.



### **RTL Klub**

- No historical topic

### **TV2**

- No historical topic

## **April 10 news shows of the national channels:**

### **M1**

- No historical topic

### **RTL Klub**

- Brief historical report about the now-terminated daily newspaper 'Magyar Nemzet.' The report details the role of the paper throughout WWII and the state socialist decades.

### **TV2**

- No historical topic

## **April 11 news shows of the national channels:**

### **M1**

- No historical topic

### **RTL Klub**

- No historical topic

### **TV2**

- No historical topic

## **April 12 news shows of the national channels:**

### **M1**

- The news program includes a report about the Holocaust Remembrance Day, accounts the commemorative events in various countries. The Israeli ambassador to Budapest says that we cannot

change history: however, we need to remember it. The descendants of individuals who saved Jewish lives were awarded during the Budapest commemorative ceremony.

- The news program includes a report (with archival footage) about the 70<sup>th</sup> anniversary of the deportation of Hungarians from the Felvidék (an area in south Slovakia that formerly belonged to Hungary and is inhabited by many ethnic Hungarians). After WWII, Hungarians in Czechoslovakia were collectively labelled Nazi collaborators and deported to Hungary.

### **RTL Klub**

- No historical topic

### **TV2**

- No historical topic

## **April 13 news shows of the national channels:**

### **M1**

- No historical topic

### **RTL Klub**

- No historical topic

### **TV2**

- No historical topic

## **April 14 news shows of the national channels:**

### **M1**

- No historical topic

### **RTL Klub**

- No historical topic

### **TV2**

- No historical topic

## April 15 news shows of the national channels:

### M1

- A report outlines the programmes of the Memorial Day for the Hungarian Victims of the Holocaust, to be held on April 16 (ghettoization in Hungary started on this day in 1944). The official programmes however started a day earlier, and commemorated the priest László Ádám, who saved many Jewish lives. The artist whose photos are exhibited stresses in an interview that the Holocaust is part of our history which we have to remember.

### RTL Klub

- No historical topic

### TV2

- Brief report about the Memorial Day for the Hungarian Victims of the Holocaust, and the commemorative events at the Terror Háza Museum.

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## REACTIONS AND CONNECTIONS OF WEB CONTENT TO HISTORY RELATED MATERIALS ON HUNGARIAN TV CHANNELS - ANALISYS OF A SELECTED WEEK

**9-15 APRIL, 2018**

First of all, we have to repeat what we wrote at the beginning of last year's web report: the report on TV programmes testify that history related content has basically disappeared from Hungarian television. History related programmes are extremely rare, and most of them are repetitions of old educational programmes, or series that do not have any potential to provoke any fresh reactions from the audience. Because of this, it is impossible to find any meaningful connection between this non-existent historical material and activities on the internet. But we have found one piece of interesting material on the internet that is related to history, and appeared on the 9th of April, that is the

first day following the Hungarian general parliamentary elections of 8th April. This piece of writing was published on the website of *Magyar Idők* [Hungarian Times - conservative daily newspaper, directly controlled propaganda media outlet of the government and Orban's Fidesz party).

The title of the article is the following: Történelmünk rehabilitációja elkerülhetetlen (The rehabilitation of our history is inevitable).<sup>(1)</sup>

The time of the article's publishing, and the topic of the article are also symbolic. Right after the new victory of the Fidesz party their propaganda outlet publishes an article that suggest that it is time to rethink the basics of Hungarian national history. The author (a librarian) suggest that the research about the origin of the Hungarian language has to be revised, and the view that the Hungarian language is part of the Ugric group of the Uralic languages has to be revised. This is a returning topic of the nationalist discourse since the racial connection that this linguistic origin suggest connects the Hungarian people to Mongol races such as the Uralic people (Mansi, Khanty). The nationalist tradition prefers the idea of the Scythian-Hun origin and ancestry, and try to prove its argument by DNA results.

What is significant here, and in many of the similar nationalist discourses like this, is the attitude that is based on the view that the results of scientific research and argumentation can and should be modified according to the feelings and inclinations of "the nation" - if we "feel" Scythian-Hun then we should revise science accordingly.

The article (and its timing) is another fine example of the mechanisms of the political regime: when one rules, one rules over science and history. Who has the political power can and should dictate how history is understood and what parts of history is important.

On the webpage where the article was published there is no comment section. But *Magyar Idők* has a Facebook page where it is possible to comment on their material. It could not be said that this article stirred

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1) <https://magyaridok.hu/velemeney/tortenelmunk-rehabilitacioja-elkerulhetetlen-2875731/>

any substantial discussion (there is only 12 posts under the article in FB at this moment) - partially this might be the result of the fact that these kind of propaganda sources are mainly followed by those who are already the believers of their message. At the same time, it is also true that 5 out of the 12 posts are actually criticising the article on the grounds of logical thinking, and scientific research - and that is not a bad proportion. (The post has also been shared 47 times.)

REPRESENTATIONS OF HISTORY ON  
ITALIAN TELEVISION AND WEB

SPRING 2018

Italian TV viewers under fifty of age do not like history transmissions, which remind them of their school years, they much prefer soccer, quiz and serials so that commercial channels have long given up broadcasting programmes dealing with past periods. On the contrary, R.A.I.-TV, *Radio Audizioni Italiane-TV* (Italian Radio Hearings-TV), public radio and television network, gives much room to history; original programmes are put in the air by two channels, R.A.I. 1 and R.A.I. 3 and are then relayed on a special channel, R.A.I. Storia (R.A.I. history). The motives of this policy are twofold. On the one hand the R.A.I. management considers that it is the responsibility of a state medium to provide its audience not only with entertainment and sport but also with “cultural” productions. On the other hand young and middle-aged people spend more time interacting on internet than watching the small screen, while the elderly prefer their TV set to which they are accustomed and appreciate historical transmissions for contradictory reasons, either because they distract them from a gloomy present, or because they help understand why the present is distressing. Thanks to history R.A.I. reckons entice the seniors.

Exploring the past is in the best tradition of the R.A.I. *La grande storia in prima serata* (The great History in prime time) was long one of the most appreciated broadcasts of the network. It touched on with huge topics, Nazism, Stalinism, the First or the Second World War, and

skimmed brightly over them. Considered superficial and pompous in its comments, the programme was replaced by a less ambitious, better-documented transmission, *Il tempo e la storia* (Time and History), introduced by a young lady, Michela Ponzani, who wanted to show how coteremporary historians, instead of expressing peremptory statements, try to take apart what is reliable and what is hypothetic. It was the first time that a woman was in charge of an important history programme, she was violently attacked under the pretext that she confused the audience and was dismissed. History programming has been drastically modified in September 2017. *Passato e presente*, [www.raistoria.rai.it/articoli-programma-puntate/passato-e-presente/38524/default.aspx](http://www.raistoria.rai.it/articoli-programma-puntate/passato-e-presente/38524/default.aspx), (Past and Present) has substituted *Il tempo e la storia*. The introducer Paolo Mieli, is a well-known politician, for quite a while chief editor of the Milan *Corriere della sera* (Evening Mail), one of the most important Italian newspapers. Tackling vast questions, he invites every time a professional historian and three post-graduates, consults them but often replies in their place and imposes his own conclusion. This demonstrates that the appointment of TV anchor-people is not a neutral affair depending upon the candidates' abilities but is also a question of political connections, acquaintances, personal influence and machismo.

Other, less important programmes deal with the life or deeds of individuals (*Italiani, Speciali Storia, Sopravvissuti*), anniversaries (*Il giorno e la storia, TV Storia*), ancient and medieval history (AC, dC [Before Christ, after Christ]), or re-diffusion of TV news and documentaries that, with the passing of time, have become documents on past epochs (*Costellazione*). Old programmes such as *Il tempo e la storia, La storia siamo noi, Mille papaveri rossi* are also re-used when they illustrate an on-going issue as is the case with the fiftieth anniversary of 1968.

## **FAR FROM THE MADDENING PRESENT**

Photography and film have radically modified our approach to the past, if they do not show it “as it was”, they duplicate faithfully some of its as-

pects. Before the middle of the 19<sup>th</sup> century our representation of people, events, and landscapes is entirely the fruit of our imagination. We can draw horrific scenes of tortures, of burning at the stake, of death executions but there will always be, in our sketches, something artificial that make them bearable. Mathew Brady's pictures of the American Civil War catch the violence and cruelty of the fights, looking at them we are compelled to feel the sufferings of dying wounded, while our idea of the conflicts, disasters, epidemics that took place earlier is abstract and less disheartening. At any rate, our knowledge of the past is shaky, incomplete so that older times seem less harsh than our present.

A good example of the diversion effect produced by a distant occurrence is the programme on Napoleon II transmitted the 9 April in the series *Speciali Storia*. Napoleon's son was a weak boy, tubercular, badly regarded at the Vienna imperial court where he had migrated with his mother, who died when he was twenty-one of age. Historically speaking he was a non-entity, information about his short life is scarce, but the R.A.I. painted him as a romantic misunderstood by his contemporaries, an unlucky man who could have been emperor but was victim of a plot against the Bonaparte. Comments pitying the young prince flourished on Facebook, all spectators agreed, there was nothing to be discussed.

Most escapist programmes are short and skim over large periods of ancient history (The Phoenicians, the Persian conquest and Alexander the Great in the second week of April) or uncommon events. However, there are exceptions to such superficial way of evoking gone by days, R.A.I. 3 puts also in the air *Ulysses*, ([www.raiplay.it/programmi/ulisseilpiaceredellascoperta/](http://www.raiplay.it/programmi/ulisseilpiaceredellascoperta/) e [www.facebook.com/ulisserai3/](https://www.facebook.com/ulisserai3/)), a two-hour transmission, scheduled on Friday evenings, which confines itself to past epochs but evidences theoretical problems that historians have to face. Different though they are the programmes broadcast the 7 and 14 April convey perfectly the spirit of the series.

The first (7 April) focused on one of the most famous Italian novels, /

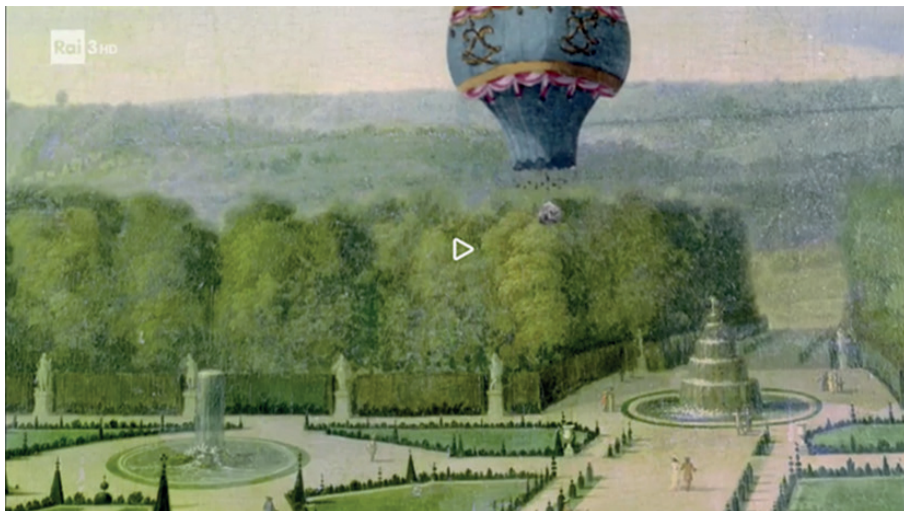


*promessi sposi* (The engaged couple) published in 1827 by Alessandro Manzoni. In the seventeenth century Lucia and Renzo are about to get married but the rich, powerful don Rodrigo, in love with the girl, prevents the wedding.



The lovers are obliged to run away, they are separated. Yet, after many ups and downs, they meet again and get married. The story would be a mere melodrama if Manzoni, knowing well the documentation relating to the period, had not carefully located his fiction in its historical context. The book has been adapted many times to the silver and the small screens. *Ulysses*, having recourse to the 1988 TV version, aims at showing that Manzoni's vision of the seventeenth century Lombardy is accurate and can still tell us something about this epoch. The production is cleverly planned to hold spectator breathless during two hours, the presenter intervenes personally, asks questions, raises objections, unearths documents and comments them. Following the fugitives, the broadcast describes the Milanese region, its inhabitants, its resources and its problems providing thus the audience with an entertaining history lecture, which is also a close analysis of a novel that many spectators had not read since their school time.

The first programme mixed history and literature. The second (14 April), titled *Il piacere del corpo* (Pleasure of the body), joined history and anthropology in an attempt to demonstrate that history can no longer be a mere chronologically ordered account of the past. The broadcast aimed at showing a specific, permanent feature of mankind, the will to improve the abilities and physical strength of human body.



*Flying like birds, mankind's permanent dream*

As far as we can go back in the past we see that humans have always tried to emulate animals (living in trees like apes, climbing vertical rock faces like insects, flying like birds), to surpass their fellows in agility and strength and surpass themselves. In the transmission anthropology documented the continuity of such desire throughout times, history demonstrated that, according to the fashion of any period, the wish took different forms.

*Passato e presente* had also recourse to anthropology by exploring *Le feste di primavera* (The Spring Festivals) but the anchor, reluctant to join two different disciplines, privileged an historical account of the celebrations in the order of time, missing thus what is permanent, independent of countries and epochs in the ritual. The fact remains that programmes of this kind, leaving out of consideration the hardships of any particular period, makes history steady, neither good nor bad and bearable.

## COMING TO TERM WITH THE PRESENT

Ancient Greece and Rome interest a limited, regular audience while the majority of Italian TV viewers felt mostly concerned with the 20<sup>th</sup> and to a lesser extent 21<sup>th</sup> centuries. The R.A.I. has always avoided topics likely to disturb or worry its spectators, a policy that has become systematic and perceptible in the 2017-18 season.

In the series *Italiani* (Italians), ([www.raistoria.rai.it/programmi/italiani/138/1/default.aspx](http://www.raistoria.rai.it/programmi/italiani/138/1/default.aspx)) short transmissions, from ten to twenty minutes long, recount the career and achievements of people who were not necessarily famous. Next to politicians, journalists, sportsmen and artists one finds modest citizens such as Gianni Rodari who introduced the contemporary world, its problems and positive aspects in children literature. Enumerating all these biographies would be pointless but the *Italiani* episode dedicated to Prime Minister Alcide De Gasperi's speech at the Paris peace conference, the 10 August 1946, will make clear how some broadcasts cleverly illustrate the faculty of adaptation and resilience of Italians. A voice-over reminds us how tricky Italy's situation was in that period. The country, which had been at war against Britain and the USA till 1943 and, at least for its northern part where Mussolini and his supporters had found refuge, till 1945, appeared amongst the defeated and was supposed to suffer the consequences of its collaboration with Germany. The commentary goes on with a detailed analysis of the Prime Minister's discourse, stressing the skillfulness of a plea that acknowledged neatly but briefly Italy's wrongs and elaborated on the country's misfortune under the fascist dictatorship and the two years of harsh fights on its soil. No conclusion because the facts spoke for themselves: in arduous circumstances the Italians knew to sort things out. Exceptionally this broadcast did not provoke polemics, even his adversaries had acknowledged De Gasperi's cleverness in his Paris talk. However the viewers of TV portraits very often indulged in their favorite game, controversies on the site that the RAI has opened for *Italiani*. To take but an example, despite

his harmlessness, Gianni Rodari, mentioned above, was the pretext of absurd quarrels, for instance such broadcast, one person said, is meaningless “in a time when Italian school is in a state of bankruptcy”, while another answered that, on the contrary, it was perfectly appropriate “because men like Rodari show us our present state of decadence and bankruptcy”.



*De Gasperi leaving Rome for the Paris peace conference*

For many years the R.A.I. had given much room, especially in *The Great History*, to fascism and to its *duce*, Mussolini. These topics disappeared and were replaced by transmissions dedicated to the building of a democratic Italy after WW II, namely *Azionisti*, history of the Action Party founded during the war, much involved in the political reconstruction of the country, and, more importantly, *Vent'anni di opposizione al fascismo, lotta per la libertà* (twenty years of resistance to fascism, fight for liberty), programme that stressed less the open resistance to the dictatorship than a silent non-adhesion resulting in a limited penetration of fascist ideals. Emphasis was put, in this work, on the part played by women who, being not

impressed by the cult of strong men, did not appreciate to be considered mere housewives and generators of young fascists. This part of the transmission fitted into a will to enhance the role of women in history. *Donne nella prima Guerra* (Women in WW I), in the series *Speciali storia*, followed women who, on the front line, had fed and nursed the Italian soldiers, *Rosie e le Americane in Guerra* (Rosie and American women in war), in *Passato e presente*, retold a well known story with a strong emphasis on female participation in the war effort.

However the main preoccupation of public opinion was neither the past and present of democracy, nor the improvement of the feminine condition. Since 2013, thousands of Africans, victims of domestic conflicts, racial persecution, famine and unemployment migrated towards Europe, taking the dangerous but shorter itinerary that leads from Libya to southern Italy. Accommodate and feed them was not easy, the state and many individuals did for the best to help the migrants but a good many Italians were frightened; fearing to be engulfed by a foreign invasion and witness the replacement of Christianity by Islam, they claimed a closure of the country. The R.A.I. management thought that a glance at history might contribute to prove these people that their understanding of the situation and their behaviour in response to it were flawed. *Roma e I barbari, un'altra storia delle invasioni* (Rome and the barbarians, another history of the invasions), *I treni del sole: la migrazione interna degli anni '50* (The Sun trains: domestic migration in the 1950s) and *Invasioni* (Invasions), broadcast in three different series, AC. dC, *Passato e presente* and *TV Storia* ([www.raistoria.rai.it/programmi-nuovi/tv-storia/285/default.aspx](http://www.raistoria.rai.it/programmi-nuovi/tv-storia/285/default.aspx)), to reach more spectators, formed a coherent whole likely to provide TV audience with a sound idea of migrations.



*A long journey from Calabria to Milan*

Reference was often made to the barbaric invasion that, in two centuries, had put an end to the Roman Empire and opened a period of instability for Europe. In the first broadcast the arrival of German and Slavonic tribes was put back in its context. Far from being a brutal advancing tide it spread over a long time. In many instances, Romans who, involved in a civil war, needed auxiliaries to seize power called for help from some barbarians, internal conflicts had an important part in the introduction of foreign people in the Empire. With the passing of time both Romans and outsiders changed and got accustomed to the culture of the others, the “Roman” society of the 5<sup>th</sup> century, being no longer that of the 3<sup>d</sup> century, was not disrupted by the presence of foreigners who were not hirsute and savage barbarians.

The Italians were themselves a people of migrants. In the 19<sup>th</sup> century poverty constrained thousands of them to leave their country and settle in the U.S.A. or Latin America where, exploited, badly paid and despised, they roughed it. The memory of their hardships, still alive in their families, recalls how difficult it is to gain admittance and run a normal life in a foreign society. After WW II two million Southerners took the train to northern Italy where the reconstruction, then the economic expansion of the 1950s required unskilled, not demanding workers.



Documentaries shot at the beginning of the transmission prove that, initially, they were welcome but, little by little, the northerners reproached them with being noisy, invader, dirty, opposed *them* to *us*, and accused them of being women-chasers although they had often come with their wives and families. In the mid 1960s the economic growth began to slow down, many went back to the South, for two decades few Italians worried about immigration.



*Warning in television: 20.000 Albanians arrive at Bari*

After the “Eastern bloc” had broken up Albanians, who had been prevented to leaving their country under the communist rule, began to go abroad. In August 1991 a ship landed 20,000 of them in Bari. They were all straight with the Italian authorities and many came for a short period, but the long report that TV news dedicated to the arrival of a ship crammed with passengers brought about a wave of panic: Italy was menaced with invasion. Posts consigned on the different social networks often mention this occurrence as an example of the menace impending upon the country.

Devised in a matter-of-fact way the three programmes did not propose any conclusion, it was obvious that spectators would react forcibly on

the social networks and drew themselves contradictory lessons from what they had seen. Those who “like” are not used to write extended comments; the first remarks are generally critical. The most common objection concerned the irrelevance of historical comparisons: “We cannot compare the migrations of past times with the contemporary ones, if we don’t understand this fact we are likely to make meaningless parallels” or, in a less courteous manner, “It’s a video in which, in less than one minute, we met with mistakes and absurd comparisons”. However the viewers were at pain to explain why trans-historical confrontations were absurd. “Migrations were precious [sic] when travelling wasn’t small matter and every foreigner was something new and a source of knowledge” - “Migrations, today, are too easy and with a form [sic] of ‘security’, if not of ‘intransigent self-security’ [sic] (the incubator of ghettos and theft of territories) because of the easiness of digital communication so different from the relational precariousness of past times”.

Beyond confuse reflections emerged a widespread indignation provoked by the inclusion of Italians in the history of international migrations, “A comparison really insulting for the Italians”. When someone noted that most migrants “believed that they arrived in a country of well-being but were obliged to work. I don’t talk about African migrants but about Italians, ECONOMIC migrants in the U.S.A.” the reaction was quick and harsh: “In order to champion clandestine immigrants you offence millions of our fathers, grand-fathers, great grandfathers who went away to WORK HARD and fed their families, who often never return to their fatherland and died building a skyscraper or digging a mine”.

There were two different topics in this inflamed (and as usual overtly polemical) answer: the “exceptionality” of Italians and, in half tone, at the end of the messages an attack against the present immigrants. “Italy has been existing for at least seven hundred years, since Dante’s time. ... With all our shortcomings we are Italians, the most “immortal” people that be in the world” - “Italian immigrants, manpower resources as manual workers overexploited to build an America I full expansion” - “What can



we hope from the present immigration in which the economic dimension is prevalent whereas the 'cultural' one is secondary?" - "Today's immigrants, generally arrived in a clandestine way, supported by public or international allowance, don't have any prospect of finding a work" - "They are deserters or former soldiers wanted for murder. When they arrive they can enter Italy even if they don't have documents and can't prove that they ran away owing to a war. Nobody is sent back. The smugglers know well the deficiencies of our legislation and take advantage of them to grow richer. Hopeless situation! "Everything foreseeable, everything simple: two hours of never-ending debates then: 'It's like that, there's nothing we can do, accommodating migrants is not easy but we must do it, contacts enrich us". - "It is the beginning of Italian decline". Did the R.A.I. managers hoped to make their public think about the present by looking at shifts in population in a historical perspective? According to the posts collected on Facebook the prejudices against contemporary migrants had not weakened, commonplaces and moaning allowed to ignore what the historians had tried to explain.

## THE RETURN OF THE REPRESSED: 1968

In 1968 youth revolts and claims made by the workers agitated continental Europe on either side of the Iron Curtain. Italy, exceptionally shackled, was a special case. Troubles began earlier than in other countries, in 1967, and affected first traditionally conservative places instead of anti-establishment ones, the university of the traditionalist, catholic Trento, then the catholic university of Milan. After severe confrontations in Rome between students and police in 1968 there were street fights in the *autunno caldo*, the hot 1969 autumn. Unexpectedly, the 12 December 1969, a bomb attack, killing seventeen people in Milan, piazza Fontana, preluded to a decade of terrorist attempts, the *anni di piombo* (lead years), often considered the logic consequence of two years of violence. Whereas, in other countries, 1968 had brought forward social reforms, it was unfavourably recorded in Italy but, with the passing of time, it has resurfaced fifty years after.

In the two months of April and May 2018, 1968 has been ever-present

on the R.A.I. screens with, for instance, no less than nineteen broadcasts in the second week of April. Such profusion offers a revealing example of the problems historians face when they deal with contemporary issues.

Many films shot at the time by professionals for domestic or foreign audio-visual media, as well as by amateurs were re-programmed in 2018. A selection of TV news was put in the air in a special series, *T.G. della storia, 1965-1969* ([www.lastoriasiamonoi.rai.it/puntate/tg-della-storia-1965-1969/385/default.aspx](http://www.lastoriasiamonoi.rai.it/puntate/tg-della-storia-1965-1969/385/default.aspx)) *Gli anni della contestazione* (Historical T.V. News 1965-1969. The Protest Years). The seeming calm of the announcers is striking, they had obviously been instructed to avoid what could disturb the audience, neither their talks, nor the images add anything to what was already known. A special series, *Costellazione* (Constellation) was dedicated to unknown sequences shot in Super 8 by Roman amateurs, especially to images of the *Battaglia di Valle Giulia* ([www.raistoria.rai.it/articoli/costellazione-68-valle-giulia/5261/default.aspx](http://www.raistoria.rai.it/articoli/costellazione-68-valle-giulia/5261/default.aspx)) (Battle of Valle Giulia), a severe fight between police forces and students (1<sup>st</sup> March 1968) around the Roman faculty of architecture. As is often the case with amateur films the cameramen, instead of chosen a few good observation posts, attempted to follow the erratic motions of the adversaries so that the films permit neither to reconstitute the phases of the battle, nor to determine the part played by fascist



or leftist students who, struggling for different aims, happened to be involved in the same operation. Nevertheless, the documents evidence the roughness of the conflict, the fury of the students and the confusion of the policemen who were obliged to beat the retreat.

Apart from these documents the programmes relating to 1968 can be divided into three sets: Italy, foreign countries and, an aspect characteristic of the Italian culture, the Catholic Church facing 68. There were numerous shorts about student demonstrations or witnesses' testimonies, but two transmissions deserve special attention. *Il 68 in Italia*, a transmission of the series *Passato e Presente* was dedicated to the 1967 troubles and the 1968 explosion. It must be confronted to an archived programme of *Il tempo e la storia*, put in the air with the same title. If these programmes were not merely different in style, the comparison evidences two opposed ways of tackling a problematical moment. In the former the presenter, Paolo Mieli, who introduced at length the topic and imposed his critical and slightly ironic point of view, laid stress upon the play, uncoordinated and flirtatious side of the occupation of universities. Referring to his own recollections, like many of those who were initially enthusiastic, he insists on the fact that he was quickly disillusioned and, interviewing students he tries to demonstrate how fleeting the memory of the crisis is. The latter broadcast, instead of judging, offered clues liable to enlighten the context in which street demonstrations and clashes with the police took place; much was said about foreign connections and influences, revolutionary actions in Latin America, Vietnam and revolt of north-American students, Marcuse and anti-psychiatry. Presented in such manner the 1967 turbulence in Trento and Milan, the later extension to most universities looked less surprising and childish or hedonist.

*Diari 1966-1968. Viaggio attraverso le generazioni*, [www.lastoriasi-amonoi.rai.it/puntate/diari-1966-68/734/default.aspx](http://www.lastoriasi-amonoi.rai.it/puntate/diari-1966-68/734/default.aspx) (Diaries 1966-1968. Journey throughout generations) in the series *La storia siamo noi* (We are history) was the most original broadcast on the period. 1968 has often been interpreted as a conflict between an old genera-

tion that, having been affected by fascism, WWII and a difficult reconstruction, beware of the future and a young one, brought up in the “affluent society” of the 1950s and 1960s, enthusiastic about the time to come. During the troubled days many kept a private diary. The broadcast mentioned above intertwines, week after week, the diaries of a Torino housewife and of five young, three students and two workers, living in different towns. Initially the young refer to Marcuse, a mandatory reading according to one girl, question the idea of revolution and ponder about their own future.



*The Turin lady confesses that in 1968 she didn't understand her son's comportment*

The housewife worries about her son involved in demonstrations for Vietnam and fears that his name be cited in newspapers. At the end of the winter scepticism comes out in the provinces, there are too many useless never-ending discussions, Italians care much for soccer than for university problems, the Turin lady keeps up anxiously with the arrest of students in Pisa and Florence, her son could be apprehended. The cleverer comments appear in the diary of the Florentine girl, a student; at variance with her parents, she conceals her militant activities; she follows attentively international events, mentions Che Guevara, Ho-Chi-Min, is indignant at the lies of media, at the American policy

in Vietnam, later at the Soviet invasion of Czechoslovakia, hopes for a revolution provided it be not Marxist. The Battle of Valle Giulia overwhelms the middle-aged lady; she feels lonely, does not understand her son and his fellows who endlessly talk of self-fulfilment. Limited though it is, the sample gives a viewpoint on the generation gap as well on the state of mind of young people alternately enthusiast, uneasy, moved, wanting a change without knowing how it could occur.

Little was broadcast on the sedition in Western Europe, much more on the “communist bloc” with *Il 68 nei paesi dell’est europeo* (1968 in the East European countries), issued in *Passato e Presente*, which stressed the confusion between anti-Semitism and anti-soviet feelings in Poland and the nationalist aspect of student demonstrations in the six republics which together form Yugoslavia. *Praga 68* contrasted the calm and discipline of the local population with the intervention in Czechoslovakia of 500,000 soldiers of the other “socialist” countries, the biggest army in campaign since WW II, and stigmatised the weak protestations of the Italian communist party. *TV Storia* overvalued the importance of Chinese Red Guards’ protests in its parallel between the troubles in the U.S.A., China and Europe.

The student revolt, at the Catholic university of Milan had much shocked Italian public opinion, all the more that it coincided with signs of dissent in some sectors of the Church, some commentators went so far as include these incidents among the origins of the 68 crisis. *Passato e Presente* looked into the case of *Don Giussani fondatore di comunione e liberazione* (Don Giussani founder of communion and liberation) as well as into *Paolo VI e i preti ribelli del 68* (Paul VI and the rebellious priests of 68), *La storia siamo noi* put in the air *Don Lorenzo Milani. Un ribelle ubbidiente* (Don Lorenzo Milani, an obedient rebellious). After the council Vatican II a few priests, while claiming their obedience to the pope expressed opinions that the Church could not accept. Don Giussani maintained that in Latin America the Catholics should support the non-violent actions of the poor exploited by the rich. Don Milani criticized forcibly an elitist education, out of the poor’s reach, advised young Americans

to recourse to the conscience clause and refuse to go to Vietnam and approved the occupation of the Milan university. In *Il 68 in Italia* [www.raistoria.rai.it/articoli-programma-puntate/il-68-in-italia/25792/default.aspx](http://www.raistoria.rai.it/articoli-programma-puntate/il-68-in-italia/25792/default.aspx), a broadcast of *Il tempo e la storia* quoted above, an historian said: “68 for the Church? A mock conflict that led nowhere”.



*1967, revolt in the catholic university of Milan*

He should have added that, for a good many faithful, the “obedient rebellion” pointed out an overthrow of all traditional values, as appeared in the virulent posts sent to the RAI site supplementing *Don Giussani fondatore of comunione e librazione*: “The founder of a sect”, “A deceitful Christian”, “The wreck of Italy”, barely balanced by: “His life showed us the living presence of Christ today.

More than the religious crisis, student and workers demonstrations provided the bloggers with an ideal pretext for controversies. Few defended the students, the dominant trend was bluntly hostile: “Who was responsible for the 68? Intellectuals? No. Rather vitiated daddy’s boys, only good to criticize, congenital idlers, useless in all respects”. - “These years were and still are the years of phone calls, stadium seats and idle clerks.” - There were harsh attacks against the strikers and timid speeches for the defence. At 5 a.m., the 12 April, a blogger who put a crucifix on top of

his message wrote: "Luckily enough I was only three years old in 1968. Hearing today what they said we pity these people, flies of the Capital who claimed that they would change the world (nobody knows how, where, why, when). The workers looked down on them (at least my father, communist worker, despised these loafers who did not want to work). They were only good for never-ending talks". The post was warmly received, many went on, with the same kind of insulting words: "Those who protested were a minority of loafers, lazybones and quarrelsome. They were right and they are still the industrialists who shut down in Italy and start up abroad". - "We are going backwards with the consent of the trade-unions". Answers were weak: "Nevertheless, there were worker actions that brought an improvement of labour conditions". - "For better or for worse these years have modified the world". - "What has been modified is that we no longer talk about the working class, the majority of young people do not commit themselves to politics or social action because they are slaves to short term contracts that do not allow to have plans for the future. In that case, show concern about social conflicts ...".

The R.A.I. had tempted to offer a well balanced account of the years 1967-69, instead of merely relating what had happened with the passing of days, it had put in the air contemporary films and TV videos, testimonies and opinions expressed during the events. The dialogs of the death recorded on the RAI sites behind the broadcasts we have mentioned bear no trace of these programmes, the bloggers hastily expressed their pre-existent opinion about the period, their misspellings, some incoherent sentences prove that they were eager to give their point of view, be it only by saying that they agreed with what had already been affirmed. In general, not only where 1968 is concerned, the bloggers don not comment what they have seen, there are at times debates about the style or behaviour of a presenter, seldom about the topic that has been handled. Yet the audience statistics are good, transmissions like *Ulysses* or *Passato e Presente* lease a numerous, stable and apparently satisfied public. At school or in front of the TV set, history is not brought up for discussion.



Written by **David Groenteman**

Edited by **Steven Stegers**

## AN ANALYSIS OF HISTORY ON TV, THE INTERNET AND SOCIAL MEDIA IN THE NETHERLANDS

**9-15 APRIL 2018**



### 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 David Groenteman, and edited by Steven Stegers.



The analysis gives an impression of how history is represented on television and on the internet in The Netherlands during a regular week. This approach contrast with the research done for the years 2016 and 2017 when the research included an analysis between the history programs and of the posts on social media on National Remembrance Days and Europe Day, and also compared the news broadcasts on these days. For the current research, Istituto per la Storia e le Memoire del '900 Parri asked EUROCLIO and the partners from Hungary, Italy, Poland, Spain and the United Kingdom to research the way history was presented on TV and online during the week of 9-15 April 2018.

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+ program of the European Union.

### The week

The week from 9 to 15 April was a relatively normal week for history media in the Netherlands, although some noteworthy events did occur. Besides the Tweets and Facebook comments about the Other Times episode, little controversy passed the media in that week. This week was the National Museum Week, in which many Dutch museums are promoted to show people their general importance. Furthermore, 14 April was the Day of The Hague History. During this event, the city organised activities around 40 cultural heritage institutes and organisations to promote the rich history of The Hague.

### TELEVISION

The offer of history related television programs in this ordinary week only consisted of 3 shows. All three did not have a viewership above one million views. *Hier Zijn de van Rossems* was the best watched programme with almost 800,000 viewers. These numbers are provided by Stichting Kijkonderzoek.

NUMBER OF VIEWERS	NAME OF THE PROGRAM	TIME AND DATE	CHANNEL	TYPE	WHO ACCOUNTS FOR THE PAST	APPROACH
794,000	Hier zijn de van rossems	10 April 2018, 20:25 - 21:00	NPO 2	Edutainment	Voice-over/presenters	Analytical
162,000	Andere tijden	14 April 2018, 21:25-22:00	NPO 2	Docu	Voice-over/presenter/witnesses	Analytical
131,000	Nicolaas op oorlogspad	12 April 2018, 20:55-21:45	NPO 3	Docu	Voice-over/presenter	Thematic

The number of programmes is significantly lower compared to the remembrance days.<sup>(1)</sup> Below you can find a more detailed description of these programmes. All the programmes are broadcasted during prime time.

### *Hier zijn de Van Rossems*

Here are the Van Rossems is a Dutch television show featuring the siblings Maarten, Sis, and Vincent Van Rossem. All being a different types of historian, this programme focusses on the history of different Dutch and European cities with the Van Rossem's often dry and humorous remarks. The first episode aired in February 2015, and the following description is about the fourth episode of season four that takes place in the city of Amersfoort. This episode was broadcast on **10 April 2018** and had 794,000 viewers, which is average for the show.

#### HIER ZIJN DE VAN ROSSEMS: AMERSFOORT (*Here are the Van Rossems: Amersfoort*)

It is explained that Amersfoort is the cadastral centre of the Netherlands. Sis van Rossem explains that there are in fact 6 different centres in the country, depending on which category you choose. Amersfoort arose from settlements between land and water roads approximately a 1000 years ago.

1) For example, in 2016, there were 12 history related programmes on 4 May (which a National Remembrance Day).

The historical centre of the city has hardly changed during that time. The van Rossum's discuss which famous people are born in the city: Johan van Oldenbarnevelt (a statesman who supported William the Silent in his revolt against Spain) and Piet Mondriaan (a painter and member of the art movement De Stijl) amongst others. Because of its central position Amersfoort has great military importance for The Netherlands. The many barracks have had a large influence on the city's development as a whole. The family continues to show different sights, such as the Koppelpoort, the army museum, cavalry museum and the Belgians Memorial (given by Belgium to the Netherlands for their help to Belgian refugees during the First World War).

After the monumental side of things, the Van Rossems visit a World War II concentration camp, and Maarten tells the story of Dirk Willem Volmer. Dirk wrote a diary when he was in the camp for two months, and Maarten exclaims how he can't understand the complete randomness of the torture in the camps. The trio then moved on to talk about various architectural aspects of the city, both historic and contemporary. The show ends at a new neighbourhood that looks like old ruins. This building style was a conscious decision by the architects to contrast the stale style of post-war buildings and houses from the sixties.

This television programme does not have a political message, it can be placed under the category 'edutainment'. The family Van Rossem tells stories and facts about the cities they visit in an entertaining manner. Every now and then Maarten will make remarks or references to contemporary figures or developments revealing his opinion.

### *Andere Tijden*

Different Times is a Dutch television program. It is made by NTR and the VPRO on NPO 2 and deals with historical topics, often on the basis of current events or a specific date in the broadcast week. Most of the time, the people involved look back on an event of the past that is related to the present. The television program started in 1999. On **14 April 2018**, the show talked about the troubles of a new neighbourhood in Amsterdam West. The programme started at 21:00 and drew in 162,000 viewers.

ANDERE TIJDEN: MAROKKAANSE OPSTAND  
IN AMSTERDAM-WEST  
*(Different Times: Moroccan Revolt in Amsterdam West)*

Andere Tijden (Different Times) is a weekly history programme about a wide variety of topics. This week they addressed a part of Amsterdam that was finished in 1953. This new neighbourhood in Western Amsterdam was meant to harbour the many new people in the city.

The narrator, who is a historian, tells the audience that twenty years ago, the youth would often rebel against the police in the Amsterdam West neighbourhood. Although the housing facilities were very modern at the time, very little had been invested in recreational facilities. The neighbourhood was filled with the children of Moroccan guest workers. Some of the youth who were bored engaging in vandalism and other criminal activities leading to tensions. The show tells the story of this neighbourhood by interviewing people that all have experienced it from a different perspective. Inhabitants, a neighbourhood agent and contemporary local politicians all tell their side of the story.

The programme focusses on the August Allabe square, which transformed from a modern new neighbourhood to something that could be compared to a ghetto. Some of the young inhabitants stole from local stores. With much boredom and few facilities it was hard to keep order, and there was much disagreement about how to solve these issues. The authorities described it as fighting a losing battle effectively giving up on these young people. The people who were young at the time emphasise that their outcries were not taken seriously by the police and the municipality.

The neighbourhood police officer tells the viewer that he frequently had dreams of running into the group of young people who would not let him pass and threatened him. His predecessor was bullied away by the same youth. Eventually a community centre was founded, but by then the neighbourhood already received much negative publicity. The community centre was closed again in 1998 after a big street riot between the police and 150 youngsters.

Much has improved since that time, but the neighbourhood is still coping with its rough history. The programme told its story chronologically through the different perspectives of the people involved and their emotions. The narrator merely added some facts to fill up the gaps. This made for a relatively balanced and neutral story, with not one group or person being portrayed as 'the bad guy'.

## Social media response

For the episode of *Andere Tijden* (Different Times) a handful of people commented on the topic of the episode. These were mostly about how nothing has changed since the time of the programme.

For example, @QuincyJordaan says: “Just watched #AndereTijden about #overtoomseveld and how it improved! I happened to be there yesterday and you wouldn’t want to be found dead at that place. More diversity???? Yes, now also #Syrians.”

@justtynflow said: “The multi-cultural society is a joke and does not work. In 1998 it sucked and it still doesn’t.”



In others tweets, Moroccans in general are blamed for not taking responsibility for their own mistakes and not raising their children in a proper manner. There was little to no reaction by others to contradict these claims, and neither programme nor the network responded to these tweets. The discussion died out quickly because of this.



## *Nicolaas op Oorlogspad*

Nicolaas on the Path to War is a 4 episode series in which Nicolaas Veul tries to find out what place war still has in Dutch society. It was broadcast by VPRO, one of the national broadcasters. This episode was broadcast on **April 12 2018** and drew in 131,000 viewers.

### NICOLAAS OP OORLOGSPAD (*Nicolaas on the Path to War*)

The 34 year old Nicolaas is searching for the meaning of Second World War in today's world. He follows and interviews several individuals and groups of people to find out. The programme starts with United Kingdom veteran Sir John Jefferies, who has fought in the war and jumped out of a plane in

the battle to save The Netherlands from the German occupiers. The programme starts with him jumping out of another plane to commemorate the occasion. The presenter of the programme jumps with him. Sir Jefferies tells Nicolaas that he was shot in the bottom during his jump in the war.

Presenter Nicolaas then follows a re-enactment of the battle of Normandy in July 1944. He plays the role of war reporter and interviews several 'soldiers'. When asked how the soldiers get into their role, one tells him about the perspective that many of the real soldiers in that time had never left their home village and still had to fight overseas. There is a real emphasis on authenticity in both weapons and events. The programme jumps to the presenter telling a story about first person shooter video games, and asks how they hold up in comparison to reality.

He visits and participates in an e-sports tournament of Call of Duty 2. The participants tell the presenter that tactics are key if you want to win a battle. Both in war and in video games. Although realistic weapons and scenarios make the game seem more true to reality, you only get a small sense of what being in battle truly is like. One of the players says that although you never want to be in a real war again, it is still important in the gaming world. There is a real urge to survive in videogames, just like real life, despite the infinite lives in the virtual world.

Nicolaas then visits several veterans. The first one is Michael Hurr. He says that if there was no adrenaline in war, nobody would do it. That the war gives you the feeling of rising above yourself. You get the chance to be a hero and truly mean something. He admits that this is a romanticised image of war. The second veteran is Mr. Moerman. He is 101 years old and tells Nicolaas about the Day of Horror, where 98 soldiers found their demise on the airport of Ypenburg. In the end the airport was recon quered. Mr. Moerman tells that he never had any ambitions for war, and had a more business mind set. However, it was obligatory to go. He describes it as a very traumatic experience. When asked if he considered his fellow soldiers as true friends, Moerman explains that despite the close connection, it is still different from his friends at home because of the forced circumstances. There is little time for in-depth conversations. Moerman considers war to be a curse on the foolishness of the human race and the inability to coexist in peace. The presenter concludes the episode by saying that despite the most realistic efforts to re-enact, you cannot actually reach the true feeling of war without being in one. It is like a horror movie, except It is real.

Nicolaas op Oorlogspad gives some impression, but does not provide a deep analysis of what the Second World War means for the world today. he show relies heavily on emotional anecdotes and arguments. It captures the attention of the viewer through some very powerful and emotional moments.

## THE INTERNET

In order to find out how history was represented online, we analysed the content that was published on blogs, podcasts, social media, and website related to history in the week of 9 to 15 April 2018.

### Blogs

#### *Historiek*

Historiek is a website developed as a civil society initiative, and well known in the community of people interested in or working on history. During the week we focussed on, 24 articles were posted on this website. The articles fall in the following categories: historical storytelling, news about history, analysing historical events or phenomena, connecting past and present, opinion making.

The articles are mostly written by the editorial board of Historiek, but some of the specified authors are: [Auke Zeldenrust](#), [André Horlings](#) (journalist), [Girbe Buist](#) (historian), [Enne Knoops](#) (history professor), [Pieter de Jonge](#) (political historian), [Fons Knockelmans](#) (parliament reporter), [Jona Lendering](#) (historian) and the Radboud University. The involvement of the professionals, indicate that the website is a respected medium.

In Annex 1, you can find the titles and links of all 24 articles that were posted in Historiek in the period from 9 to 15 April. You can access Historiek at <https://historiek.net/>

#### *IsGeschiedenis*

IsGeschiedenis (IsHistory) is a website that provides daily historical backgrounds to the news. The website claims to be the biggest history website in the Dutch language and boasts to have circa 300.000 unique visitors per day. The website is run by Virtùmedia B.V., which a commercial publisher targeting people who studied higher education,



including Geschiedenis Magazein (History Magazine).

In Annex 2, you can find all of titles and links of all 5 articles that were posted in Historiek in the period from 9 to 15 April. The content is very mixed. One articles is about the destruction of cultural heritage, one is about providing historical background to the news of that day (the meeting of leaders of North and South Korea), one is a teaser for a TV programme (Hier zijn de Van Rossems, described above), one is a teaser for a thematic history week (organised by [RomeinenNU](#), RomansNOW, a group aiming to raise awareness about the Roman history of the Netherlands), and one is about the honouring of person for his activities in the Dutch resistance.

## Podcasts

There was only one podcast published in period from 9 to 15 April. This was the a podcast about political actions of women throughout history, from the podcast 'Geheugenissen'.

[Felle vrouwen en kwade daden](#) (Fierce women and evil deeds)

## Social media

For social media we analysed the posts on Twitter and Facebook.

### Twitter

Under the hashtag #geschiedenis (history) there only was one tweet by a man who had found an old coin with his metal detector.

Most posts related to history on Twitter that we could find were from institutes who are focussed on history in a professional way.

The Rijksmuseum in Amsterdam has been active on twitter. On April 13 [they celebrated](#) their 5 year anniversary of reopening after renovating. They also [tweeted](#) about the birth of Leonardo da Vinci as part of the #onthisday campaign, and [reminded](#) people about nominating an Amsterdammer for a 'freedom meal' on the 5<sup>th</sup> of May (liberation day). Futhermore, the Rijksmuseum retweeted several history related tweets to promote different events and television programmes.



## Facebook

On the page of the Day of the Hague History there were several post to promote this day.

<https://www.facebook.com/dagvandehaagsegeschiedenis>

The page Vandaag in de Geschiedenis (Today in History), makes posts to remind people about historical events that happened on a particular date in history. In this week they posted things varying from the debut of the Flintstones on Dutch television to the assassination of Abraham Lincoln:

<https://www.facebook.com/vandaagindegeschiedenis>

Geschiedenis Magazine (History Magazine) posted on their Facebook page about the re-election of Hungary's prime minister, the HBO movie 'The Immortal Life of Henrietta Lacks', and a live event of their magazine:

<https://www.facebook.com/GeschiedenisMagazine>

Stichting Geschiedenis Kinder- en Jeugdliteratuur (The Institute for Historical Child and Youth Literature) posted this week on Facebook about an old drawing of a hippopotamus and other amphibious animals meant to teach children about different species:

<https://www.facebook.com/stichtingGKJ/>

## History websites

Other mentions of history online were made on website from professional institutes (mainly cities and cultural heritage institutes).

Here are some samples:

Related to the National Museum Week, the city of Helmond brought an ode to an iconic plougher (a statue of a worker holding a plough):

<https://www.nationalemuseumweek.nl/nieuws/helmond-brengt-ode-aan-iconische-ploeger-tijdens-de-nationale-museumweek/>

Again related to the National Museum Week, high school students have made their own exposition about 'modern skills' from the past to the present:

<https://www.nationalemuseumweek.nl/nieuws/modern-skills-van-verleden-tot-heden/>

The National Archive posted about a lecture about the 'VOC-mentality' and misconceptions about it. It took place on April 15:

<https://www.nationaalarchief.nl/beleven/nieuws/lezing-alicia-schrikker-over-de-voc-mentaliteit>

Related to the Day of The Hague History, the National Archive announced that on April 14 there would be many events surrounding The Square in the city:

<https://www.nationaalarchief.nl/beleven/nieuws/dag-van-de-haagse-geschiedenis-en-vrijheidsweken>

Historian Rob, a Belgian Historian, reviewed the City Palace in Gent. The Palace is now a hotel and Rob says it is worth visiting:

<http://www.historicusrob.be/geschiedenis-gent/stadspaleis-veldstraat-gent-hotel-dhane-steenhuys/>

## CONCLUSION

It is not possible to make hard conclusions about the way history is being represented online and on TV on the basis of this analysis. The research does seem to indicate that there is less attention for history during a normal week than a week during which the national remembrance days take place.

The research also indicates that there is not much attention for history. There are only 3 history related television programmes with under

a million viewers and a handful of websites posting about historical news. This may have to do with the fact that we focused our research to information that was published in Dutch, and Dutch is a relatively small language. The fact that one of the TV programmes focussed on the history of World War 2 supports the conclusion from the previous report that there is a stronger focus on this than on the history of Slavery. In terms of online mentions most attention to history goes to the organised historical events such as the National Museum Week and the Day of The Hague History and professional organisations like the Rijksmuseum. The aim of much of the communication is to encourage people to participate in the events. Most efforts to share information about history by history enthusiasts seems to be centred around Historiek.

The responses to the Andere Tijden episode reveal the views of some of the active social media users, which indicate that migration and the concept of a multicultural society is still a sensitive topic that many people have a strong opinion on. Since there were no efforts to challenge these strong opinions, it seems that discussions about history on social media during normal days, contribute to deepen societal divisions as people who post are only further confirmed in the beliefs that they already have.

## **Annex 1. Posts on Historiek.net**

### *Historical storytelling*

- [De Joodse bruiloft - een koffer vol oorlogsgeheimen](#) (The Jewish wedding - a suitcase full war secrets)
- [De scheepsramp met de SS Cap Arcona \(1945\)](#) (The ship disaster with the SS Cap Arcona)
- [De Heksenhamer - Handboek voor de vervolging van heksen](#) (The Witch Hammer - Handbook for hunting witches)
- [De tuinen van Paleis Het Loo](#) (The gardens of the Loo Palace)
- [Joodse verzetsstrijders hielpen medegevangenen ontsnappen](#) (Jewish resistance fighters helped fellow inmates to escape)

- **Hamburg en de Hamburgers** (Hamburg and the Hamburgers)
- **De vingers van een vermoorde fabrieksdirecteur** (The fingers of a murdered factory director)

### *News about history*

- **Prehistorisch familiegraf gevonden in Tiel-Medel** (prehistoric family grave found in Tiel-Medel)
- **'Victoria Crosses' Slag om Arnhem voor het eerst bijeen** ('Victoria Crosses' Battle of Arnhem together for the first time)
- **Nieuwe geschiedenisboeken (week 15) - 2018** (New history books)
- **Kunstcollectie Jaap en Els Blokker naar Singer Laren** (Art collection Jaap and Els Blokker to Singer Laren)

### *Analysis of historical events or phenomena*

- **De Hunnenrede (1900) van keizer Wilhelm II** (The Huns Speech (1900) of emperor Wilhelm II)
- **Kamp Vught - Concentratiekamp** (Camp Vught - Concentration Camp)
- **Philips-Kommando in Kamp Vught** (Philips Commando in Camp Vught)
- **Collaboratie en verzet in Nijmegen** (Collaboration and resistance in Nijmegen)
- **'Saint Nicolas!', de standaardvloek van Willem van Oranje** ('Saint Nicolas!', the standard curse of Willem of Orange)
- **Industriële Revolutie - Samenvatting, oorzaken en gevolgen** (Industrial Revolution - Summary, causes and effects)
- **De Nederlandse politie in de Tweede Wereldoorlog** (The Dutch police in World War II)

### *Connecting past and present*

- **Laïcité - Een complexe verworvenheid van de Franse Revolutie** (Laïcité - A complex achievement of the French Revolution)

- Een premier kan nooit openlijk toegeven dat hij weg wil (A prime minister can never openly admit that he wants to leave)
- Glasnost en Perestrojka (openheid en hervormingen) (Glasnost and Perestrojka) Openness and reforms)
- Korte geschiedenis van 'vrijdag de dertiende' (Short history of 'Friday the thirteenth')
- Nepnieuws is van alle tijden (Fake news is of all times)

### *Opinion making*

- Waarom muntschatten zo belangrijk zijn (Why coin treasures are so important)

### **Annex 2 Posts on Isgeschiedenis.nl**

- Het ontstaan van Noord en Zuid Korea (The beginning of North- and South Korea)
- Boy Edgar postuum geëerd voor zijn hulp aan Joden in de oorlog (Boy Edgar honoured post mortem for his help to the Jews in the War)
- Romeinenweek 2018 (Roman Week 2018)
- Vernielde kunstwerken (Destroyed artworks)
- De verwoesting van de Onze Lieve Vrouwen kerk in Amersfoort (The destruction of the Church of Our Lady in Amersfoort)

## REPORT FROM POLAND. MEDIA MONITORING

**9-15 APRIL 2018**

In Poland, April is not historically “neutral”, a lot of anniversaries are celebrated on local or national scale. The biggest event and its anniversary is the Warsaw Ghetto Uprising - dołączyć żonkile. Some information about it is present in media a bit earlier as well (in the news or parts of programming dedicated to discussion or debate).

During the week of concern, 9-15 April, 2018, there were 3 main historical memorials:

- April 12, memory day of the concentration camps victims (Jom Ha-Szoa, Dzień Pamięci Ofiar Zagłady<sup>1)</sup>, Remembrance Day for Holocaust victims) celebrated with “Marsz Żywych”, the International March of the Living in Auschwitz;
- April 13, the memorial day dedicated to the victims of the Katyń massacre of 1941;
- April 14, the anniversary of the Polish baptism 966;

and 2 political commemorations - such as the anniversary of the

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1) Memory of victims is celebrated in Poland also during another remembrance day, June 14, Narodowy Dzień Pamięci Ofiar Nazistowskich Obozów Koncentracyjnych (*National Day of Remembrance for the Victims of the Nazi Concentration Camps*). For more information and context is good to visit: <http://truthaboutcamps.eu/>.

Smoleńsk tragedy of 2010 (April 10<sup>(2)</sup>), and the International March of the Living (“Marsz Żywych”) on April 12 (which is both, historical and political occasion). Political, because the misunderstanding of the new law introduced in Poland, penalizing the propaganda writing of “Polish concentration camps”<sup>(3)</sup> get media attention in previous months.

In public television (in different channels) during the whole week the social campaign spot was broadcast, spot on the German concentration camps. It was produced as the answer to anti-Polish propaganda. Propaganda in which some lies about death camps were used to change the understanding the Holocaust history.

From television channels only two were chosen - TVP1, which is official public media channel with the largest free range. Another channel,

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- 2) This tragedy happened in the context of the Katyń massacre: Polish President, Lech Kaczyński plus 95 politicians and people from the families of the officers killed in Katyń travelled to commemorate the victims. However, they did not reach the location, their plane crashed close to the Smoleńsk airport.
  - 3) Some voices in this case in the world, in some European countries, and in Israel tried to block the new Polish law, criticized that “the truth about Holocaust” will be penalized (<https://dorzeczy.pl/kraj/54705/Spor-polsko-zydowski-nie-tylko-o-ustawe-dot-IPN-Ambasador-Izraela-potwierdza-Chodzi-takze-o-reprywatyzacje.html>). The conflict was propagated in media in February and March, the accusation of antisemitism of Polish public media occurred (<https://www.wirtualnemedi.pl/artykul/ambasada-izraela-zarzuca-tvp-info-antysemityzm-fake-news-laczacy-nowelizacje-ustawy-o-ipn-z-reprywatyzacja>); some Polish journalists wrote about anti-polonism in Israel, however, there were also opposite views (<https://twojahistoria.pl/2018/02/12/w-izraelu-istnieje-poteczne-polskie-lobby-ci-zydzi-to-goracy-polscy-patrioci-komentuje-profesor-historii-lukasz-t-sroka/>). Journalists and politicians from other countries tried to react as well (e.g. Germany, USA <https://wiadomosci.wp.pl/usa-naciskaja-zeby-izrael-poprawil-stosunki-z-polska-nie-chca-oslabiac-sojuszu-z-warszawa-6240493084547201a>). Let me stress: on the occupied Polish territory during the WW2 Germans built some concentration camps which served as “death camps”. Authorship of the idea, plans and execution of them was German, not Polish. A lot of Poles died in Auschwitz and the other camps during the Holocaust as well. But in media even in Israel one can find information about “Polish Holocaust”, what is absurd and not rooted in historical facts (<https://www.wirtualnemedi.pl/artykul/polski-holocaust-w-spoicie-zydowskich-organizacji-do-wladz-usa-ws-nowelizacji-ustawy-o-ipn-marginalna-prowokacja-czy-skutek-katastrofalnej-dyplomacji-rzadu>).



TVP Historia is dedicated to the history as such, however, nature and entertainment is also present here. It is necessary to stress that in April 2018 TVP1 was not the leader on TV market in Poland, was located on the 3<sup>rd</sup> position after two commercial stations, Polsat and TVN<sup>(4)</sup>. Any of programming discussed in this report did not gather significant audience to compete with entertainment offered by commercial and public TV channels.

Analysis of content of TVP Historia programming is available in the tables, where positions are shortly described. However, some positions in programming, not included in the analysis are worth mentioning. On the TVP Historia channel during the mentioned week in the days April 9-13, two times daily was broadcast a kind of tevelogue *Wojciech Cejrowski - boso przez świat*<sup>(5)</sup>, in which the host visits a given country and presents life of inhabitants, some information about the history of region, etc. However, the host is controversial, presents his own vision of the events even when he uses archival movies and photographs. Sarcasm and provocation is the basic style of host, when referring to history - he treats it as entertainment. And the programming is treated as entertainment, and at the beginning of production was rather popular. Nowadays - it is broadcast as a series of repetitions. It is necessary to mention this programming because history is "smuggled" into it and interpret in very strange way.

The internet echoes some programming and the links are mentioned in the article and in the tables. A lot of parts of program one can find on the VoD platform, however - there are a lot of commercials before the movies and in the middle, and they are in Polish, English subtitles are rare, so for international viewers watching can be difficult. In the report the discussion on the television content (when comments are

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4) <https://businessinsider.com.pl/media/tv-radio/ogladalnosc-stacji-telewizyjnych-w-kwietniu-2018-roku/1s654t0>; <https://www.wirtualnemedial.pl/artykul/ogladalnosc-telewizji-kwiecien-2018-polsat-liderem-hity-seriale-tvp2>

5) It is not included in the table, because the main topic is never history.

allowed) is also included, and the debate on the historical topics important during the whole week. Twitter, YouTube, and some groups on Facebook are analyzed in order to find typical narrative patterns, and users' attitudes. According to the research conducted in April 2018 the most influential Polish medium was channel TVN, materials presented in this channel were the most frequently quoted in other media (2 540 times)<sup>(6)</sup>. Fifth position in the general statics occupied portal Wirtualna Polska (wp.pl), with 1 621 quotes in the other media. Historical topics mentioned at the beginning of this report were not so important as actual, political information.

### Monday, April 9, 2018

TVP1 programming on history was focused on different topics such as the beginning of Polish history during Medieval times (one episode of "Korona królów", *The Crown of Kings*), cultural heritage connected with life of Nicolaus Copernicus or the newest political history in 3 different documentaries. Some positions in programming remind about the Smoleńsk tragedy (which is the next day celebration), using the biographies of politicians. The biographical character of all documentaries is significant for all positions (even the theatrical performance - see the table 1). The whole historical programming took close to 5 hours of official 24h programming during Monday.

TV series "Korona królów" (*The Crown of Kings*) was broadcast two times daily during the weekdays, it is 2018 production of official media. This series was criticized<sup>(7)</sup> by the style of production (pompous), bad acting etc., however, the public was of different opinion - the series is popular, and according to statistics - 91% of internet users who filled the questionnaire liked the production, and average viewership was

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6) <https://www.wirtualnemedi.pl/artykul/najczesciej-cytowane-media-w-kwietniu-2018-w-czolowce-wirtualnemedi-pl>

7) A series of press reviews and articles: <http://www.newsweek.pl/kultura/filmy-i-seriale/korona-krolow-recenzja-telenoweli-tvp-widownia-korony-krolow,artykuly,421167,1.html>.

estimated for 2,05 mln<sup>(8)</sup>. In the comments available on YouTube under some clips announced the series people talk about actors, their attachment to some heroes etc. Some internet users share their visions of Polish kings and their achievements<sup>(9)</sup>.

### Korona królów - Odcinek 59

Polska 2018

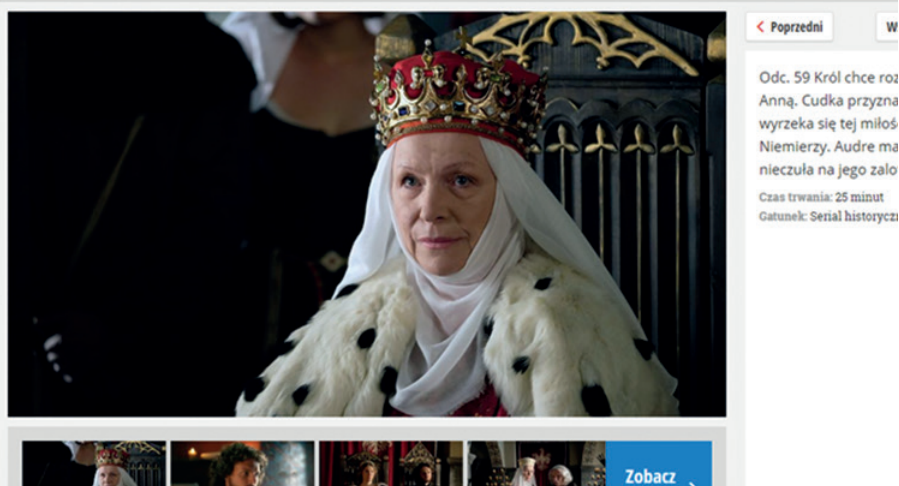


Figure 1. Print screen from Tele-magazyn with the information about TV series “Korona królów” (*The Crown of Kings*)

A documentary “Prawda znalazła swój dom”, *Truth found her home*, was broadcast close in time to the commemoration day of victims of the Katyń massacre (April 13). The topic was present also in the other channels during the whole week, especially during the news jour-

8) <https://www.wirtualnemedial.pl/artukul/drugi-sezon-serialu-korona-krolow-andrzej-hausner-jako-kazimierz-wielki>.

9) However, in the comments still visible on wp.pl with information about the decay of “Korona królów” (*The Crown of Kings*) popularity, and about statistics on viewers, the comments are very aggressive, negative, some of them could be treated as “hate speech” against TV series, and public television as such. Some viewers tried to be more neutral, and also positive comments appeared: <https://teleshov.wp.pl/ogladalnosc-korony-krolow-spada-22-mln-widzow-serialu-tvp-6244222747609217a>.

nalists mentioned some planned celebrations, discussed the cultural context of this year anniversary, visited with cameras the cemeteries, or monuments and memorials etc.

**TABLE 1**  
**TVP1 PROGRAMMING REFERRING TO HISTORY**  
**APRIL 9, 2018**

TIME	DURATION	TITLE IN POLISH / IN ENGLISH AND PRODUCTION	TYPE OF PROGRAMMING	PROMOTED VALUES AND DOMAINS
18:30	25'	<b>Korona królów<sup>2</sup></b> <b><i>The Crown of Kings</i></b> Episode 59 Poland - 2018	Feature TV series on Medieval era	Tradition
20:35	1h. 25'	<b>Inspekcja</b> <b><i>Inspection</i></b> dir. Jacek Raginis- Królikiewicz Poland - 2017	Theatrical performance on the Stalinist era	Independence Freedom
02:20	24'	<b>Prawda znalazła swój dom</b> <b><i>Truth found her home</i></b> dir. Piotr Kuciński, Mirosław Basaj Poland - 2016	Documentary on the Katyń Massacre Museum	Historical truth Fight for freedom
02:50	53'	<b>Tajemnice de</b> <b>Revolutionibus<sup>3</sup>,</b> <b><i>Secrets of the</i></b> <b><i>Revolutionibus</i></b> dir. Michał Juszczakiewicz Poland - 2017	Documentary based on Mikołaj Kopernik (Nicolaus Copernicus) biography filmed in historical locations	History of culture History of science

23:05	1h. 16'	<b>Drzwi do wolności</b> <b><i>The Door to Freedom</i></b> dir. Maria Dłużewska Poland - 2017	Documentary on layers worked for defendants in the political trials during the PRL era	Freedom Solidarity
03:55	10'	<b>Notacje</b> <b><i>Notations</i></b> <i>Episode 633</i> Ryszard Kaczorowski - Ostatni prezydent Polski na uchodźctwie <i>Ryszard Kaczorowski -</i> <i>The last Polish president</i> <i>in exile</i> Poland - 2017	Short documentary biography on Ryszard Kaczorowski, who died in the plane crash during "the Smoleńsk tragedy"	Freedom Independence
04:05	10'	<b>Notacje</b> <b><i>Notations</i></b> <i>Episode 515</i> Anna Walentynowicz Poland - 2017	Short documentary biography on Anna Walentynowicz, who died in the plane crash during "the Smoleńsk tragedy"	Freedom Independence Solidarity Anti-communism
<b>TOTAL TIME</b>		<b>4 hours 43 minutes</b>		

The most popular "epoch" presented during the programming of TVP Historia was WW2. A lot of context were discussed, military history, battles, political speculations, Eastern front problems etc. One position is worth mentioning, a documentary "Powstrzymać Holocaust", *Hidden Stories - The Holocaust*, the topic is connected to the close in time anniversary of Warsaw Ghetto Uprising (April 19), and the International March of the Living (April 12). The documentary was repeated in the programming.

In TVP Historia channel on April 9 one episode of the nature docu-

mentary, “Olbrzymy z epoki lodowcowej”, [Ice Age Giants, dir. Mark Flowers, 2013] was devoted to life in caves during the ice Age. Documentary on the prehistoric era covers also the life of cavemen. It is not included in the table because the main accent is put on animals not on humans. During the whole week some cases like this appeared on TV, but it is hard to calculate the percentage of time dedicated to history as such.

**TABLE 2**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 9, 2018**

TIME	DURATION	TITLE IN POLISH IN ENGLISH AND PRODUCTION	TYPE OF PROGRAMMING	PROMOTED VALUES AND DOMAINS
6:50	10'	<b>Był taki dzień</b> <b><i>It was such a day</i></b> Episode 527	Short montage of photos and information on the historical events	Historical knowledge
7:00	1h.	<b>Delegat - Jan</b> <b>Piekalkiewicz,</b> <b>Commissioner - Jan</b> <b>Piekalkiewicz</b> dir. Hanna Etemadi Poland - 2013	Documentary - biography (Jan Piekalkiewicz politician, killed during the WW2)	Fight for freedom, patriotism
9:15	1h. 10'	<b>Pogranicze w ogniu</b> <b><i>Boarderland in fire</i></b> Episode 19 Poland - 1992	War TV series	National defence Fight for freedom

11:20	15'	<b>Niecała nieprawda, czyli</b> PRL w DTV <i>Partly untruth, or on the official TV news]</i> Episode 32	Archival materials on the Polish People's Republic era	Tradition Culture
13:50	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20th century</i> Episode 43 <i>Stalin, Żukow and the attack on the USSR</i>	Documentary on WW2, Eastern front	Historical truth
14:20	30'	<b>Sensacje XX wieku</b> <i>Sensations of the 20th century</i> Episode 42 <i>Stalin, Żukow and the attack on the USSR</i>	Documentary on WW2, Eastern front	Historical truth
14:50	20'	<b>Encyklopedia II wojny światowej</b> <i>Encyclopedia of World War II</i> Episode 53 <i>On the Maginot line</i> Poland - 2018	Documentary on WW2	Historical truth
15:20	25'	<b>Spór o historię4</b> <i>Disagreement about history</i> Episode 48 <i>On the French collaboration with Germans</i>	Documentary on WW2	Historical truth
17:00	25'	<b>Ex Libris</b>	News on the historical books / feuilleton	Education

17:25	20'	<b>Flesz historii<sup>5</sup></b> <b><i>A history flash</i></b>	News on commemorations, conferences, exhibitions and other cultural events referring to popularisation of history	
18:50	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20th century</i></b> Episode 44	Documentary on WW2, Eastern front	Historical truth
19:25	44'	<b>Sensacje XX wieku/</b> <b><i>Sensations of the 20th century</i></b> Episode 148 Szaleństwa boga wojny <i>God of war's follies</i> Poland - 2016	Documentary on the military history	Tradition Fight for freedom
20:00	22'	<b>Było nie minęło...</b> <b>Kronika zwiadowców historii</b> <b><i>Past is still alive -</i></b> <b><i>Chronicles of scouts of history</i></b> Poland - 2018	Reportage with archival materials	Historical education Tradition
21:40	50'	<b>Normandia: ostatni bohaterowie desantu,</b> <b><i>The Last Heroes of D-Day</i></b> Episode 2 United Kingdom - 2013	Documentary on WW2	Heroism Historical truth Fight for freedom
19:10	1h. 10'	<b>Pogranicze w ogniu</b> <b><i>Boarderland in fire</i></b> Episode 20 Poland - 1992	War TV series	National defence Fight for freedom

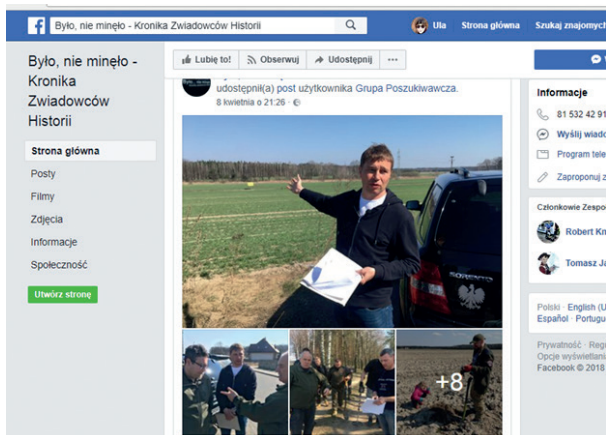


22:50	50'	<b>Wiktorja Victoria</b> Episode 5 United Kingdom - 2017	Biographical TV series, illustrating the 19 <sup>th</sup> century history and life	Tradition Culture
23:10	50'	<b>Wiktorja Victoria</b> Episode 6 United Kingdom - 2017	Biographical TV series, illustrating the 19 <sup>th</sup> century history and life	Tradition Culture
0:30	1h. 10'	<b>Powstrzymać Holocaust6, Hidden Stories The Holocaust</b> dir. Juliette Desbois, Noemie Mayaudon, Marine Suzzoni France - 2014	Feature war movie (on Witold Pilecki and Eduard Schult)	Humanity Solidarity
<b>TOTAL TIME</b>		<b>11h. 41'</b>		

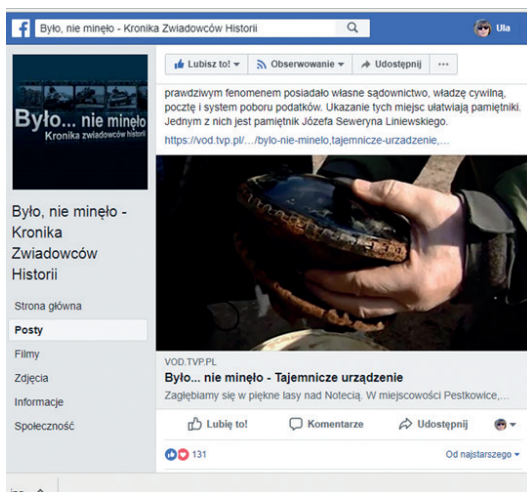
In the programming of TVP Historia TV series *Victoria* is included because the characters and events are real, some historical problems are explained as well. This TV series presents the panorama of 19<sup>th</sup> century customs, social and cultural issues in the Western history.

During the whole week April 9-15, 2018, TVP Historia broadcast "Było nie minęło... Kronika zwiadowców historii" (*Past is still alive - Chronicles of scouts of history*), the new episodes of program which is still very popular after revival. The authors are very active also on Facebook, "Było nie minęło..." gathered 17 351 followers. The program has status of "cult" among keen viewers. Some episodes are available also on the VoD platform<sup>(10)</sup>. In the programming searching for historical artifacts is shown, sometimes viewers observe the struggle with bad conditions of potential archeological sites. In a lot of cases - the artifacts are collected by private owners, however, in this year new law will be introduced to control these spontaneous, amateur archeology. The hosts sometimes show how amateur archeologists destroy the forest or some fields in their "gold rush" connected with artifacts from

WW2 or older military sites, battlefields etc. The discussion on this forum, and similar internet sites revolved around the findings, collections and ownership; a lot of angry comments were connected to the official searchers, like museums or not precise pointed “national” institutions. However, the programming as such is very good evaluated, fans supported efforts of “Było nie minęło...” creators by good reviews of the reportages on YouTube and the other sites.



Figures 2 and 3  
Print screens of Facebook  
site of **Było nie minęło... Kro-**  
**nika zwiadowców historii**  
*Past is still alive - Chronicles*  
*of scouts of history*  
with posts announcing the  
newest episode broadcast  
on April 10, 2018



**Tuesday, April 10, 2018**

In the public media during this day 8<sup>th</sup> anniversary of the Smoleńsk tragedy was celebrated, a lot of news and information programming commemorate the victims, documentaries dedicated the tragedy were also broadcast. In TVP1 only one part of programming on the historical background was broadcast - the TV series "Korona królów" (*Crown of the Kings*), one repeated episode and one new (50 minutes in total). TVP Historia daily programming is present below in the table.

**TABLE 3**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 10, 2018**

TIME	DURATION	TITLE IN POLISH IN ENGLISH AND PRODUCTION	TYPE OF PROGRAMMING	PROMOTED VALUES AND DOMAINS
6:50	5'	<b>Był taki dzień</b> <b><i>It was such a day</i></b> Episode 528	Short montage of photos and information on the historical events ( <i>feuilleton</i> )	Historical knowledge
9:10	1h. 10'	<b>Pogranicze w ogniu</b> <b><i>Boarderland in fire</i></b> Episode 20 (repetition) Poland - 1992	War TV series	National defence Fight for freedom
11:15	15'	<b>Goniec historyczny IPN<sup>7</sup></b> <b><i>Historical runner IPN</i></b> Episode 15 Poland - 2018	Reportage on the historical research	Historical truth
13:40	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 44 (repetition) <i>Stalin, Żukow and the attack on the USSR</i>	Documentary on WW2, Eastern front	Historical truth

14:10	44'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 148 (repetition) Szaleństwa boga wojny <i>God of war' follies</i> Poland - 2016	Documentary on the military history	Tradition Fight for freedom
14:50	20'	<b>Encyklopedia II wojny światowej</b> <b><i>Encyclopedia of World War II</i></b> Episode 42 Niezwykłe rozkazy Hitlera <i>Hitler's strange orders</i> Poland - 2018	Documentary on WW2 (on German aggression on Belgium and France)	Historical truth
15:20	50'	<b>Normandia: ostatni bohaterowie desantu</b> <b><i>The Last Heroes of D-Day</i></b> Episode 2 United Kingdom - 2013	Documentary on WW2	Heroism Historical truth Fight for freedom
17:25	20'	<b>Kryptonim "Muzeum"- Szlak Armii Krajowej</b> <b><i>Code name "Museum" - Route of the Home Army</i></b> Episode 3 <i>On Stanisław Wcisło and his job in the Home Army<sup>8</sup></i> Poland - 2018	Documentary on WW2	Fight for freedom Heroism
18:50	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 136 Tajna kwatera <i>Secret accommodation</i> Poland - 2016	Documentary on WW2 (castle in Książ was used by Germans for their plans)	Historical truth

19:25	30'	<b>Sensacje XX wieku</b> <b>Sensations of the 20<sup>th</sup> century</b> Episode 139 Tajna kwatery <i>Secret accommodation</i> Poland - 2016	Documentary on WW2 (castle in Książ was used by Germans for their plans)	Historical truth
19:55	40'	<b>Jak było?</b> <b>How was it?</b> (The host - Przemysław Babiarz invites experts to different locations) Episode 6 <sup>9</sup>	Discussion about the uprising in the Warsaw ghetto with archival materials	Historical truth Education Humanity
21:25	22'	<b>Było nie minęło...</b> <b>Kronika zwiadowców historii</b> <b>Past is still alive -</b> <b>Chronicles of scouts of history</b> Poland - 2018	Reportage with archival materials	Historical education Tradition
21:55	1h. 10'	<b>Pogranicze w ogniu</b> <b>Boarderland in fire</b> Episode 21 (repetition) Poland - 1992	War TV series	National defence Fight for freedom
23:10	2h. 20'	<b>Historia Roja</b> <b>Story of Roy</b> dir. Jerzy Zalewski Poland - 2016	Feature movie on Mieczysław "Rój" Dziemiszewicz, the one of accused soldiers	Patriotism Freedom
<b>TOTAL TIME</b>		<b>9h. 46'</b>		

Almost all positions during April 9, 2018 in TVP Historia were connected to the WW2 era. Military and political history of WW2 was the topic of documentaries, or was the background to the TV series "Pogranicze w ogniu" (*Boarderland in fire*), advertised as "hit of the day". Even the action of the movie dedicated to one of the accused soldiers, "Historia Roja" (*Story of Rój*), starts in 1945. This movie belongs to two positions which are worth mentioning from the whole offer together

with the new in 2018 TVP Historia offer series of discussions supported by documentary materials “Jak było?” *How was it?*. The series was introduced in March, the host, Przemysław Babiarczyk works under motto by Józef Mackiewicz, “Only truth is interesting”. The formula is simple - studio discussion, invited experts represent scientific institutes, culture centers, museums, etc.; before the debate is short documentary introduction. Archival movies and photos are also presented during the program. In the episode present this day, the historical context of the uprising in the Warsaw ghetto was the main topic (as I wrote before, the Uprising begun at April 19, so - this programming is a part of celebration the memory of this event). According to Google trends statistics, the interest of this Uprising in one year perspective reached its’ peak on April 15, 2018. It means that people tried to find information before the celebration. Some historical services devoted to this dramatic event are available in English, as prepared by POLIN<sup>(11)</sup>, Museum of the History of Polish Jews in Warsaw.

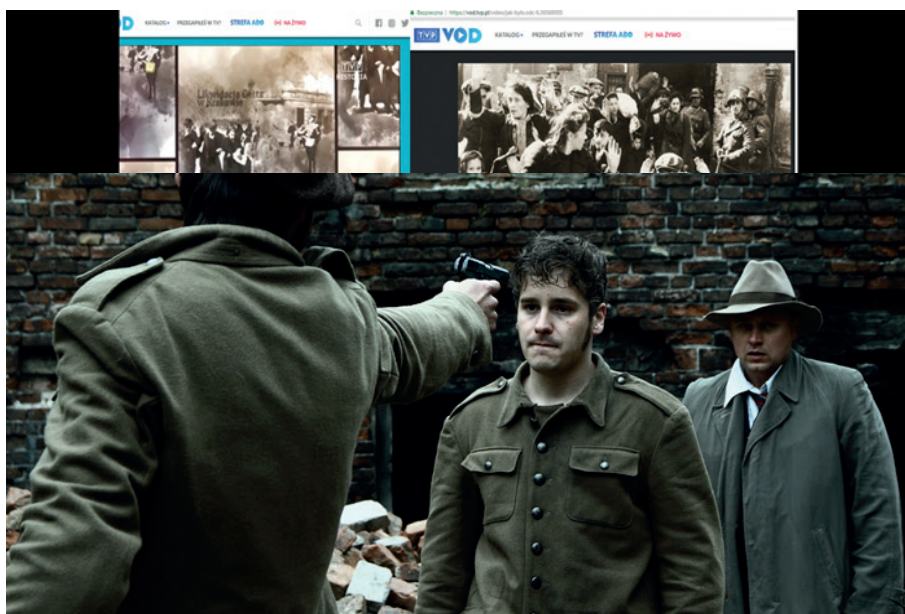


Figure 5. Frozen frame from “Historia Roja” (*Story of Róży*).

“Historia Roja” (*Story of Rój*) is the movie produced to commemorate life and effort of some accursed soldiers. Two years ago on YouTube the official channel of the movie was opened: [https://www.youtube.com/channel/UCiFcFJj9RSo8NtF\\_bilj0BA](https://www.youtube.com/channel/UCiFcFJj9RSo8NtF_bilj0BA). the channel is not so popular, has only 608 subscribers, watching statistics is not so impressive - from 3000 to 6 500 screenings per movie clip. What is worth mentioning, among clips referring to states of production, parts of the movie, there is a report from press conference during which the family of hero (real life person) portrayed in the movie talked about trolling and wave of hate against the movie, Rój (Mieczysław Dziemieszkiewicz), and against accursed soldiers. And hatred is present even this year in some comments on the fora connected to some movie reviews and articles about it. A lot of very critical, and sometimes even mean or „poisonous” are present still in the net<sup>(12)</sup>; some of these reviews criticized not the movie but nowadays political reality in Poland, the government and ruling party cultural preferences, etc. On the basis of *Historia Roja* the TV series was produced and it can be watched on the VOD platform: <https://vod.tvp.pl/website/historia-roja,29255309>.

### Wednesday, April 11, 2018

In TVP1 during April 11, only 4 positions were dedicated to historical programming, all were feature TV series, two positions were on WW2, one episode of “Wojenne dziewczyny” (*War girls*, 17), and one of “Tajemnica twierdzy szyfrów” (*The Secret of Code Fortress*, 11, TV series of 2007<sup>(13)</sup>). Two episodes of “Korona królów” (*The Crown of Kings*) were broadcast, (60 and 61). It means that only 2 hours and 16 minutes of 24 hours programming was devoted to history, in the feature productions, and more time from was dedicated to the WW2 everyday life and fight for freedom.

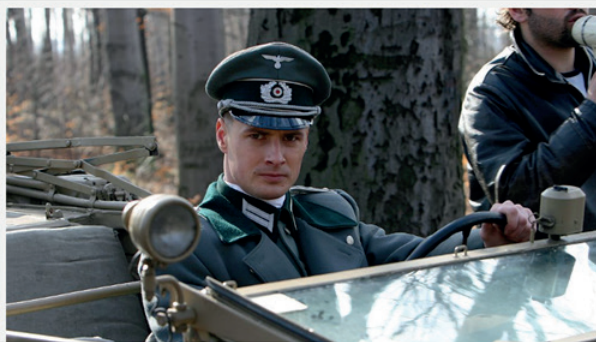
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12) <http://www.filmweb.pl/film/Historia+Roja-2016-537558>; <https://www.telemagazyn.pl/artykuly/historia-roja-nieudana-lekcja-historii-recenzja-49045.html>;

13) This episode is available on the VoD platform: <https://vod.tvp.pl/video/tajemnica-twierdzy-szyfrow,odc-1113,36415036>; the whole series: <https://vod.tvp.pl/website/tajemnica-twierdzy-szyfrow,1667712/video>.



Polska 2017



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Beer, na rozkaz Globckiego, zawozi Skorzenego nad jezioro, gdzie więźniowie topią skrzynie ze złotem. Pokazuje też inne miejsca ukrycia skarbów wrocławskich banków. To złoto ma zasilić fundusz tajnej organizacji, którą tworzy Skorzeny. Z zamku wyrusza konwój z "Aparatem", który Globckie postanowił ukryć w podziemiach Książa. Beer jedzie na miejsce, aby wszystkiego dopilnować. Kilkanaście kilometrów przed zamkiem konwój atakują trzy radzieckie samoloty szturmowe. Niszczą wszystkie ciężarówki, zabijają wielu żołnierzy. Dowódca konwoju nagle odkrywa, że w skrzyniach jest piasek. Poinformowany o ataku Globckie, każe sprawdzić czy był to przypadkowy nalot. Nasłuch carlinowi notulewca: że pilni huli nansenwardzi

Figure 6. A print screen of the Telemazyn information on *Tajemnica twierdzy szyfrów* (*The Secret of Code Fortress*)

During April 11, in TVP Historia a lot of historical epochs were represented in the programming - Ancient Greece, Medieval times and crusades, WW1 and interbellum, the newest Polish history, and of course - WW2, which this day did not monopolize the content. In total - more than 13 hours of time was dedicated to historical topics. What is worth mentioning here is the new in 2018 documentary series "Biało-czerwoni historie niezwykle", *Unusual stories of the Polish national team*. The series describes achievements of Polish sportsmen and sportswomen on the historical background. In this episode a sport star Halina Konopacka, the first Polish Olympic champion in Amsterdam, 1928 was presented. In the programming of the week it will be also another episode (on *javelin thrower* Maria Kwaśniewska-Maleszewska). The episodes will be repeated also in TVP Sport and TVP Polonia. History of sport is rarely main topic of programming in TVP Historia, it's not clear if it is a new trend in understanding history. In the programming the main accent is on the military and political history, however, some positions referring to the history of culture are also visible.



**TABLE 4**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 11, 2018**

<b>TIME</b>	<b>DURATION</b>	<b>TITLE IN POLISH / IN ENGLISH AND PRODUCTION</b>	<b>TYPE OF PROGRAMMING</b>	<b>PROMOTED VALUES AND DOMAINS</b>
6:50	5'	<b>Był taki dzień</b> <i>It was such a day</i> Episode 529	Short montage of photos and information on the historical events	Historical knowledge
9:15	1h. 10'	<b>Pogranicze w ogniu</b> <i>Boarderland in fire</i> Episode 21 (repetition) Poland - 1992	War TV series	National defence Fight for freedom
10:25	1h. 10'	<b>Powstrzymać Holocaust</b> <i>Hidden Stories - The Holocaust</i> (repetition) dir. Juliette Desbois, Noemie Mayaudon, Marine Suzzoni France - 2014	Feature war movie (on Witold Pilecki and Eduard Schult)	Humanity Solidarity
11:35	25'	<b>Spór o historię</b> <i>Disagreement about history</i> Episode 13 <i>On the multicultural character of the Second Republic</i>	Studio discussion with archival materials	Historical truth
12:20	50'	<b>Grecka odyseja Joanny Lumley</b> <i>The Land of the Ancient Greek</i> dir. Rob Farquhar Episode 2 United Kingdom, 2011	Documentary on the Ancient history	Influence of tradition on nowadays culture

13:15	25'	<p><b>Było nie minęło...</b>  <b>Kronika zwiadowców historii</b>  <i>Past is still alive -</i>  <b>Chronicles of scouts of history</b>  Poland - 2018</p>	Reportage with archival materials	Historical education Tradition
13:45	30'	<p><b>Sensacje XX wieku</b>  <b>Sensations of the 20<sup>th</sup> century</b>  Episode 136  Tajna kwatery  <i>Secret accommodation</i>  Poland - 2016</p>	Documentary on WW2 ( <i>castle in Książ was used by Germans for their plans</i> )	Historical truth
14:15	30'	<p><b>Sensacje XX wieku</b>  <b>Sensations of the 20<sup>th</sup> century</b>  Episode 139  Tajna kwatery  <i>Secret accommodation</i>  Poland - 2016</p>	Documentary on WW2 ( <i>castle in Książ was used by Germans for their plans</i> )	Historical truth
14:45	20'	<p><b>Encyklopedia II wojny światowej</b>  <b>Encyclopedia of World War II</b>  Episode 33  General mróz  <i>General frost</i>  Poland - 2018</p>	Documentary on WW2 - the German attack on the USSR	Historical truth Education
17:00	20'	<p><b>Biało-czerwoni historie niezwykle</b>  <b>Unusual stories of the Polish national team</b>  Episode 2  Halina Konopacka  Poland - 2018</p>	Documentary on the history of sport on the background of national history and biography of contenders	Education Polish culture

17:20	23'	<b>Śladami zbrodni i walki 1944-1956</b> <i>Tracking crime and fight 1944-1956</i> Episode 3 Łączka na Powązkach - tajemnice kwatery ofiar komunizmu <i>Łączka at the Powązki            Cemetery - The secrets            of the communist victims'</i> <i>quarters</i> Poland - 2017	Documentary on the newest Polish history	Heroism Anti-communism Historical truth
18:50	30'	<b>Sensacje XX wieku Sensations of the 20<sup>th</sup> century</b> Episode 140 Tajna kwatery <i>Secret accommodation</i> Poland - 2016	Documentary on WW2 <i>(castle in Książ was            used by Germans            for their plans)</i>	Historical truth
19:20	35'	<b>Sensacje XX wieku Sensations of the 20<sup>th</sup> century</b> Episode 187 Dzień, który wstrząsnął światem - Sarajewo <i>A day that shook the world            - Sarajewo</i> Poland - 2016	Documentary on the WW1 history (1914)	Historical truth Historical education
19:55	25'	<b>Było nie minęło - Kronika zwiadowców historii Past is still alive - Chronicles of scouts of history</b> Poland - 2018	Reportage with archival materials	Historical education Tradition
20:30	50'	<b>Wyprawy krzyżowe The Crusades</b> dir. Sarah Jobling Episode 2 <i>The Clash of Titans</i> United Kingdom - 2012	Documentary on the Medieval history	Tradition Religion Historical education

21:30	1h. 10'	<b>Pogranicze w ogniu</b> <b><i>Boarderland in fire</i></b> Episode 22 Poland - 1992	War TV series	National defence Fight for freedom
22:45	50'	<b>Wyprawy krzyżowe</b> <b><i>The Crusades</i></b> dir. James Gray Episode 3 <i>Victory and Defeat</i> United Kingdom - 2012	Documentary on the Medieval history	Tradition Religion Historical education
23:50	30'	<b>Szalom Lejbuszewo</b> <b><i>Shalom, Lejbuszewo</i></b> dir. G. Fedorowski Poland - 2007	Reportage on the Jewish quarter in Szczecin	Historical education Tradition
0:25	2h. 24'	<b>Śmierć prezydenta</b> <b><i>The death of President</i></b> dir. Jerzy Kawalerowicz Poland - 1977	Feature movie on the interwar history in Poland	National history Patriotism
<b>TOTAL TIME</b>		<b>13h. 32'</b>		

Two position during this day were devoted to the Second Republic, one was debate „Spór o historię”<sup>(14)</sup> (*Disagreement about history*) concerning the cultural and social character of the independent Poland during interwar period. Another one was the movie “Śmierć prezydenta” (*The death of President*), on the last days of the first, newly elected president Gabriel Narutowicz, assassinated shortly after his swearing in (1922). It is not strange in the context of the future celebration - in November 2018 Poland will celebrate the 100 anniversary of independence, recovered after WW1.

14) The mentioned episode one can watch here: <https://vod.tvp.pl/video/spor-o-historie,ustroj-niepodleglej,37280839>.



Figure 7. „Spór o historię” (*Disagreement about history*) print screen - “talking heads” an the big screen with archival materials in the background as formula.

### Thursday, April 12, 2018

In all the news in public and commercial television the celebration of the 30<sup>th</sup> International March of the Living (“Marsz Żywych”) was transmitted. During this year celebration among Holocaust survivors, young people from Israel, common people from Poland and all of the world were presidents of Poland, Andrzej Duda and Israel, Reuven Rivlin. The International March of the Living is educational practice for Israeli students and pupils, to remind them about the victims and enrich their knowledge about Holocaust. The media debate on this topic was very vivid this year, due to the previous conflict based on the new law introduced in Poland. In fact, this law referring to IPN (Institute of National Remembrance) was intended to protect the memory of Holocaust, not to block searching the truth about it, as it was presented in some foreign media. Polish government tries so hard to stop anti-Polish propaganda, especially referring to the phrase “Polish concentration camps”. Some journalists and politicians

(in the USA, in Italy etc.) write about Holocaust focusing on the location of Auschwitz and some other death camps on the Polish territory, forgetting that during WW2 this territory was occupied by Germans. Reports from the International March of the Living stressed the truth about camps, about the perpetrators. Interviews with survivors and the March participants were also broadcast. Some comments internet users suggest that Israeli visits in Auschwitz (which is obligatory for students) should start in Germany, not in Poland to avoid confusion and simple associations: death camps and Polish territory.



Figure 8. A tweet of Polish President, Andrzej Duda on this day.

Official information about the International March of the Living was prepared by Ministry of National Education<sup>(15)</sup>. Some information materials, including video clips are still present in the net, despite the political profile of the medium<sup>(16)</sup>, e.g. parts of news referring to the event on

15) <https://men.gov.pl/ministerstwo/informacje/marsz-zywych-2018.html>

16) Here are the links to services from the two ends of the political and ideological spectrum:

<https://www.polityka.pl/tygodnikpolityka/spoleczenstwo/1745308,1,marsz-zywych-przeszedl-po-raz-30-byalismy-i-my.read>;

the site of public television TVP Info<sup>(17)</sup>, and commercial channel TVN 24<sup>(18)</sup> as well (the print screen below).

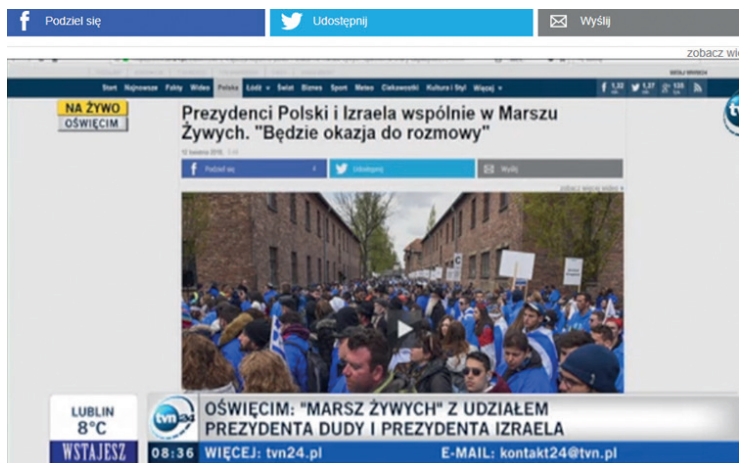


Figure 9. A print screen from the TVN news on the International March of the Living

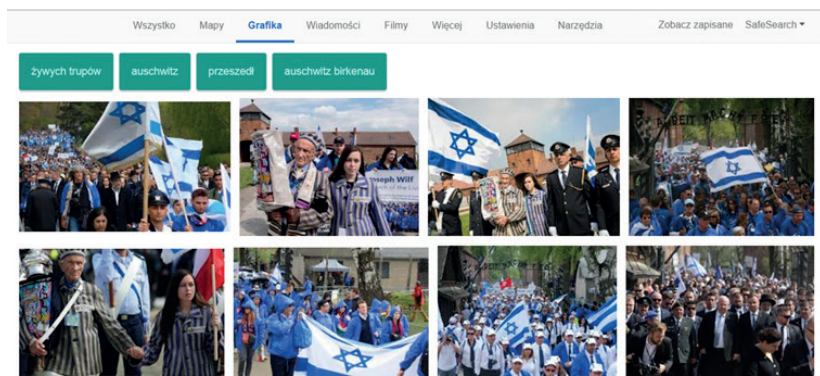


Figure 10. Pictures in the internet appeared on searching for “Marsz żywych 2018” (the International March of the Living)

<http://www.radiomaryja.pl/informacje/polska-informacje/w-czwartek-prezydenci-polski-i-izraela-wezma-udzial-w-marszu-zywych/>.

17) <https://www.tvp.info/36773186/przeszedl-marsz-zywych-na-czele-szli-prezydenci-polski-i-izraela>

18) <https://www.tvn24.pl/wiadomosci-z-kraju,3/prezydenci-polski-i-izraela-na-marszu-zywych-w-oswiecimiu,828954.html>



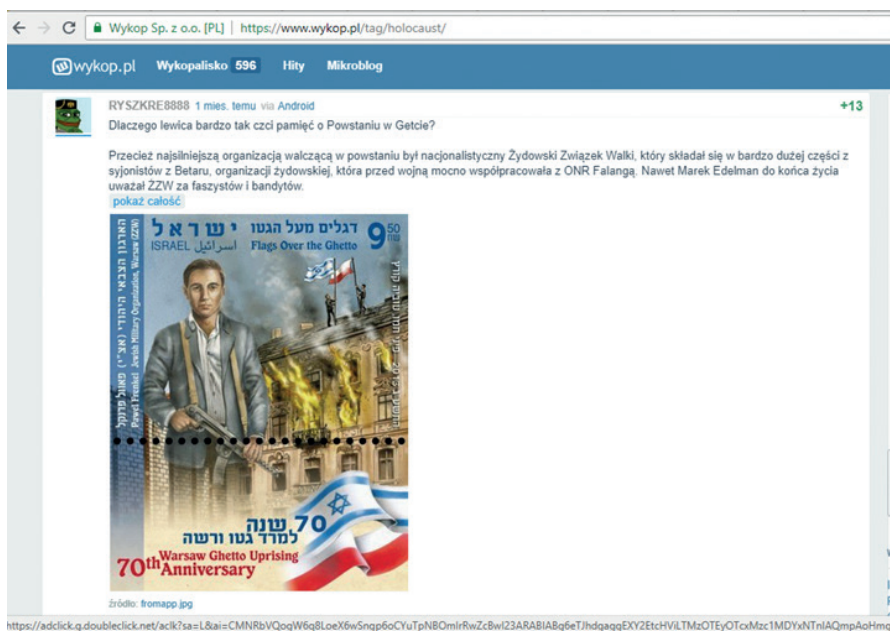


Figure 11. A print screen of the post from the discussion, [wykop.pl](https://www.wykop.pl/tag/holocaust/)

In the net opinions and discussions about the International March of the Living were connected to the next commemoration - the anniversary of the Warsaw Ghetto Uprising (April 19). On some fora people share photos and information, rarely comments. Sometimes in comments the internet users undertook hard topics such as the crimes committed by Poles and Jews on Jewish people during the WW2. One can also find opinions on the radical character of the Jewish Fight Union (Żydowski Związek Walki), responsible for the uprising in the Warsaw Ghetto. The picture above is from discussion on the topic put in one place [wykop.pl](https://www.wykop.pl/tag/holocaust/)<sup>(19)</sup>, the poster is from the previous years celebrations. As it could be expected - the interest of the “Marsz żywych” in the searches in the Polish language internet is very strong close to that - with peak on April 12 (on the print screen below).

19) <https://www.wykop.pl/tag/holocaust/>.



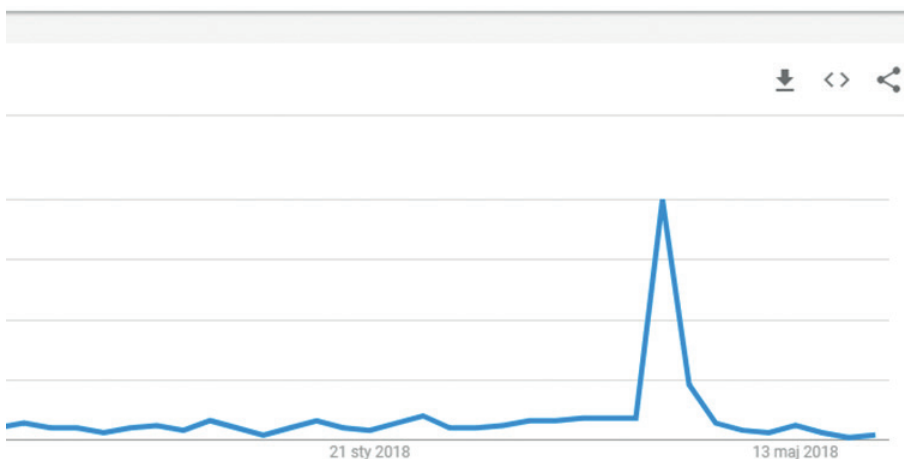


Figure 12. A part of chart illustrating the dynamics of interest in the topic of “Marsz żywych”

Referring to analyzed television channels, in TVP1 only 3 positions in programming were dedicated to history - two episodes of “Korona królów” (*The Crown of Kings*, 61 and 62), and also one short documentary “Notacje” (*Notations*), episode 634 dedicated to the last Polish president on exile. So, only 1 hour was devoted to history here. TVP Historia broadcast circa 11 hours on historical programming. From the latter channel, from this and the next day schedule, I excluded TV series based on Greek mythology, “Powrót Odysa” (*Odysseus*), Fr-Ił-Portu al 2013 (two episodes). In the total amount of time a lot of positions are devoted to WW2, some documentaries were on the Ancient and Medieval history (repetitions from April 11 schedule), and some on the newest history. The reportage and documentary position “Kryptonim “Muzeum”- Szlak Armii Krajowej”<sup>(20)</sup> (*Code name “Museum” - Route of the Home Army*) is produced since 2017 by public television in cooperation with Muzeum Armii Krajowej<sup>(21)</sup> (The Home Army Museum) in Cracow.

20) Episode can be watched here: <https://vod.tvp.pl/website/kryptonim-muzeum-szlak-armii-krajowej,34142820/video>.

21) <http://www.muzeum-ak.pl/>.

TABLE 5  
TVP HISTORIA PROGRAMMING REFERRING TO HISTORY  
APRIL 12, 2018

TIME	DURATION	TITLE IN POLISH IN ENGLISH AND PRODUCTION	TYPE OF PROGRAMMING	PROMOTED VALUES AND DOMAINS
6:50	5'	<b>Był taki dzień</b> <i>It was such a day</i> Episode 530	Short montage of photos and information on the historical events	Historical knowledge
8:20	10'	<b>Serca polskie</b> <i>Polish hearts</i> Episode on Tadeusz Kościuszko	Documentary Biography	National culture National heroes Historical truth
9:05	1h. 10'	<b>Pogranicze w ogniu</b> <i>Boarderland in fire</i> Episode 22 (repetition) Poland - 1992	War TV series	National defence Fight for freedom
10:15	25'	<b>Jak było?</b> <i>How was it?</i> Episode 6 (repetition) <i>The host - Przemysław Babiarz invites experts to different locations</i>	Discussion about the uprising in the Warsaw ghetto with archival materials	Historical truth Education Humanity
10:50	20'	<b>Flesz historii</b> <sup>10</sup> <i>A history flash</i>	News on commemorations, conferences, exhibitions and other cultural events referring to popularisation of history	Education

11:10	20'	<b>Kryptonim "Muzeum"- Szlak Armii Krajowej</b> <b>Code name</b> <b>"Museum" - Route of the Home Army</b> Episode 3 (repetition) <i>On Stanisław Wcisło and his job in the Home Army</i> Poland - 2018	Reportage and documentary on WW2	Fight for freedom Heroism
11:30	50'	<b>Wyprawy krzyżowe</b> <b>The Crusades</b> dir. Sarah Jobling Episode 2 (repetition) <i>The Clash of Titans</i> United Kingdom, 2012	Documentary on the Medieval history	Tradition Religion Historical education
12:25	25'	<b>Było nie minęło...</b> <b>Kronika zwiadowców</b> <b>historii</b> <b>Past is still alive -</b> <b>Chronicles of scouts of</b> <b>history</b> Poland - 2018	Reportage with archival materials	Historical education Tradition
12:55	30'	<b>Sensacje XX wieku</b> <b>Sensations of the 20<sup>th</sup></b> <b>century</b> Episode 140 (repetition) Tajna kwatery <i>Secret accommodation</i> Poland - 2016	Documentary on WW2 (castle in Książ was used by Germans for their plans)	Historical truth
13:30	35'	<b>Sensacje XX wieku</b> <b>Sensations of the 20<sup>th</sup></b> <b>century</b> Episode 187 (repetition) Dzień, który wstrząsnął światem Sarajewo <i>A day that shook the world</i> - Sarajewo Poland - 2016	Documentary on the WW1 history (1914)	Historical truth Historical education

14:05	20'	<b>Encyklopedia II wojny światowej</b> <b><i>Encyclopedia of World War II</i></b> Episode 77 Jeńcy (POW's) Poland - 2018	Documentary on WW2	Historical truth
14:35	50'	<b>Wyprawy krzyżowe</b> <b><i>The Crusades</i></b> dir. James Gray Episode 3 (repetition) <i>Victory and Defeat</i> United Kingdom, 2012	Documentary on the Medieval history	Tradition Religion Historical education
15:40	30'	<b>Szalom Lejbuszewo,</b> <b><i>Shalom, Lejbuszewo</i></b> (repetition) dir. G. Fedorowski Poland - 2007	Reportage on the Jewish quarter in Szczecin	Historical education Tradition
17:15	30'	<b>Taśmy безпеki</b> <b><i>State security [bezpieka] tapes</i></b> Episode 46 Przestępczość zorganizowana w PRL <i>Organized crime in the PRL</i> Poland - 2018	Documentary on the newest history of Poland	Historical education
18:45	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 118 Najgłębsza tajemnica <i>The Deepest Secret</i> Poland - 2016	Documentary on the newest history - the "Komsomolets" tragedy (1989)	Historical truth

19:15	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 119 Najgłębsza tajemnica <i>The Deepest Secret</i> Poland - 2016	Documentary on the newest history - the "Komsomolets" tragedy (1989)	Historical truth
19:50	25'	<b>Było nie minęło...</b> <b>Kronika zwiadowców</b> <b>historii</b> <b><i>Past is still alive -</i></b> <b><i>Chronicles of scouts of</i></b> <b><i>history</i></b> Poland - 2018	Reportage with archival materials	Historical education Tradition
20:25	50'	<b>Pancerni pogromcy</b> Hitlera <b><i>The Men and the</i></b> <b><i>Machines that Beat Hitler</i></b> Episode 2 United Kingdom, 2013	Documentary on WW2, military history	Historical truth Education Technology
21:30	1h. 10'	<b>Pogranicze w ogniu</b> <b><i>Boarderland in fire</i></b> Episode 23 Poland - 1992	War TV series	National defence Fight for freedom
22:40	25'	<b>Spór o historię<sup>11</sup></b> <b><i>Disagreement about</i></b> <b><i>history</i></b> Episode 48 (repetition) <i>On the French</i> <i>collaboration with</i> <i>Germans</i>	Documentary on WW2	Historical truth
<b>TOTAL TIME</b>		<b>10h. 50'</b>		

## Friday, April 13, 2018

In TVP1 one episode of "Korona królów" (*The Crown of Kings*, 62) was broadcast, and in the night 10 minutes of *Notacje / Notations*, was presented (episode 509), it means 35 minutes dedicated to history in the schedule. This episode "Drzewa wyrastały z ich krwi" [*Trees were rooted*

*in their blood]* was referring to Katyń. Only one position was also present in the official schedule of TVP Historia: documentary of 2014, “Poświęcając życie prawdzie” (*Dedicating all life to truth*). However, topic of Katyń was present in the news and debates which is not visible in the official schedule of any channel. It is hard to calculate the amount of time dedicated to these events. A lot of information, movies and discussions can be found in the net. Tracing the topic one can find not only fresh articles written by professional journalists but also the older ones, just like in the case of movie clips and documentaries on YouTube. All these materials belong to the new stage in social memory on the victims killed by Soviets in 1941.

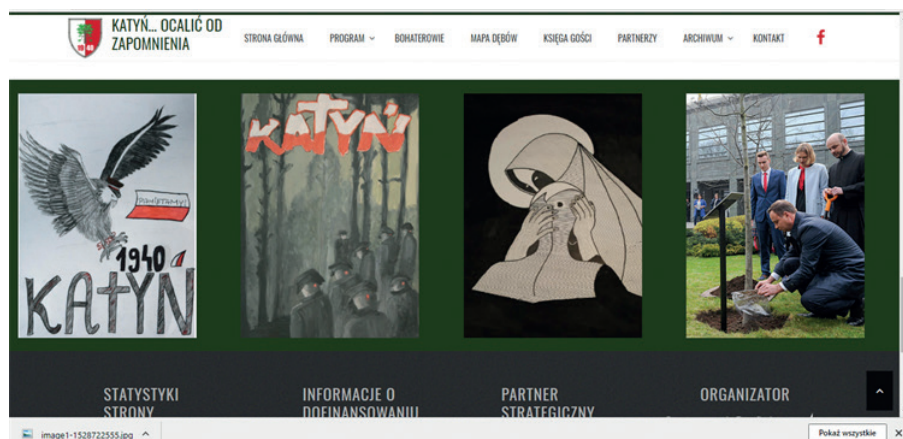


Figure 13. A print screen of the internet portal dedicated to Katyń and memory of victims (<http://www.katyn-pamietam.pl/>).

Memory of the Katyń massacre<sup>(22)</sup> belongs to this type of historical awareness, as for long years, from the very moment of its disclosure in 1943, it was either spurned, belittled, derided, or passed over in silence. Traumatic events that meet with silence spawn anxiety, aggravated pain, and emo-

22) Just to explain the context: the town of Katyń lies in westernmost Russia. In and around Katyń in April and May of 1940 the Soviets murdered nearly 22,000 Polish officers and members of the Polish intelligentsia whom they had been holding as POWs. Each of the Poles was shot with a pistol in the back of the head, the bodies then being thrown into mass graves and buried.

tional resistance in those who remember them. What forms is an awareness of one's impropriety - namely, that one is tending to events which are unwanted, and which the rest of society is only too willing to sweep under the rug. Sometimes, for reason of politics, the information in society's reservoirs of collective memory remains fragmented. The memory of some events can be incomplete, often because of a lack of sufficient information, as when important documents have been classified, archives destroyed, and so on. In such cases memory is uninformed, undeveloped. However, when mention of events is banned memory becomes disfigured.

I employed the term 'wounded memory' describing all the circumstances connected with Katyń massacre in the article *Wounded Memory. Rhetorical Strategy Used in Public Discourse on the Katyń Massacre*<sup>(23)</sup>. The name "Katyń" in the media debate often is used as general term for the massacre committed by the Soviets on the territory nearby the boarder with Belarus, in the locations such as Katyń itself, Miednoje, Starobielsk, Kozielsk.

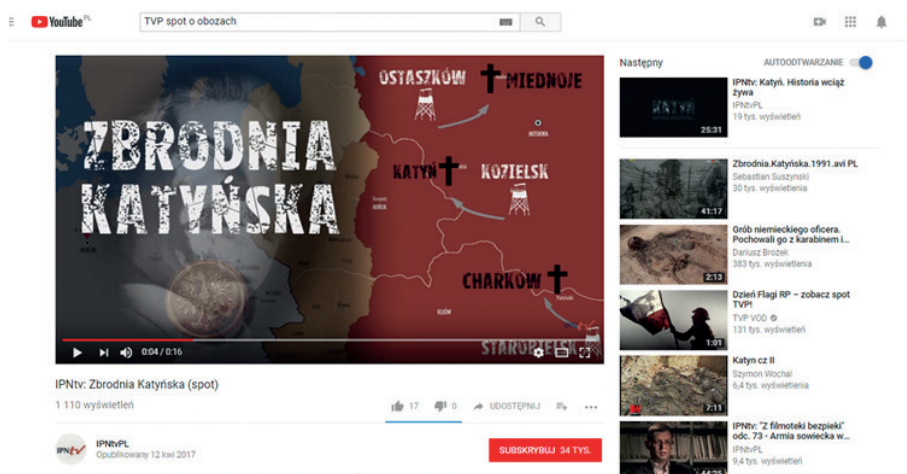


Figure 14. A print screen of the YouTube presentation of the documentary of Katyń massacre (the documentary of IPNTV channel).

23) Urszula Jarecka, *Wounded Memory. Rhetorical Strategy Used in Public Discourse on the Katyń Massacre*, in: *The Long Aftermath. Cultural Legacies of Europe at War, 1936-2016*, eds. M. Braganca, P. Tame, Berghahn Books, New York – Oxford, 2018. – paperback, ISBN 978-1-78533-820-5; ebook ISBN 978-1-78238-154-9.

One of the worst open wounds in Polish collective memory is of course the Katyń massacre, whose absence in official, academic, popular, and media discourse has its roots in the silence surrounding the Soviet invasion of September 17<sup>(24)</sup>. Throughout the years of the People's Republic of Poland (hereafter referred to using its Polish acronym - PRL) it was forbidden to speak openly of either matter. Thus, within societal awareness a "whispered" truth arose, one that was often repeated in private conversations, and also propagated in the illegal press, that is, the materials produced by the opposition abroad, and which could not always pass through the Iron Curtain to Poland. It was from that body of material that one of the more important works on Katyń hailed: *Katyń - zbrodnia bez sądu i kary* [Katyń - a crime without trial and punishment], written by Józef Mackiewicz, who witnessed the first exhumation of the officers in the Katyń Forest in 1943. His book has been officially present in Poland since the 1997.

In the case of the Katyń massacre, as early as the 1940s the truth had become a "prisoner of war" held by the victorious Soviets - a prisoner of the very regime that had committed the atrocity. For long decades the Polish side - especially Polish émigrés who opposed the system imposed upon Poland by the USSR - endeavored to disclose the facts concerning the disappearance of Polish soldiers in 1940<sup>(25)</sup>. So, in Poland before transformation of 1989, the memory of the Katyń massacre nor did it meet with artistic portrayal of the kind that strengthens not only popular imagination, but historical awareness as well. Indeed, Polish culture has no universally recognized, accessible, and solid literary or film narrative on the topic. Rather, the Soviet invasion appears as a side motif in literature and film productions. In the 1990s and later

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24) Memory of the Second World War was strictly politicized in Poland: the problematic events such as the USSR's attack of Poland in 1939, the Katyń massacre of 1940, and the Warsaw Uprising of 1944 never enjoyed a fitting media presence and were never the narrative forge for shaping society's awareness that the German occupation was.

25) Information pertaining to the atrocity is also available on the internet, e.g.: <http://www.katyn.org.au/beria.html>



on, book publications and documentary films that try to grasp September 1939 as a whole have been appearing on the official Polish market for several years now, and usually they evince an incomplete and dummed-down scope. One relevant example is that of the slim third volume of the series *II Wojna Światowa: Kolekcja* [WWII: the collection], entitled *Atak Sowietów na Polskę* [The Soviet attack on Poland], which devotes more space to the armaments of the Soviet formations than to the invasion itself. The book also includes information about the Katyń massacre, which was a consequence of the invasion. However, the film that accompanies the book fails to address Katyń at all.

Referring to the other topics present in media this day - the table below shows types of programming and topics. WW2 and the newest history are the most popular topics in TVP Historia.

**TABLE 6**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 13, 2018**

<b>TIME</b>	<b>DURATION</b>	<b>TITLE IN POLISH /ENGLISH/ AND PRODUCTION</b>	<b>TYPE OF PROGRAMMING</b>	<b>PROMOTED VALUES AND DOMAINS</b>
6:50	5'	<b>Był taki dzień</b> <i>It was such a day</i> Episode 527	Short montage of photos and information on the historical events	Historical knowledge
7:50		<b>Serca polskie</b> <i>Polish hearts</i> Episode 7 Paderewski	Documentary Biography	National culture National heroes Historical truth
9:15	1h. 10'	<b>Pogranicze w ogniu</b> <i>Boarderland in fire</i> Episode 23 (repetition) Poland - 1992	War TV series	National defence Fight for freedom

10:20	23'	<p><b>Śladami zbrodni i walki 1944-1956</b> <i>Tracking crime and fight 1944-1956</i></p> <p>Episode 3 (repetition) Łączka na Powązkach - Tajemnice kwatery ofiar komunizmu <i>Łączka at the Powązki Ce- metery - The secrets of the communist victims' quarters</i> Poland - 2017</p>	Documentary on the newest Polish history	<p>Heroism Anti-communism Historical truth</p>
10:45	28'	<p><b>Podróże z historią Traveling with history</b></p> <p>Episode 33 Jak smakują Kresy? <i>The taste of Kresy</i> Poland - 2018</p>	Reportage and documentary formula. Cultural history of Ukraine	<p>Tradition Culture</p>
11:20	30'	<p><b>Taśmy безпеki State security tapes</b></p> <p>Episode 46 (repetition) Przestępczość zorganizowa- wana w PRL <i>Organized crime in the PRL</i> Poland - 2018</p>	Documentary on the newest history of Poland	<p>Historical education</p>
11:55	40'	<p><b>Nasz generał Franciszek Kamiński Our general Franciszek Kamiński</b></p> <p>dir. Sylwester Zieliński Poland - 1997</p>	Documentary on military history of the Polish guerilla during the WW2, and biography	<p>Historical truth Fight for freedom Heroism Patriotism</p>
13:00	22'	<p><b>Było nie minęło... Kronika zwiadowców historii Past is still alive - Chronicles of scouts of history</b></p> <p>Poland - 2018</p>	Reportage with archival materials	<p>Historical education Tradition</p>

13:30	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 118 (repetition) Najgłębsza tajemnica <i>The Deepest Secret</i> Poland - 2016	Documentary on the newest history - the "Komsomolec" tragedy (1989)	Historical truth
14:05	30'	<b>Sensacje XX wieku</b> <b><i>Sensations of the 20<sup>th</sup> century</i></b> Episode 119 (repetition) Najgłębsza tajemnica <i>The Deepest Secret</i> Poland - 2016	Documentary on the newest history - the "Komsomolec" tragedy (1989)	Historical truth
14:35	20'	<b>Encyklopedia II wojny światowej</b> <b><i>Encyclopedia of World War II</i></b> Episode 78 - part 2 Jeńcy POW's Poland - 2018	Documentary on WW2	Historical truth
15:15	50'	<b>Grecka odyseja Joanny Lumley</b> <b><i>The Land of the Ancient Greek</i></b> dir. Rob Farquhar Episode 3 United Kingdom - 2011	Documentary on the Ancient history	Influence of tradition on nowadays culture
16:10	15'	<b>Biało-czerwoni historie niezwykle</b> <b><i>Unusual stories of the Polish national team</i></b> dir. Maria Kwaśniewska-Maleszewska Episode 3 Oszczepniczka <i>Javelin thrower</i> Poland - 2018	Documentary on the history of sport on the background of national history and biography of contenders	Education Polish culture

16:25	15'	<p><b>Pewnego razu na Zachodzie</b>  <b><i>Once Upon a Time in the West</i></b>            Episode 4            Poland - 2018</p>	<p>Documentary in light, ironic form talks about the significant heroes and figures from Silesia  <i>(since Medieval to 20<sup>th</sup> century)</i></p>	Culture Tradition
16:40	41'	<p><b>Poświęcając życie prawdzie</b>  <b><i>Dedicating all life to truth</i></b>            dir. Grażyna Czermińska            Poland - 2014</p>	<p>Documentary on the Katyń massacre - The memories of medical staff which examined the crime scene</p>	Historical truth Patriotism
17:30	15'	<p><b>Goniec historyczny IPN</b>  <b><i>Historical runner IPN</i></b>            Episode 1            Poland - 2017</p>	<p>Reportage on the historical research</p>	Historical truth
18:45	30'	<p><b>Sensacje XX wieku</b>  <b><i>Sensations of the 20<sup>th</sup> century</i></b>            Episode 172            Zemsta  <i>Vendetta</i>            Poland - 2016</p>	<p>Documentary on the newest history, OAS in Algeria, 1961</p>	Historical truth
19:25	35'	<p><b>Sensacje XX wieku</b>  <b><i>Sensations of the 20<sup>th</sup> century</i></b>            Episode 65  <i>Operation "Zeppelin"</i>            Poland - 2016</p>	<p>Documentary on the WW2, the story about the conspiracy against Stalin</p>	Historical truth Historical education
19:55	15'	<p><b>Niecała nieprawda, czyli PRL w DTV</b>  <b><i>Partly untruth, or on the official TV news</i></b>            Episode 33</p>	<p>Archival materials on the Polish People's Republic era</p>	Tradition Culture

20:30	1h.	<b>Konwój: bitwa o Atlantyk</b> <b>Convoy. War for the Atlantic</b> Episode 4 <sup>13</sup> United Kingdom	Documentary on WW2	Heroism Fight for freedom
21:35	1h. 10'	<b>Pogranicze w ogniu</b> <b>Boarderland in fire</b> Episode 24 Poland - 1992	War TV series	National defence Fight for freedom
23:25	56'	<b>Fritz Bauer. Sam wśród swoich</b> <b>Fritz Bauer. Tod auf Raten</b> dir. Ilona Ziok Germany - 2016	Documentary on the Holocaust, and trial	Historical truth
<b>TOTAL TIME</b>		<b>11h. 50'</b>		

## Saturday, April 14, 2018

TVP1 channel broadcast circa 2 hours of content referring to history, titles and short description is in the table. One more programming is worth mentioning, excluded from the In the culinary program *Okrasa łamie przepisy* (*Okrasa breaks the rules/recipes*<sup>(26)</sup>, episode 179), there are some parts devoted to history. In this episode the host, Karol Okrasa, takes viewers to the industrial revolution period. The episode entitled *Hutnicza rewolucja w polskiej kuchni* (A steel revolution in Polish cuisine) was filmed in the Muzeum Hutnictwa i Przemysłu Maszynowego [Museum of Metallurgy and Machinery Industry] in Chlewiska, and in the nearby area. Some information about history of technology on the Polish territory, but the main topic is cuisine and cooking in the Polish style.

What is interesting, the anniversary of the Polish baptism went almost unnoticed, not only in the monitoring channels but in the other public

26) In Polish there is a play on words here, "przepis" is the name for recipe and any rule, also law.

and commercial channels either. Only in the information position Był taki dzień/ *It was such a day...*, a few sentences about it appeared. However, during this day, and April 15 as well, some episodes of short biographical documentaries, “Portrety niepodległości” (*Portraits of independence*) were broadcast in TVP Polonia. Events closer in time won the battle of media attention.

**TABLE 7**  
**TVP1 HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 14, 2018**

TIME	DURATION	TITLE IN POLISH IN ENGLISH AND PRODUCTION	TYPE OF PROGRAMMING	PROMOTED VALUES AND DOMAINS
10:00	25'	<b>Zakochaj się w Polsce</b> <b><i>Fall in love with Poland</i></b> Episode 64 Bochnia Poland - 2017	Reportage/ tourist magazine Documentary	Tradition Polish culture National heritage
15:05	42'	<b>Wojenne dziewczyny</b> <b><i>War girls</i></b> Episode 17 Poland - 2017	TV series, war drama ( <i>The story on the background of the WW2</i> )	Fight for independence
15:55	25'	<b>Korona królów</b> <b><i>The Crown of Kings</i></b> Episode 59 (repetition) Poland - 2018	Feature TV series on Medieval era	Tradition National history
16:25	25'	<b>Korona królów</b> <b><i>The Crown of Kings</i></b> Episode 60 (repetition) Poland - 2018	Feature TV series on Medieval era	Traditionm National history
<b>TOTAL TIME</b>		<b>1h. 57'</b>		

**TABLE 8**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 14, 2018**

<b>TIME</b>	<b>DURATION</b>	<b>TITLE IN POLISH IN ENGLISH AND PRODUCTION</b>	<b>TYPE OF PROGRAMMING</b>	<b>PROMOTED VALUES AND DOMAINS</b>
6:50	10'	<b>Był taki dzień</b> <i>It was such a day</i> Episode 532	Short montage of photos and information on the historical events	Historical knowledge
8:25	23'	<b>Podwodna Polska</b> <i>Underwater Poland</i>	Reportage from the searchings of wrecks from WW2	Historical education
10:35	50'	<b>Grecka odyseja Joanny Lumley</b> <i>The Land of the Ancient Greek</i> dir. Rob Farquhar Episode 4 United Kingdom - 2011	Documentary on the Ancient history	Influence of tradition on nowadays culture
15:20	25'	<b>Spór o historię</b> <i>Disagreement about history</i> Episode 174	Debate on the end of PRL	Historical truth
15:50	30'	<b>Dr Esperanto</b> dir. Ewa Bilińska Poland - 2001	Biographical documentary on Ludwik Zamenhoff	History of culture
16:25	25'	<b>Ignacy Jan Paderewski - zarys biografii<sup>14</sup></b> <i>Paderewski - Biographical draft</i> dir. Andrzej Chiczewski Part 2 O niepodległą <i>For Independence</i> Poland - 1999	Biographical documentary on Ignacy Jan Paderewski	History of culture Patriotism

16:55	50'	<b>Wiktoria Victoria</b> Episode 7 United Kingdom - 2017	Biographical TV series on the 19 <sup>th</sup> century	Tradition Culture
17:55	50'	<b>Wiktoria Victoria</b> Episode 8 United Kingdom - 2017	Biographical TV series on the 19 <sup>th</sup> century	Tradition Culture
18:55	50'	<b>Pancerni pogromcy Hitlera The Men and the Machines that Beat Hitler</b> Episode 2 (repetition) United Kingdom 2013	Documentary on WW2, military history	Historical truth Education Technology
20:00	25'	<b>Było nie minęło... Kronika zwiadowców historii Past is still alive - Chronicles of scouts of history</b> Episode 7 Poland - 2018	Reportage with archival materials	Historical education Tradition
22:50	1h. 56'	<b>Historia w postaciach zapisana Secrets d'Histoire</b> Episode 2 Mikołaj II <i>Nicolas II: le dernier Tsar de Russie</i> France - 2014	Biographical documentary/ reportage	Historical truth History of culture
01:00	40'	<b>Dwa życia Rotmistrza Majchrowskiego Two Lives of Captain Majchrowski</b> dir. Grzegorz Gajewski Poland - 2017	Biographical documentary on postwar Poland background	History of culture



01:45	30'	<b>Tajemnice, zamki i podziemia</b> <b><i>Secrets, castles and undergrounds</i></b> Episode 14	Documentary	Tradition
02:05	2h.	<b>General Nil</b> <b><i>General Nil</i></b> dir. Ryszard Bugajski Poland - 2009	Feature drama, biographical on one of the generals of the underground Polish army	Heroism Patriotism
<b>TOTAL TIME</b>		<b>9h. 44'</b>		

### Sunday, April 15, 2018

During Sunday, April 15 in TVP1 programming only 1 hour 35 minutes were dedicated to historical topics, representing by two feature TV series from distant epochs: 2 episodes of "Korona królów" (*The Crown of Kings*) <sup>(27)</sup> were broadcast (Medieval era) and one episode of "Wojenne dziewczyny" (*War girls*) was presented (WW2). Analysis of TVP Historia programming is available in the table no 9 below. The content here is mixture of topics and epochs. Two documentaries were on urban history, some on Ancient times, the other positions were dedicated to WW2, 19<sup>th</sup> century, etc. In this rather chaotic proposal new programming could be noticed - "Wielki test o Jasnej Górze", *A big quiz on Jasna Góra*, dedicated to history of very important to the Polish religious history - the shrine on Jasna Góra in Częstochowa. The place was also important during the Polish-Swedish war in the 17<sup>th</sup> century.

27) <https://vod.tvp.pl/website/korona-krolow,34807622>

**TABLE 9**  
**TVP HISTORIA PROGRAMMING REFERRING TO HISTORY**  
**APRIL 15, 2018**

<b>TIME</b>	<b>DURATION</b>	<b>TITLE IN POLISH IN ENGLISH AND PRODUCTION</b>	<b>TYPE OF PROGRAMMING</b>	<b>PROMOTED VALUES AND DOMAINS</b>
6:50	5'	<b>Był taki dzień</b> <b><i>It was such a day</i></b> Episode 533	Short montage of photos and information on the historical events	Historical knowledge
8:50	15'	<b>Regiony z historią</b> <b><i>Regions with history</i></b> Episode 23 Legionowo	Documentary on the Polish cities history	Historical education Tradition
10:40	50'	<b>Grecka odyseja Joanny Lumley</b> <b><i>The Land of the Ancient Greek</i></b> dir. Rob Farquhar Episode 3 (repetition) United Kingdom - 2011	Documentary on the Ancient history	Influence of tradition on nowadays culture
11:30	7'	<b>Szlakiem miejsc niezwykłych</b> <b><i>On the route of unusual Polandaces</i></b> Pomniki historii - Lublin <i>Monuments of history - Lublin</i> Poland - 2017	Reportage	History of culture
11:45	50'	<b>Grecka odyseja Joanny Lumley</b> <b><i>The Land of the Ancient Greek</i></b> dir. Rob Farquhar Episode 4 (repetition) United Kingdom - 2011	Documentary on the Ancient history	Influence of tradition on nowadays culture

16:40	35'	<b>Pre mortem<sup>15</sup></b> dir. Konrad Łęcki Poland - 2013	Feature movie on WW2	Patriotism Fight for freedom
17:15	25'	<b>Ex Libris</b>	News on the historical books / feuilleton	Education
18:40	1h.	<b>Konwój: bitwa o Atlantyk</b> <b>Convoy. War for the</b> <b>Atlantic</b> Episode 4 <sup>16</sup> (repetition) United Kingdom	Documentary on WW2	Heroism Fight for freedom
19:40	2h.	<b>General Nil</b> <b>General Nil</b> (repetition) dir. Ryszard Bugajski Poland - 2009	Feature drama, biographical on one of the generals of the underground Polish Army	Heroism Patriotism
21:55	1h. 21'	<b>Wielki test o Jasnej Górze</b> <b>A big quiz on Jasna Góra</b> Poland - 2017	Quiz dedicated to the history of the shrine on Jasna Góra in Częstochowa	History of religion History of a given city
23:25	50'	<b>Wiktoria</b> <b>Victoria</b> Episode 8 (repetition) United Kingdom - 2017	Biographical TV series, illustrating the 19 <sup>th</sup> century history and life	Tradition Culture
<b>TOTAL TIME</b>		<b>8h. 8'</b>		

## To sum up

In the television offer during the monitoring week in TVP 1 broadcast 12 hours 56 minutes scheduled historical content. However, it is hard to calculate how much time was dedicated to historical information based during the International March of the Living, and during the commemoration day of the Katyń massacre in the news and other programming such as studio discussion followed the news, etc. In public and commercial media historical content, and information about

historical events and figures is mixed with political topics, or opinions based on political preferences of invited experts. This mixture can be confusing to viewers (and to the readers of the internet articles and information services). This trend is really strong this year.

In the TVP Historia offer of the week April 9-15, 75 hours and 31 minutes of historical programming was broadcast. New programs appear in the schedule of TVP Historia: series of discussions supported by documentary materials “Jak było?” *How was it?*; “Goniec historyczny IPN”, [*Historical runner IPN*], and the series of feuilletons on history of sport - “Biało-czerwoni historie niezwykle”, *Unusual stories of the Polish national team*.



Figure 15. A print screen of the first episode of “Goniec historyczny IPN” [*Historical runner IPN*] available on YouTube.



Figure 16. A print screen of the studio debate in the programming “Jak było?” *How was it?*.

Referring to the Web historical content - in this report there are some links to the television programming and the opinions of these positions, and some materials referring to the main historical topics connected with memorial days in Poland. As far as the internet is structured more by topics than by timeline of posts, articles, clips, etc., the analysis was rooted in the themes suggested by the importance of actual celebration. In social media, just like Facebook a lot of groups and pages are dedicated to history, some of them gathered quite impressive number of followers, e.g. “Historia jakiej nie znacie” (History you do not know) - 240 789; “Historia bez cenzury” (*History without censorship*) - 182 621. These Facebook sites offer “light” version of history, history is treated as entertainment.

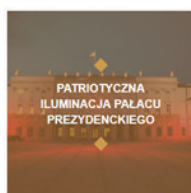


# niepodległa

STULECIE ODZYSKANIA NIEPODLEGŁOŚCI

URUCHOMIENIE

## ŚWIĘTOWANIE



## HISTORIA NIEPODLEGŁOŚCI

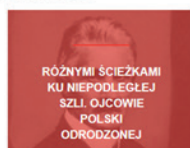
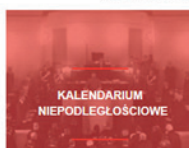
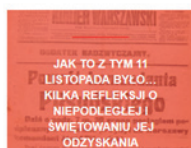


Figure 17-18. Print screens of portal [niepodlegla.pl](http://niepodlegla.pl) with logo and topics.

In the media content in 2018 Polishness, independence, and patriotic topics are popular due to the 100 anniversary of independence after years of Partition. They were also present in television programming in the mentioned week, e.g. “Spór o historę” with the topic of multiculturalism of the Second Republic, or memories of Ignacy Jan Paderewski, musician, politician, and independence activist appeared twice in the documentaries, together with some information about exhibition dedicated to his life and role in the beginning of the Second Republic

in the National Museum in Warsaw (February 17 - May 20, 2018). Articles in the net referring to our national traditions, good name of Poland, important figures for Polish history are located on the parts dedicated to history in different portals, and in the special services, just like the official public service: <https://niepodlegla.gov.pl/>. Events, information about historical context of independence, cultural, social and other aspects of everyday life during the Second Republic are promoted in the separate sections of the portal.

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## FOOTNOTES

- 1) Polish title is first here just like in the television offer, however sometimes the program is not Polish, and it is mentioned in the table as well.
- 2) The whole TV series can be watched free on the VoD platform: <https://vod.tvp.pl/website/korona-krolow,34807622>; this episode: <https://vod.tvp.pl/video/korona-krolow,odc-59,36455332>.
- 3) <https://vod.tvp.pl/video/tajemnice-de-revolutionibus,tajemnice-de-revolutionibus,36124302>
- 4) Chosen episodes one can watch here: <https://vod.tvp.pl/website/spor-o-historie,5201219>
- 5) Flesz historii is the TV series based on archival footage of the commemorations and the narrative about historical events. Produced – one weekly and then popularized
- 6) For the Polish audience: <https://www.cda.pl/video/972993d7>
- 7) IPN – Instytut Pamięci Narodowej, Institute of National Remembrance. Programming is dedicated to the methodology of historical research, and topics interesting for IPN. Some episodes are available in the net, together with the other programming on the IPNTV channel on YouTube: <https://www.youtube.com/user/IPNtvPL>. The channel gathered 35 110 subscribers.
- 8) Stanisław Wcisło was a soldier responsible for guns for the battalion “Mrówka”.
- 9) The episode is here: <https://vod.tvp.pl/video/jak-bylo,odc-6,36568005>. One can find episodes of the whole series in free access on the VOD platform: <https://vod.tvp.pl/website/jak-bylo,36375076/video>

- 10) "Flesz historii" is the TV series based on archival footage of the commemorations and the narrative about historical events. Produced – one weekly and then popularized.
- 11) Chosen episodes one can watch here: <https://vod.tvp.pl/website/spor-o-historie,5201219>
- 12) The first episode of the series: <https://www.youtube.com/watch?v=wl-J4zS-iB5s>.
- 13) <https://www.cda.pl/video/1177687c1>.
- 14) The whole documentary is available here: <https://www.cda.pl/video/126232488>. The second part from this week programming starts at 33 minutes 28 seconds.
- 15) The movie (without English subtitles) is here: <https://www.youtube.com/watch?v=PY22fRFkKyo>.
- 16) <https://www.cda.pl/video/1177687c1>.



HISTORY OFFER ON TV  
AND INTERNET IN SLOVENIA

APRIL 2-9 2018

## INTRODUCTION

In this overview of **one week on TV and internet sites**, we are taking a closer look only on two most popular TV channels and some chosen internet sites. The two TV channels, which we observed already last year, are comprehensive since they air news programmes, documentaries and the most of other standard programmes of entertainment, sports, etc. However, only in the case of national non-commercial channels, some contents in educational formats make part of the programme. Let us just remind the readers, that the National *TV of Slovenia* with its three programmes - one of them is so called parliamentary channel - is the most important resource for any use of the visual material in education. Especially for history teaching the production of content in genres such as documentaries, interviews and talk shows, is important and highly useful. Only some content from the history of WW 2 and recent history could be a bit demanding for classroom usage, due to sometimes politically biased approach by editors and authors. In such cases teachers are advised to use the best of their knowledge about history to suggest a balanced interpretation for their pupils as well as to develop pupils' skills for a critical reading of the constructions of images and narratives. The news programmes of both televisions play important and special role in presenting, among others, contentious historical issues.

*We would like to point out again for the teachers of history that most of the national TV's own production is easily accessible in the internet archive. Therefore, this archive is the most comprehensive and accessible resource for teachers of history. Of course, teachers of other subjects (i.e. art, civics, media education) can find a lot of interesting content for their students as well. With an appropriate internet connection, the necessary technical equipment and with not very extensive preparations teachers can use the archive to make their presentations in the classroom more lively and the content more "tangible" for students.*

Commercial television *POP TV* - due to its emphases on entertainment and sports programmes takes the biggest market share in audio-visual area. Slovene legislation on media requires from media organisations, which operate on the national level, to air a certain amount of programmes of their own production. The share of its own production must cover 20% of daily broadcast, from which at least 60 minutes should be broadcasted between 18.00 and 22:00 hours. *POP TV* meets these requirements by producing the news bulletin and various entertainment programmes. Any content that touches upon history is to be found mainly in the news programmes. From the point of view of "serious" journalism this content is usually handled quite lightly and superficially. The exception is sometimes weekly programme *Preverjeno* (Verified), which includes chronicles from the different walks of social life. However, also in this programme history enters into various narratives as a controversial matter or as a part of "infotainment" or even ethically questionable sensationalism.

*Thanks to very good cable network the global programmes like History Channel and Viasat History are available to Slovene public. Cable systems also provide Slovene subtitles for documentaries and other content, which is displayed by these channels.*

## ABOUT THE MONITORING

In the **week from April 2<sup>nd</sup> to 9<sup>th</sup>** we monitored the first and the second channel of the *national Television of Slovenia*. The monitored shows

were “Good morning”, First news, Evening news, Slovenian Chronicle, Late News, Culture (the special block after the second evening news), Magazines Utrip (*Pulse*) and Zrcalo tedna (*Mirror of the Week*), Infodrom (News for Youth and Kids) and documentaries. However, due to the reasons explained further down, we didn’t find the content for our reporting in all of them.

On POP TV, we monitored only programmes, which potentially contained some historical content - the daily news programme “24 hours” and one weekly magazine show *Preverjeno* (Verified).

This time we concentrated on the potentially best resources for history teaching on the internet. In this sense we cannot over-emphasise the value of the national TV, which makes great contribution to our aim by keeping a full archive of its programmes. The archive is totally open access - users must only register for free.

The week, in which we conducted our Observatory, was so called ordinary week, i. e. the week without any national or international memory days, without formally recognised important anniversaries and, accordingly, without any celebrations and commemorations. Such events usually catch the attention of media. In their (audio - visual) reports and often direct broadcasts they tend to present the historical context. However, in a week such as the above mentioned week in April, these kinds of reasons for preparing, presenting and discussing a historical content were almost non-existent. Does this mean then, that such weeks are days without history at all in the media? The answer is not a simple “yes or no”. Of course, lacking such direct pretexts, media news and most of other programmes contain much less references to history in the ordinary weeks than they do in the days saturated with history. Yet, as we are reporting after our scrutiny of the programmes of two television broadcasters, obviously the times entirely without history in the media do not occur. There are always some national or international current events, which trigger at least some indirect historical reference. This holds true, above all,

for news programmes. In other programmes, whether documentaries or feature films, glimpses of history come to the surface: sometimes world history and sometimes just micro history or some memories, barely corresponding to the notion of history.

On the other hand, we astonishingly discovered that during the observed week the references to two important dates were completely absent. That is, April, 5<sup>th</sup> and 6<sup>th</sup>. The Observatory was conducted in the week, when these two important dates could offer a cue for the insertion of historical topics in the television program. On April 5<sup>th</sup> 1992 the siege of Sarajevo began and the war on the territory of the former Yugoslavia soon expanded. The second important date is April 6<sup>th</sup>, 1941, when the Capital of Kingdom of Yugoslavia, the city of Belgrade, was bombed. Later on, the country was occupied by Nazi Germany and its allies. From this we could conclude that the historical topics on all Slovene TV stations appear without any or very little prior deeper reflection and plan. Hence, more or less, they have chosen random events with only weak references to the historical events, while - as we pointed out - they simply ignored prominent anniversaries, which are not marked by celebrations.

## MONITORING THE WEB

During the week between the 2<sup>nd</sup> and 8<sup>th</sup> April 2018, we have observed different blogs on different web sites. Since this week was a “normal week” without any public holidays or special remembrance days, also on the web we discovered less posts, which were in any way connected to the national and international history. Similarly, as before in previous episodes of our monitoring for the Observatory, national history was the primary subject of our scrutiny. We were looking for the themes that contained historical facts or the descriptions of events from the past, or for comparisons between the present and the past. We can say that we found fewer topics about the national history this time than in the previous Observatories. Obviously, our previous observations of the websites were concentrated on the

memorial days or celebrations, which were connected to the national history. In this week we focused on the blogs and other posts published on the RTV SLO website, blog Fokus pokus, Portal Plus, some random blogs and social media, such as Twitter and Facebook. We found out that there were not so many blogs, which would talk about national history. At the same time, we found out that there were several blogs, which were open and had their own website, but many hardly published anything at the time of our observation. We also need to point out that the topics we found are similar to the ones we found last time. Authors publish a lot about Janez Janša (the leader of the right wing opposition political party) and about the advantages and disadvantages of socialism and communism. They also publish a lot about Tito's "dictatorship" and Yugoslavia. The topics of their writing are often endlessly repeated as the bloggers only adjust them to the current affairs.

*What follows, are our brief reports about the days of the monitored week. What we wrote above about the presence of historical contents in such an "ordinary" week, is the reason that for some of the monitored days there was practically nothing to report on.*

## **MONDAY 2<sup>ND</sup> APRIL**

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

*Duration: 19 -19:29*

When reporting about current events in the world affairs of the day, concerning the relations between Russia and USA, a hint about the history of the cold war times was given. The report very briefly confirmed a comment by the Russian Minister of foreign affairs Sergey Lavrov, who said that "the cold war had some rules" [as opposed to the present, when in his view no rules are respected].

In a report on the tradition of Easter celebrations in Bela krajina (the south-east of Slovenia) the report mentioned that this specific folk celebrations were banned for a few years after the end of the war for

liberation, when the Communist Party took over the government. The report showed in a usual manner of filming such events, some scenes of the traditional rituals, which are nowadays performed regularly.

## **TV Slovenia 1**

Documentary "Vonj po starem mestu" (*The Smell of old city*)

*Duration: 21:35 - 21: 56*

The documentary about the history of the city of Ljubljana presents the history of Ljubljana through archaeological findings in the time period from the Antique settlements to the Medieval Ages. Findings prove that the beginnings of the medieval city were at least 100 years older than it has been believed so far. The documentary is a collage of recordings of archaeological findings and their conservation as well as of a variety of visual material, which is mixed with statements by archaeologists, historians and other experts involved in the reconstruction of the image of Ljubljana in past periods. The explanatory notes and final narration are provided in the off voice.

## **Blogs and other messages on the web**

On this day, we came across a publication on RTV Slovenia web site (MMC portal), which referred to national history. It mentioned tax payers and the victims of war. The publication was about the financial compensations, which the victims of war should be paid. It especially referred to the rights of the war victims and the assets, which victims lost. At the same time, the author of the publication pointed to the group of war victims, who were not entitled to compensation, even though they lived in a very bad conditions after the war and suffered many years in poverty. The author referred to the welfare state under the rule of law what Slovenia was supposed to be.

Besides the above mentioned publication, we came across some historical topics elsewhere on the web, which had not been connected to the national history. One of the interesting publications was about the so called Soviet telephone, where the author asks

who was the first person, who discovered a telephone? Was it a Russian or an American? On the website *zgodovina.si*, we came across a publication about a magazine Slovenski narod. On this day the first volume of Slovenski narod was released, which represented the Slovenian liberal political movement. The publication describes the conditions in the field of press in 1880s. The only social media that wrote about national history on this day was Facebook, where we found an invitation to an exhibition about the river Sotla and its territory, which was a borderline river between the German Reich and Independent State of Croatia, between the years of 1941 and 1945.

## **TUESDAY 3<sup>RD</sup> APRIL**

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### **POP TV**

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

*Duration: 18.58 - 19:30*

In the format of standard TV-news a hint to the history of the relationship between the Balkans, and specifically Serbia, and Russia was a part of a seemingly “fake news” that presidents Trump and Putin would meet in Serbia.

### **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 WW 2.

*Duration: 23:05 - 01:00*

96-year-old Francka Anžin and 97-year-old Ani Anita Pleško, who moved to Melbourne, Australia, after the WW 2 were interviewed in this edition. Francka was born in the in 1922 in a family of eight children. In World War I, Father fought in Galicia and often told children about the stories of that time... Her brothers were captured by Germans and they

experienced various camps during the war. After the liberation Francka did not want to live in the communist regime. After her mother's death she moved to Australia, where she has been actively involved in the Slovenian community in Melbourne.



Francka Anžin, showing an old photograph of her and her siblings.

Anita Ana Pleško, born in 1921 in Črešnjevac near Slovenska Bistrica, was born in a family with four children. She says that her father fought on the Soča front in World War I and even commanded a group of soldiers. Although the family helped the Partisans, the new rulers seized their property. Also Anita had some other troubles with the new regime and she managed to move to Australia with the whole family.

This particular edition of the endless (week upon week) series of interviews was a bit more vivid and, consequently, interesting than the most of other such conversations due to the fact that the both interviews were shot in Australia and some exterior shots of the houses and surroundings in Australia were added to the usual close-ups.

### **Blogs and other messages on the web**

On the RTV SLO blog we came across one publication connected to



national history and one publication connected to Russia and the poisoning of the Russian secret agent related to similar events from the past. The authors of the comments wrote that this events show, how some nations want to line up Europe today, and how they wanted to do it in the past. The second publication was about the “communist” Liberation Front and its attitude to the Slovenian nation. The author writes about the “victims of communism” and about the communist intimidating of people. The author assumed that communists wanted to subordinate the nation and he mentioned some of their wrongdoing. The users’ comments were somehow different, because they mostly commented that the blog was “fake” since it painted all wrongs, which happened in Slovenia, as a “communist crime”. On the website of the blog Fokus Pokus there was a publication about some historical facts, but not about national history. It referred to the chemical poisoning of the Russian agent, and later on similar historical events. We did not find any publications connected to national history on any social media this particular day.

## **WEDNESDAY, 4<sup>TH</sup> APRIL**

### **TV Slovenia 1**

*Poročila (Afternoon news)*

*Duration: 17:00 - 17:15*

In the brief afternoon news bulletin the reporters remembered that fifty years ago Martin Luther King was shot. A brief widely known clip of his “I have a dream” speech was shown. King was only very succinctly marked as a fighter for civil rights.

### **POP TV**

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

*Duration: 18.58 - 19:30*

This news program characteristically treats history quite superficially. When it pays some attention to it, the editors and journalists favour

some particular topics and they usually don't open the social, political and cultural contexts. On this day, they have chosen to report that 135 years ago in Maribor the first electric light was switched on, which happened only four years after Edison's invention. This bit of news used some picture post cards of the city of Maribor and some archival shots of the early light bulbs.

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

*Slovenska kronika (Slovenian Chronicle)*

*Duration: 19:25 - 19:50*

After the main part of the evening news without any content related to history, in the section of the programme for local events all around Slovenia, we saw the news on the exhibition of Technical Museum in Bistra at the 135 anniversary of the first electric light in Slovenia. A bit more extensive presentation than in the case of POP TV explained that the first light bulb was switched on in Maribor in a steam mill on April 4, 1883. The footage from exhibition was accompanied by the comments of experts and historians.

### **TV Slovenia 1**

*Odmevi (Echoes)*

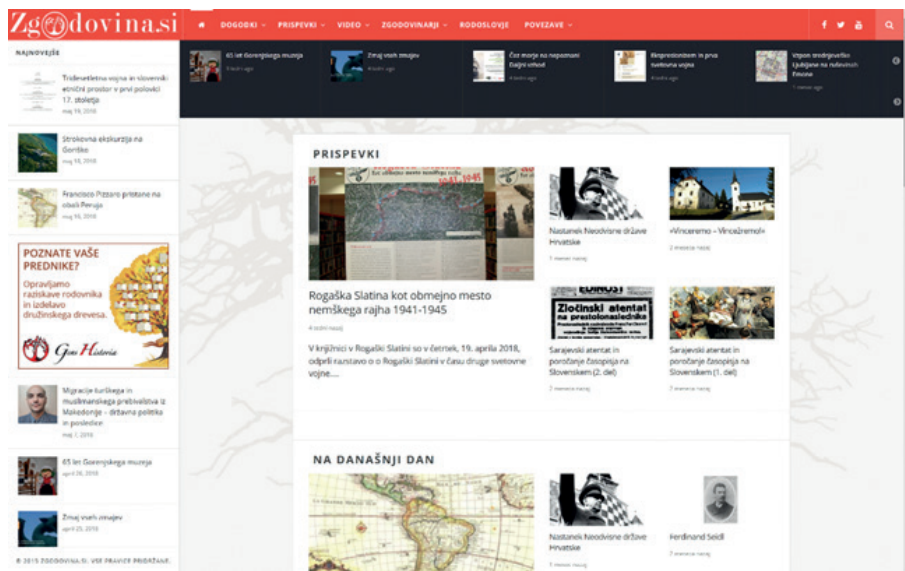
*Duration 22:00 - 22:34*

50th anniversary of Martin Luther King's assassination was presented more extensively than in the afternoon news. News consisted of some archive footage of shooting on Martin Luther King. The emphasis of the contribution was on the current position of African Americans in the US today than on the historical context itself.

### **Blogs and other messages on the web**

On the RTV SLO website there were no publications about national history on this day. A recording of the song *to je moj dom* (This is my Home) was published, but there wasn't any response or comment on the recording;

for example, in relation to patriotism or the history of our country. On the Portal Plus we came across a publication about left-wing vanity, right-wing stubbornness, and the liberals without any future. In the publication the author writes about the current elections, but we came across comments connected to national history. The comments were about socialism and communism. The comments referred to the establishment of the left-wing government, which was supposedly constituted in the second half of the 19th century. Angel Polajnk wrote that the basic rights for workers were already written back then and that today the goals are lost; we are, as he sees it, "losing the class, which did put up the basic demands". On the 4th of April 1949 the alliance NATO was established.



On the portal [zgodovina.si](http://zgodovina.si) a publication appeared, in which the author described how the NATO was established, and how it developed

## THURSDAY, 5<sup>TH</sup> APRIL

### TV Slovenia 1

Prvi dnevnik (*First News*)

Duration: 13:00 - 13:20

The report about the ceremony at the monument of Red Army soldier, who fell in the final battles of 1945 on the bridge over the Mura River in Dokležlje (North-East of Slovenia) was aired. The commemoration was given by the Slovenian Federation of Partisans, the Mayor of the municipality and the deputy of the Russian military attaché, Lieutenant Colonel Sergei Banin. The report was a typical professional product, containing a panoramic view of the scenery and some close-ups of the key speakers without commenting and explanations.

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

#### **Slovenska kronika** (*Slovenian Chronicle*)

*Duration: 19:25 - 19.50*

The Battle of Vis took place on 20 July 1866 in the Adriatic Sea near the Dalmatian island. The event was a decisive victory for an outnumbered Austrian-Hungarian Empire force over a numerically superior Italian force. It was the first major sea battle between ironclads and one of the last to involve deliberate ramming between ships. The main motif for the mentioning of this battle in the slot for local news was the publishing of the book and opening of the exhibition on the admiral Wilhelm von Tegetthoff at the Maribor University Library since the winner of the battle was born in Maribor.



## Blogs and other messages on the web

We came across two publications on the RTV SLO blog connected to history. In the first one, there was a recording of the Russian president Putin, who talked about kindness and boldness that Slovenia managed to preserve from the communist times. The writer connected the current events to those from the past in a sarcastic manner directed mainly against communism. In the second publication the author writes about Tito's "monarchy" and the "promotion" of Partisans to good positions in the society back then. The author stressed the doubt in Tito's and Partisans' legacy. He was critical about the role that the BBC had in praising Tito and the communist side during the war. In his view the same happened after 1945 through preserving the "Partisan myths". The same as days before, we came across a publication on the Facebook page of *zgodovina.si*. It was again an invitation to the exhibition with a description of it. We are mentioning it, because the exhibition of photography featured a German diplomat, who had his offices in Slovenia. He occupied himself with the question of borderline areas.

## FRIDAY, 6<sup>TH</sup> APRIL

### TV Slovenia 1

*Odmevi (Echoes) - Kultura (Culture)*

*Duration 22:30 - 22:45*

50<sup>th</sup> anniversary of Martin Luther King's assassination was dealt more exhaustively in this framework than in the news programmes. Fragments from documentaries, which recorded some of the activities of King's movement and some fragments from brief statements of King's collaborators, friends and relatives (including the speech of his granddaughter) were added. There was also a brief comment on the historical meaning and importance of the movement for social right.

## Blogs and other messages on the web

On this day we did not come across many publications connected to the

national history. Actually, we found just one. On the *Portal Plus* there was a publication about democracy. It was about the researches, who measure the state of affairs in democracy. The question about the attributes of democracy in the past years and now was raised. In the foreground we noticed a doubt about data credibility, reliability and integrity.

## **SATURDAY 7<sup>TH</sup> APRIL**

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### **TV Slovenia 1**

*Poročila ob 22h (News at 10)*

*Duration 22:50 - 23:10*

News on the memorial ceremony on the day of the Slovene-American friendship in *Andraž nad Polzelo* on the 74th anniversary of the downing of an allied aircraft, which was shot down by the German army on March 19<sup>th</sup> 1944. Eight soldiers died, two were captured. Contribution contained the footage from the ceremony, without any documentary images.

### **Blogs and other messages on the web**

We didn't find any publications connected to the national history on any blog we observed on this day. We also checked social media, where we searched for key words such as: history, Slovenia, socialism, communism, century, etc. There were no hits or links. Obviously bloggers take some rest on free days.

## **SUNDAY 8<sup>TH</sup> APRIL**

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### **POP TV**

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

*Duration: 18.58 - 19:30*

This edition of news brought a reference to history, which was contributed by Matjaž Gruden, who is the Director of Policy Planning of the Council of Europe. The main topic of over four minutes long conversation was the phenomenon of populism, its historical forms and dangers, which this political occurrence represent today.

## TV Slovenia 1

Neznana Slovenija: razgledi s stolpov (*Unknown Slovenia: Views from Towers*) - Documentary

*Duration: 21:20 - 21:50*

The documentary shows particular places in Slovene countryside, where towers, which enable some spectacular views, were built. On each location the local guides narrated, among other details, about the history of the location. These - not systematically edited - bits and pieces from history contained information about Turkish invasions in 15<sup>th</sup> and 16<sup>th</sup> Centuries as well as stories from the both World Wars in the Slovenian territory.

## TV Slovenia 1

Poročila ob 22h (*News at 10*)

*Duration 22:50 - 23:10*

The celebration at the geometric centre of Slovenia marked the memory of April 7, 1848, when Lovro Toman elevated the Slovenian flag for the first time on Wolfova Street 8 in Ljubljana.

## 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 WW 2.

*Duration: 22:30 - 01:00*

A special edition of interviews featured this time Boris Pahor, 105 years old Slovenian writer from Trieste, Italy. The author Jože Možina shot a very long interview, which was then shown in three parts. This day TV Slovenia repeated the first part, in which the writer talks about his childhood and especially about the first manifestations of the Italian Fascism in Trieste. Pahor remembered the burning down of the Slovenian "Narodni dom" (National Edifice of the Slovenian minority). The weaknesses of this programme were in this case even more acute

than usually. As some critics in the Slovenian press observed, the static very “close close-up” on the face of the writer seemed very intruding, author’s voice in the off outside the frame was too suggesting. There was almost no visual movements in this edition to speak of. Therefore, this interview could be useful for teaching of history, but in a rather limited sense - only with exhaustive comments by a teacher.

### **Blogs and other messages on the web**

The portal *Fokus Pokus* published a historical overview of the diplomat Bojan Grobovšek and his view on life in Trieste, Vienna and Ljubljana in his book *Trst, Ljubljana, Dunaj in širni svet* -Trieste, Ljubljana, Vienna and the Wide World. The distinction was made between the lives in these cities, from 1945 on. The author described the events in the Soviet Union, in Yugoslavia, Tito’s leadership, State Security Administration etc. At the same time, the publication represented a short insight into the Grobovšek’s book. The portal *zgodovina.si* was more active on its Facebook page than on its website. On their Facebook page they publish every day some contentg on important events in the past. For example, on the 8<sup>th</sup> of April 1692 Giuseppe Tartini was born in Piran. They published the material from his biography and his work.



## HISTORY IN TELEVISION AND ON THE WEB

### 1. HISTORICAL THEMES IN SPANISH GENERALIST TELEVISIÓN NETWORKS

#### **Objectives and methodology**

This analysis relates to the programming of historical contents in Spanish generalist television networks. The sample used corresponds to the week from 9 to 15 April, 2018. The study has taken into account the programming as described in the ABC newspaper and deferred online contents offered in the TV network's websites. Each program has been described by means of a content sheet which indicates its duration, genre, the presence or not of a narrator, the type of images, the type of network that shows it, and the approach to the historical subject (the period shown, whether it deals with a biography, whether it revolves around a historical character or event, and the type of testimonies it includes). Serials and fiction features which occur at some point in the past but do not include a historical character or the reproduction of a relevant historical event were excluded from the study.

#### **The calendar is of importance**

The week chosen for the analysis corresponds to a date of great historical relevance, both nationally and internationally. In the History of Spain, on April 9, 1977 the Communist Party was made legal; on

April 11, 2008, José Luis Rodríguez Zapatero started his second mandate as president of Spain; on April 12, 1983, a Spanish film, *Volver a empezar* (García, 1982), won for the first time the Oscar award to best foreign film; on April 13, 1499, the Universidad Complutense de Madrid was founded; and on April 14, 1931, the Spanish Second Republic was proclaimed. All these historical moments are relevant and interesting enough to have been considered for the weekly programming. Not even the mentioned film was programmed. In addition, renowned international events such as the sinking of the Titanic and the murder of Abraham Lincoln occurred on April 14, in 1912 and 1865 respectively. There is no show that remembers these occurrences in the Spanish generalist networks in their commemoration day. They did not even include the blockbuster films *Titanic* (Cameron, 1997) or *Lincoln* (Spielberg, 2012) in the anniversary of the sinking or the murder.

Within the historical topics that did get some coverage we can highlight the presence of documentaries and documentary series about the history of some elements of popular culture (comics in the documentary series *Superhéroes, la historia interminable*; football World Cups in the series *De Suecia a Rusia*; perfumes in the documentary *La fabulosa historia del agua de colonia*) or the debate show on Spanish films *Historia de nuestro cine*. Documentaries or documentary series about relevant historical characters are also present in Spanish national television (the personality of the killer of Malcolm X in the documentary *Los caminos hacia Memphis*; that of the Spanish architect Josep Lluís Sert in the documentary *Josep Lluís Sert, un sueño nómada*; or of different historical characters in the documentary series *Cartas en el tiempo* where letters that they wrote are read aloud and analysed. The rest of the shows are related to events of political interest such as the documentaries *Los orígenes del estado islámico* and *Una historia de no violencia*. Pre-history, the importance of the Roman Silver Route or the expulsion of the Moorish are other historical topics that were covered by network programming during the studied period.

## History is public and minority interest

The public network LA 2 is the network that shows the highest interest in historical contents. Apart from this network, only CUATRO includes a series of interviews related to historical topics in its programming. This is due to the fact that the business group that owns CUATRO, MEDIASET, is responsible for broadcasting the Russia 2018 World Cup, and that is why it includes the series *De Suecia a Rusia* before the sports section of the news. However, contents related to historical themes are virtually irrelevant in their programming. CUATRO only devoted 45 minutes in the whole week to historical content. The presence of History within the programming of LA 2 is much higher, with the public network devoting a total of 726 minutes (slightly over 12 hours in a week). These hours were distributed throughout the whole schedule, with some presence during prime time (Table 1). But it cannot be said that the amount of minutes in a week or their presence throughout the whole programming means that historical contents are of interest to the Spanish public, due to the low mean share of this network (2.5% -Ecoteuve.es-).

<b>LA 2</b>	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
EARLY MORNING	81	55	50			55	
MORNING	55	55		60		55	
AFTERNOON				55		45	
EVENING							55
PRIME TIME	65	40			55		
<b>TOTAL MIN</b>	<b>201</b>	<b>150</b>	<b>50</b>	<b>115</b>	<b>55</b>	<b>100</b>	<b>55</b>

<b>CUATRO</b>	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
EARLY MORNING						5	
MORNING							
AFTERNOON		5		5			5
EVENING	10			5			
PRIME TIME						5	5
<b>TOTAL MIN</b>	<b>10</b>	<b>5</b>	<b>0</b>	<b>10</b>	<b>0</b>	<b>10</b>	<b>10</b>

### Documentaries, the quintessential historical format

Of the shows related to historical contents that were analysed (23), 50% were big-scale documentaries. Seven of the documentaries were part of a documentary series (*Superhéroes: la historia interminable*; *La gran odisea de la humanidad*; *Ruta Vía de la Plata*; *Cartas en el tiempo*). Another genre related to historical content are interviews. Nine of the programs in our sample were interviews included in the series *De Suecia a Rusia* about the history of the football World Cup. Its recurrence in every day's programming (it is shown twice every day) could lead us to believe that interviews compete with documentaries for protagonism, but if we consider their duration, we will see that the true king of historical related content programs is the documentary genre. Interviews amounted to a total of 75 minutes for the whole week, while documentaries occupied 671 minutes of weekly programming (more than 11 hours). A debate show, *Historia de nuestro cine*, is the only alternative to documentaries and interviews in the television genre of historical themes.

### History? Better if international and narrated

60% of the analysed historical shows corresponded to documentaries related to international events or characters. Their

production is mainly from the United States, except in the case of the interviews about football World Cups, which are a Spanish production.

The totality of the audiovisual products included a reporter who was in charge of explaining to the camera the historical relevance of the corresponding event or character, or a voice-over narrator who narrated and related historical events. When possible, they included archive footage, and when not, the events are reconstructed. Testimonies from experts or witnesses are also essential when talking about History.

## Conclusions

History is made available to the Spanish public through documentaries or documentary series, generally international in nature and produced in the United States. There is also space, though, for national themes, especially for illustrious figures in the History of Spain.

There are no references to the calendar. Although in the chosen week numerous historical events had occurred in previous years, no reference was made to these events, even when there are well-known audiovisual products available that adapt those events to the screen. History is just not a usual content in Spanish generalist television. Only one network gives History a usual place in its programming, and this is a public, minority network which focuses on culture. It does not show any ads, which means it does not follow the imperatives of the audiovisual market or the tastes of the audience. The ones who do follow them do not show any History-related content except when this content acts as a bait for other content which does attract large audiences and advertisement revenue (as is the case of the football World Cup which comes after the interview series about the history of the World Cup *De Suecia a Rusia*).

It seems like History has been limited to certain speciality networks (Discovery, Canal Historia, etc.) and has been expelled from Spanish generalist programming. History does not seem interesting to advertisers.

## 2. THE PROCLAMATION ON SPANISH SECOND REPUBLIC (1931) AND LEGALISATION OF THE SPANISH COMMUNIST PARTY (1977) ON YOUTUBE

### 1. Methodology

Two events in recent Spanish history – the legalization of the Spanish Communist Party (9th April 1977) and the proclamation of the Second Republic (14<sup>th</sup> April 1931)– were selected to analyse their presence on the YouTube platform in June 2018. The analysis was restricted to the 20 most relevant results of those significant events (9-16<sup>th</sup> April) on any year. Another historical event, the Treaty of Aranjuez which took place in april 12th, 1779 marked the Spanish intervention on the American independence war was also searched on Youtube, but no videos were found about this issue.

To select these videos, the number of visits was the main parameter taken into account, as a way to take into consideration the possible influence and diffusion of the clips. On the other hand, the analysis was focused on three axes: relevance (views), engagement (comments, likes and dislikes) and formal features of the videos.

## 2. Relevance

URL	N. Views	Duration
<a href="https://www.youtube.com/watch?v=vFYgsaf-xYc">https://www.youtube.com/watch?v=vFYgsaf-xYc</a>	4.723.393	2:29
<a href="https://www.youtube.com/watch?v=ijL4wY3riN0">https://www.youtube.com/watch?v=ijL4wY3riN0</a>	660.668	51:17:00
<a href="https://www.youtube.com/watch?v=bfiarpOjI2s">https://www.youtube.com/watch?v=bfiarpOjI2s</a>	429.087	2:37
<a href="https://www.youtube.com/watch?v=dvp4wHQsoKw">https://www.youtube.com/watch?v=dvp4wHQsoKw</a>	416.290	25:03:00
<a href="https://www.youtube.com/watch?v=XhkQ5kVQ79s">https://www.youtube.com/watch?v=XhkQ5kVQ79s</a>	379.612	2:35
<a href="https://www.youtube.com/watch?v=OZirgERQ2qc">https://www.youtube.com/watch?v=OZirgERQ2qc</a>	374.676	9:30
<a href="https://www.youtube.com/watch?v=1vzCNpZFu04">https://www.youtube.com/watch?v=1vzCNpZFu04</a>	308.704	5:23
<a href="https://www.youtube.com/watch?v=Nekb8fGPJDc">https://www.youtube.com/watch?v=Nekb8fGPJDc</a>	259.447	41:50:00
<a href="https://www.youtube.com/watch?v=22jIMHXp2HJ8">https://www.youtube.com/watch?v=22jIMHXp2HJ8</a>	253.857	2:32
<a href="https://www.youtube.com/watch?v=eylrcRzd2q4">https://www.youtube.com/watch?v=eylrcRzd2q4</a>	224.401	45:48:00
<a href="https://www.youtube.com/watch?v=3JSI2gTtetQ">https://www.youtube.com/watch?v=3JSI2gTtetQ</a>	222.125	4:58
<a href="https://www.youtube.com/watch?v=hu22UfySoFU">https://www.youtube.com/watch?v=hu22UfySoFU</a>	212.023	2:30
<a href="https://www.youtube.com/watch?v=oxbf94ukfi">https://www.youtube.com/watch?v=oxbf94ukfi</a>	185.653	2:55
<a href="https://www.youtube.com/watch?v=eOtkH0sU15Q">https://www.youtube.com/watch?v=eOtkH0sU15Q</a>	160.811	2:17
<a href="https://www.youtube.com/watch?v=2nbpIThCD7E">https://www.youtube.com/watch?v=2nbpIThCD7E</a>	159.632	1:46
<a href="https://www.youtube.com/watch?v=44Rgw4NsU4Y">https://www.youtube.com/watch?v=44Rgw4NsU4Y</a>	145.692	2:52
<a href="https://www.youtube.com/watch?v=FJPFzklwAMk&amp;has_verified=1">https://www.youtube.com/watch?v=FJPFzklwAMk&amp;has_verified=1</a>	140.324	13:29
<a href="https://www.youtube.com/watch?v=x-4LPadIG8s">https://www.youtube.com/watch?v=x-4LPadIG8s</a>	128.234	2:36
<a href="https://www.youtube.com/watch?v=IHO8xvTsm6g">https://www.youtube.com/watch?v=IHO8xvTsm6g</a>	128.270	3:02
<a href="https://www.youtube.com/watch?v=mxU9_VL96IM">https://www.youtube.com/watch?v=mxU9_VL96IM</a>	84.582	2:35

The list of the most relevant videos (see Table 1) reveals remarkable differences among them, especially between the first video and the rest of them. In fact, the first videos total visits (4.723.393) are almost as much as the sum of the other 19 (4.874.088), with a standard deviation of 1.008.431 visits. Excluding the first videos, the average of visits is 256.531, which points that Civil War and the Second Republic are not the most popular topics on YouTube.

Also, among the videos not all of them are educational. Almost half of the videos, 9 of the 20, are music videos. Moreover, 7 of them (including the top one) are different versions of the same song, the hymn of the Spanish Republic, before and during the war. Apart of its musical features, this song has become one of the most politized, and is used not only when talking about the Second Republic, but also a political token for the claim for a Third Republic.

Therefore, the videos present little diversity in its approaches.

This is also present regarding the topics addressed. A first conclusion is there were no videos about the legalization of the Communist Party among the 20 with most visits. This event doesn't rise the attention of YouTube consumers. In the videos about the Second Republic, there are mentions to the Civil War in 7 of them, be they on the title or the description. Two of them address the Civil War as its main topic, and the Republic appears mostly as context information, as in "History of the Spanish Civil War Chapter 1: The Second Republic is born". Thus, a second conclusion is that the Second Republic is strongly associated with the Civil War.

### 3. Engagement

URL	N. Comments	Likes	Dislikes
<a href="https://www.youtube.com/watch?v=vFYgsaf-xYc">https://www.youtube.com/watch?v=vFYgsaf-xYc</a>	13.440	21.000	8.300
<a href="https://www.youtube.com/watch?v=ijL4wY3niN0">https://www.youtube.com/watch?v=ijL4wY3niN0</a>	Deactivated	0	0
<a href="https://www.youtube.com/watch?v=bfiarp0ij2s">https://www.youtube.com/watch?v=bfiarp0ij2s</a>	217	1.300	82
<a href="https://www.youtube.com/watch?v=dvp4wHQsoKw">https://www.youtube.com/watch?v=dvp4wHQsoKw</a>	305	1.700	101
<a href="https://www.youtube.com/watch?v=XhkQ5kVQ79s">https://www.youtube.com/watch?v=XhkQ5kVQ79s</a>	Deactivated	0	0
<a href="https://www.youtube.com/watch?v=OZirgERQ2gc">https://www.youtube.com/watch?v=OZirgERQ2gc</a>	1.322	11.000	987
<a href="https://www.youtube.com/watch?v=1vzCNPzFuo4">https://www.youtube.com/watch?v=1vzCNPzFuo4</a>	536	1.300	115
<a href="https://www.youtube.com/watch?v=Nekb8GPDjc">https://www.youtube.com/watch?v=Nekb8GPDjc</a>	257	881	102
<a href="https://www.youtube.com/watch?v=22iMHKp2HJ8">https://www.youtube.com/watch?v=22iMHKp2HJ8</a>	346	1.300	224
<a href="https://www.youtube.com/watch?v=eYlrcRzd2q4">https://www.youtube.com/watch?v=eYlrcRzd2q4</a>	408	693	95
<a href="https://www.youtube.com/watch?v=3JSi2TtetQ">https://www.youtube.com/watch?v=3JSi2TtetQ</a>	123	385	37
<a href="https://www.youtube.com/watch?v=hu22UfySoFU">https://www.youtube.com/watch?v=hu22UfySoFU</a>	223	467	66
<a href="https://www.youtube.com/watch?v=oxbf94ulcfi">https://www.youtube.com/watch?v=oxbf94ulcfi</a>	263	1.800	393
<a href="https://www.youtube.com/watch?v=se0tkH0sU1SQ">https://www.youtube.com/watch?v=se0tkH0sU1SQ</a>	814	1.300	279
<a href="https://www.youtube.com/watch?v=2nbp1ThCD7E">https://www.youtube.com/watch?v=2nbp1ThCD7E</a>	490	369	57
<a href="https://www.youtube.com/watch?v=44Rqw4NsU4Y">https://www.youtube.com/watch?v=44Rqw4NsU4Y</a>	64	1.200	69
<a href="https://www.youtube.com/watch?v=FJPTZkwaMk&amp;has_verified=1">https://www.youtube.com/watch?v=FJPTZkwaMk&amp;has_verified=1</a>	516	3.200	373
<a href="https://www.youtube.com/watch?v=x-4LPadIG8s">https://www.youtube.com/watch?v=x-4LPadIG8s</a>	219	762	46
<a href="https://www.youtube.com/watch?v=IH08xvTsm6g">https://www.youtube.com/watch?v=IH08xvTsm6g</a>	Deactivated	0	0
<a href="https://www.youtube.com/watch?v=rmxU9_VL96IM">https://www.youtube.com/watch?v=rmxU9_VL96IM</a>	423	393	99

To measure the engagement of the videos, number of comments, likes and dislikes have been taken into account. A first interesting conclusion is that 3 of the videos, 15% of the total, had their comments deactivated, which points to the polemical of the topic. One of the videos is a documentary, but the other two are versions of the Republican hymn, albeit very politized in their descriptions ("the



true Spanish hymn”, “quotes by Antonio Machado and images of militias”).

Comments are in general controversial and referring to historical interpretations that come from present political ideas (“there should be a republic again”, “hurray for Franco!”), more than an academic discussion. The video with most comments is also the most viewed, a Republican hymn, in which most of the discussion is about the desirability of a new republic, and, less frequently, about the aesthetic qualities of the hymn itself.

On the other hand, the second video with most comments is an informational History lesson by a non-academic user, “Spanish Second Republic in 10 minutes: a summary”. In this case, most of the comments about the existence of bias in the video or not, but also about relevant historical events mentioned or not in the video and the users interpretation of them (like the legitimacy of the elections of 1936).

Despite this discussion, it should be noted that this video is one of the less controversial, as it has 11.000 likes and only 987 dislikes. The first video, for example, has 21.000 likes and almost half as much dislikes, 8.300. Nonetheless, it is interesting that all videos have more likes than dislikes, in spite of the bitterness of some of the comments.

#### 4. Formal features

Main formal features	N. of videos	Percentage %
News-based programme/newscast (after the event)	0	0
News-based programme/newscast(contemporary at the time)	0	0
Talk show/debate	0	0
Documentary	6	30
Game show	0	0
Fiction	0	0
Others	9	45
Is there a narrator?	10	50
If yes, is he/she visible on screen?	0	0
If yes, does the narrator provide context or explanations?	10	50
Shot in studio?	0	0
Shot with an audience?	0	0
Shot on location?	0	0
Uses archive footage?	9	45
Uses reconstructions or dramatizations?	2	10
Uses computer graphics, maps and other graphic elements?	3	15
Is it a private media production?	6	30
Is it an institutional production?	1	5
Is it produced by an educational or a research institution?	1	5
Is it produced by another type of organisation?	0	0
Political	20	100
Social	20	100
Cultural	10	50
Is it biographical?	0	0
Is it centred on a famous person?	0	0
Is it centred on an event?	9	45
Real	9	45
Fictional	0	0
Stereotypes	0	0
Does it offer information on the causes?	8	40
Does it offer information on the consequences?	8	40
Is it a result of research?	10	50
Certainty	10	50
Uncertainty	1	5
Protagonists	0	0
Experts	12	60
Witness	6	30
Direct	0	0
Does it indicate a connection with the present?	0	0
Decisive	0	0
Influential	0	0

As it has been stated, most of the videos, 9 out of 20, are musical. There are also 3 videos made by educational institutions as part of their programme, like high schools. The other are made by non-academic users, sometimes with political intentions, like a vid-

eo about the would-be secession of Catalonia from the Republic, and made “as an example to Rajoy (the then President of Spain)”. In other cases, the authors appear to be an informational webpage, like [www.artehistoria.com](http://www.artehistoria.com).

It is remarkable that there are no fiction and only 2 reconstructions. Also, there are no talk shows or other formats shot in studio. All videos make usage almost exclusively of footage, and thus resort to the usual narrative tools of documentaries to generate credibility, like experts and witnesses.

HISTORY ON TELEVISION AND  
THE INTERNET IN THE UK

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9-15 APRIL 2018**A. TELEVISION****Introduction and statistical analysis**

As in the two previous reports (Bell & Gleisner 2016; 2017) and the large existing body of research into history on television in the UK (e.g. Gray & Bell 2013), there was a large volume of programming representing the past available to viewers of UK television. Of c.540 channels available to British viewers (including those available via pre-paid packages such as Sky), at least 43 offered some history-related output: more may have done, but the figures are based on listings of the 10 most popular programmes per channel in the week under analysis, produced by BARB.co.uk. Therefore we can state that at least 8% of all channels broadcast some history-related programming in the week.

We can also state that the 'top 10s' of programmes reveal that history was a popular choice: the 163 history-related programmes (out of 430 programmes: the 43 channels' top 10 programmes) broadcasted in the week and achieving good audience fig-

ures represent 38% of the most popular programming across the various broadcasters offering *any* history programming. As a proportion of *all* programming, the history programming represents 163/5400 (all 540 channels' top 10s), or c.3%. This figure does seem rather lower but it must be remembered that some channels are dedicated purely to film, sport or cookery, for example, and so are much less likely to incorporate historical material (although this does sometimes happen - the listings in Appendix A include a history documentary which appeared in the weekly top 10 of a channel dedicated to cricket!).

What we can perhaps conclude at this interim point is that history programming continues to be popular, when it is offered. The *types* of history programming offered, and popular, are also significant and are outlined in Appendix B. In brief, the most popular period of history is *zeitgeschichte*, late twentieth and early twenty-first century history including 'countdowns' and 'top 10s' on music channels: certainly such histories tend to focus on popular culture and arguably seek a younger audience than the majority of history programming which is often aimed at economically better-off, middle-aged and older, male viewers. More in keeping with such audience members, also popular (in terms of their commissioning and reception) are programmes offering a range of historical periods, including those focussing on material culture and antiques, and magazine programmes such as *Countryfile*. This may suggest something of a move away from representations of the Second World War although 2018 has not seen major anniversaries relating to the conflict, and the major First World War anniversaries will be marked towards the end of 2018. Certainly, as Appendices A and B reveal there are a range of programmes set during or analysing the Second World War especially.

In addition, the areas of the globe considered in the programming are also significant to the analysis. As Appendix C shows, the UK is the nation or area most represented, followed by 'various', most commonly when a documentary considers the Second World War and therefore a number of nations but most usually the UK, Allied nations and Germany. This analysis will go on to consider two key areas: programming re-

lated to important national anniversaries in the week, and the most significant programming of the week. Interestingly, there is little overlap between the two, which may suggest a move away from 'event television' linked to historical anniversaries which was prevalent earlier in the decade (see Gray and Bell 2013).

### **Anniversaries in the week analysed**

Key anniversaries for the UK of the week 9-15 April were identified as follows:

- 15<sup>th</sup> anniversary of the toppling of the statue of Saddam Hussein in Baghdad, and confirmation that his rule had ended (9th Apr)
- 20<sup>th</sup> anniversary of the Good Friday Agreement between the UK and Irish governments to work to maintain peace in Northern Ireland after decades of conflict (the 'Troubles') (10th Apr)
- 55<sup>th</sup> anniversary of the arrival of 70,000 marchers in London to demonstrate against nuclear weapons (15th Apr)
- 65<sup>th</sup> anniversary of the publication of Ian Fleming's first James Bond novel, *Casino Royale* (13th Apr)
- 70<sup>th</sup> anniversary of Rowntree's introduction of Polo mint sweets (15th Apr)

They were selected to include national and international, serious and more trivial anniversaries which nevertheless offered insights into British culture. Interestingly, only references to the Good Friday Agreement appeared in dedicated programming, although it was primarily programming made specifically to be aired in Northern Ireland itself: BBC Northern Ireland aired a day of themed material, whereas in the rest of the UK the main focus of BBC1 and BBC2 lay on coverage of the Commonwealth Games, with occasional references to the anniversary in news bulletins.

A rare example of themed programming which was available throughout the nation was a documentary presented by a Northern Irish comedian, Patrick Kielty. Broadcast in the first week of April, *My dad, the*

*peace deal*, and *me* sought to explore the legacy of the Good Friday Agreement and to outline the ongoing impact of traumatic events, through oral testimony. Those speaking of their experiences include Kiely himself, his family and others affected by the deaths of loved ones during the 'Troubles', including the leader of the Democratic Unionist Party, Arlene Foster. Foster, like Kiely, lost close family during terrorist attacks and it has shaped her political position, which is revealing to UK viewers who may only know her party as having made an agreement with the Conservative Party, currently in power in the UK: the agreement effectively gives the Conservatives enough members of parliament to rule. Although it did not appear in the week under analysis, and so has not been selected for further discussion, it is arguably revealing that this was *not* shown closer to the anniversary and instead, the BBC, outside of Northern Ireland, elected to offer a great deal of sport-related programming. Perhaps Kiely's warning of the potential problems that might arise from a return to 'hard borders' between the UK and the Republic of Ireland, in the island of Ireland, after Brexit was too controversial in a period in which the BBC is intermittently accused of being too critical of the government. (See [www.youtube.com/watch?v=bQ-JDoiqBjBE](http://www.youtube.com/watch?v=bQ-JDoiqBjBE) for the programme and generally positive comments by a range of viewers including many Northern Irish viewers).

Due to the lack of anniversary-related programming, three of the programmes broadcast during the week have been selected for further analysis: an example of popular magazine-style programming which often includes segments on local history: *Countryfile* (BBC1) and an example of a big budget series which was feted as event television but which, interestingly, did not reach significant audiences: *Civilisations* (BBC2); and the most popular history programme of the week: *Great Indian Railway Journeys* (BBC2).

### **Analysis of Countryfile episode aired w/b 9 April 2018**

The interest in UK history programming and in programming which offers representations of a range of time periods held by many UK viewers

is reflected in magazine programmes such as *Countryfile*. Analysis of the episode aired 15 April ([www.youtube.com/watch?v=ID9bl8LUKpo](http://www.youtube.com/watch?v=ID9bl8LUKpo)) which focussed on the county of Cumbria in North-west England, reveals an interest in local and regional history and perhaps a more insular viewpoint either being reflected, or perhaps encouraged, by the national broadcaster. Certainly, the older demographic watching the series, which reached just over 6 million BBC1 viewers at 7pm on a Sunday evening, was statistically more likely to have voted for Brexit and therefore perhaps more likely to want to focus on their home nation. In this episode, after discussion of the area's seals, at c.15:00-22:00 a local industrial artist Percy Kelly, is introduced, likely because of the 100th anniversary of his birth in 2018 and an increasing desire to identify and celebrate local talent. An interview with a former gallery owner serves to champion Kelly's work, including its importance as a historical record of aspects of industry in the area, such as mine workings, which have disappeared since he painted them in the mid-twentieth century. The reenactment of his work by a later artist is also acknowledged, and reenactment is a well-used element of UK history programming familiar to British viewers making an otherwise unusual topic for the series - art produced by an occasional transvestite - more palatable.

### **Analysis of Civilisations episode aired w/b 9 April 2018**

The report will now move to coverage on television and the internet of a relatively big budget series, BBC2's *Civilisations*. Intended as a presenter-led journey through art and culture across the globe, it was initially heralded by the BBC as 'thousands of years of visual culture explored on the BBC and beyond' ([www.bbc.co.uk/iplayer/episodes/p05xxp5j](http://www.bbc.co.uk/iplayer/episodes/p05xxp5j)). Indeed, the series was accompanied by material on the Open University website, and by the BBC1 series *Civilisations Stories* on specific items held in museums in the UK, which although accessible on the BBC website were broadcast in the BBC regions in a limited manner to 'match' the BBC region which related to each item or museum.



Furthermore, and possibly in response to criticisms of an excess of white, male presenters of large scale history series, it uses 3 presenters: Prof Mary Beard, a Classicist at the University of Cambridge; David Olusoga, a British-Nigerian historian and presenter; and Prof Simon Schama, an art historian at Columbia University, New York. Although beginning with audience figures of around 2.3 million viewers, a respectable figure for BBC2 on a Thursday evening at 9pm, making it the seventh most popular programme on the channel that week, by the week of analysis the figure had dropped to less than 1.1 million: Episode Five, 'The triumph of art', which compared the European and Islamic Renaissances, was not in the top 30 broadcasts for the channel, according to BARB figures. To put it in a wider context, the channel's repeat broadcast of the 1970s comedy set during World War Two on the British Home Front, *Dad's Army*, reached a larger audience.

Bearing in mind the tendency of successful history or history-related programming to fall into a limited range of categories, specifically representing UK or UK and Allies' history and often recent history or a mixture of periods, the failure of *Civilisations* seems unsurprising. A large part of the series focussed upon a range of nations or nations other than the UK, and often of far earlier periods than the twentieth century. Its very unusualness as a concept, led by three historians rather than one, and offering a thematic approach rather than a straightforward chronology, may also have been problematic for some viewers, although it does not diminish its value as an experiment in making art history programming. Certainly, the episode, presented by Schama, offered an alternative view of the Islamic world to the stereotypes often shared online and onscreen, and drew parallels to Europe as well as suggesting areas of difference ([www.bbc.co.uk/iplayer/episode/p05xxx6p/civilisations-series-1-5-the-triumph-of-art](http://www.bbc.co.uk/iplayer/episode/p05xxx6p/civilisations-series-1-5-the-triumph-of-art)).

Opening with a night-time view of an unidentified building, probably the Hagia Sophia in Istanbul, with a call to prayer audible, we then see the inside of the Sistine Chapel as the same soundtrack continues. 'Heavenly vaults, but made by the earthly hand of man', Schama asserts,

over footage of the domed ceilings of a mosque and a church. Already parallels are being drawn, by the narrator and the footage, between Christian and Muslim built heritage, from the fifteenth and sixteenth centuries. The narrator is then seen, standing inside a mosque as a camera zooms around him and he offers an overview of the use of the term Renaissance, and how it might be used more broadly than to Europe and indeed should be considered to have been initially influenced by Arab scholarship, and resulted in a shared 'outpouring of creativity'. As this is said, we see footage of mosques and of European and Islamic art. The introduction concludes with the dramatic statement that 'the future awaiting them, East or West, could hardly have been more different', as the camera pans to a statue of Cellini's Perseus slaying Medusa.

Opening the main section of the episode by referencing cultural competition between Rome and Istanbul, both seeking to outdo the Hagia Sophia's design. Using a range of visual material, from recent shots of the buildings to contemporary paintings and drawings of Turkish workers, the culmination of the work of the architect Mimar Sinan is seen as Schama returns us to the Suleiman mosque in present day Istanbul. Noting the significance of light to the building and to the faith, he then goes on to acknowledge that visitors from both faiths would have been aware of the cultural competition, before moving on to consideration of Rome and the work of Donato Bramante and Michelangelo on the Sistine Chapel, accompanied with footage of the inside and outside of the chapel.

Schama's consideration of the art of the Mughal emperors underlines the recognition of the importance of art to the dynasty in India, including some European influences such as the inclusion of putti in depictions of Emperor Jehangir, as well as Western visitors to the court, such as James I of England shown as the lowest in the hierarchy according to the Hindu artist Bichitr. Schama contrasts the image, though, to the 'revolution in looking' in Western art, which huge paintings, which are shown onscreen before he introduces Caravaggio's life and work.

He moves on to less well-known artists such as Artemisia Gentileschi, whose self-portrait as the allegory of art is shown in close up before the camera returns to Schama in the gallery stores where, poignantly, it appears to reside.

The programme concludes with a discussion of Rembrandt, including *The Night Watch*, focussing on movement within the painting as well as its depiction of Amsterdam's patricians as dynamic and disciplined. However, Rembrandt was also influenced by Indian miniatures and began to create his own or copy them; a comparison of the originals and Rembrandt's copies are shown, to underline the cultural and aesthetic similarities and differences of the two Renaissances, and to suggest that influences might move in both geographical directions. Episodes throughout the series conclude with reference to the Open University's role in making the series and the potential for viewers to undertake OU courses.

The overall impression of the episode is of grandeur, of many of the artistic works and also of the BBC as a broadcaster. The swelling musical backdrop to the images, alongside the British accent of the presenter, underlines the BBC's claims to be both a national broadcaster and curator of the aesthetically important. However, the series' relative failure in terms of audience figures are in some ways unsurprising in the light of this analysis. The episode moved quickly between continents and the parallels drawn were not always, unlike the reference to Rembrandt's use of Mughal miniatures, obvious or direct for non-specialists. Perhaps placing of the series on BBC4, which seeks and usually receives a smaller but on average better informed audience, or at least an audience more open to thematic rather than strictly chronological interpretations of the past, would have led to greater success. In addition, the relative lack of references to British artists may also have led some prospective viewers to reject the series as offering them little of interest: as several commissioning editors commented to Ann Gray in the course of our research, audiences want (they believe) to be offered information about periods of history or events which they

feel they already know: it could also be added that such histories will therefore be viewed as unproblematic, inoffensive and palatable, and therefore likely to attain a good audience size, rather than problematic, challenging or troubling. The suggestion that links might be drawn between two religions regularly depicted as very different and even in conflict in the present potentially positioned this episode as the latter.

### **Analysis of Great Indian Railway Journeys w/b 9 April 2018**

'Lucknow to Kolkata', the episode aired in the week under analysis, garnered 2.15million viewers, and was the fifth most popular programme on BBC2 that week and, more significantly, the most popular non-drama and non-antiques related programme on any channel that week. The audience figures were not particularly high, perhaps reflecting the absence of popular history-related series such as the celebrity family history programme *Who do you think you are?* and, in comparison, on BBC1, *Antiques Roadshow* reached 5.6million whilst *Ordeal by Innocence*, a drama based on an Agatha Christie novel set in the 1950s reached 5.5million. However, due to the historical basis of the series - the presenter, journalist and former politician Michael Portillo, follows the 1903 guidebook *Bradshaw's Through Routes to the Capitals of the World and Overland Guide to India, Persia, and the Far East: A Handbook of Indian, Colonial and Foreign Travel* - it offers an interesting although problematic example of the use of the British colonial past in relatively popular and seemingly inoffensive programming, which yet offers an opportunity to reflect on the audience implied within the text and their potential views of Britain and its imperial past.

All four episodes of the series include footage of trains moving through the Indian countryside, the presenter discussing the description of the journey offered by the 1913 [1903] handbook, and changes to the landscape and history of the area since that time. Portillo also talks to local people, and participates in aspects of their lives such as, in one episode, meditating at the sacred Bodhi Tree, possibly in part because of criticisms of earlier history series dealing with the British imperial

past such as Niall Ferguson's *Empire* (Channel 4 2003), in which Ferguson ignored everyone else on screen; at best they acted as a backdrop to his monologues to camera. There is also, arguably, an element of reenactment: Portillo's involvement with the Indian people mirrors, to some degree, the activities of early European visitors to the subcontinent who often engaged in aspects of Indian culture at the same time as they maintained trade links between the region and Europe, in a period in which British and other European colonialism and imperialism had not yet led to large scale human rights abuses.

In other respects, though, the series does offer some recognition of later and more difficult histories: visiting the site of the Siege of Lucknow, part of the Indian Rebellion of 1857/8 from which British settlers were eventually rescued, Portillo and the viewers learn to some degree of the bloodshed during the rebellion and retribution afterwards. Although notionally an unproblematic and even nostalgic view of the British in India, the inclusion of elements such as this offer more factual and more troubling elements, albeit interspersed with Portillo's attempts to do traditional Indian dancing. That the series is *not* available online suggests strongly that the BBC wishes to sell DVDs and the accompanying book of the series to, probably, older male viewers with a general interest in British and therefore colonial history; that the series does consider some of the less easily digested aspects of the colonial and imperial past means that the history is not entirely whitewashed.

### **Conclusion: history television programming**

We can see in the three series considered that there is ongoing investment in original factual history programming by the BBC in particular, and the series are sometimes made with the intention of selling them overseas as part of BBC Worldwide franchise. However, such series are not necessarily popular with UK audiences: *Civilisations* is a case in point. Audience figures during the week analysed suggest that there is often, instead, a preference for ostensibly less challenging and more nostalgic history and drama, which was also identified in earlier reports. However, some inter-

esting histories can be offered to larger audiences, such as the 6million viewers who learned of the reclusive mid-twentieth-century industrial artist Percy Kelly as part of *Countryfile* on BBC1. It is certainly important to focus on the larger channels in such analyses, simply because they reach the largest audiences: as has already been noted, BBC2's *Great Indian Railway Journeys* reached more than 2million viewers, and was therefore the most successful history programme of the week, excluding dramas. That it was a history of the British in India may explain the interest it garnered, possibly signalling a return to colonialist or imperialist values on the part of some of the audience, in a period in which politicians have sought to reestablish links to former colonies with the hope of replacing EU trade links. Although not directly dealing with Brexit, then, the commissioning of the series may have been influenced by public discussions of economic allies and the need to discuss British historical links to them, albeit in a lighthearted manner. It remains to be seen how Brexit will affect programming in terms of funding and subject matter, in future.

## B. THE INTERNET

By focussing on the same list of key events (see above) analysis was undertaken of Twitter, Facebook, Youtube, whilst the websites of the broadcasters listed above were also analysed regarding the anniversaries and for responses to the three series identified as particularly significant.

### Twitter

Tweets in relation to the anniversaries during the week analysed were varied: as in the previous reports it is not usually possible to tell the origins of those writing the tweets although English-language tweets would certainly be accessible to most people in the UK. Tweets marking the anniversaries of the Good Friday Agreement, the publication of *Casino Royale* and of the toppling of Saddam Hussain's statue can be analysed. Interestingly, there seems to have been very little in relation to the Aldermaston peace marchers save a passing complaint about the lack of coverage of the anniversary by the BBC from @chrisgray, or the creation of the Polo Mint.

Good Friday Agreement tweets, often using #GFA20, include those relating to political, educational and more lighthearted commentators. For example, '@TheGFAgreement' commented that 'My 20th Birthday approaches....swivel-eyed loons and bigots are trying to undermine & kill me! Brexit is incompatible to my existence', referencing the possibility that returning to hard borders could have significant impact on peace in the island of Ireland. Another, run by the Irish Foreign Ministry, celebrated the anniversary and noted that 'This week we marked the 20th anniversary of the Good Friday Agreement with a night of poetry & song in the Lyric Theatre in Belfast to thank & remember those whose great courage made peace possible'. Others noted the erasure of Mo Mowlam, the then Secretary of State for Northern Ireland, from many accounts made for the anniversary such as Anna Turley MP's retweeting of Henrietta Norton's original article in the Guardian.com regarding the lack of recognition of Dr Mowlam, her stepmother. Certainly, fears for the future flavour the anniversary tweets, as they flavour Patrick Kielty's BBC2 programme and are, like the programme, sometimes offered with images from the violent past of this part of the UK, as well as more positive recent images.

The publication of *Casino Royale* was also marked on Twitter. @TheHistoryPress noted the publication of the novel, as did @TheFolioSociety in order to advertise their special anniversary edition of the book. In other cases, such as @DecadesTVNetwork's tweet, it served as a vehicle to include a list of the top 10 Bond girls on film. However, there seems to have been remarkably little discussion of or about scholars working on Bond, suggesting perhaps that such popular cultural anniversaries are often not registered by those scholars working in the fields.

The toppling of Saddam Hussein's statue was marked by a number of news channels throughout their Twitter accounts. @PRI'sTheWorld offered archive photographs and audio material, whilst the journalist Peter Maass reproduced the front page of the *New York Times* from 2003 in order to comment on the ongoing conflict in the region. In a more celebratory tone, the more mainstream @ABCNews also noted the statue's de-

mise, alongside news footage from 2003. Certainly, the relatively recent date of the anniversary enabled a large amount of material already online to be commented upon for various political and personal purposes.

## Facebook

Facebook comments on the anniversaries were similarly varied. Only the Good Friday Agreement and the toppling of Saddam Hussein's statue were marked.

The toppling of the statue was commemorated or celebrated through a number of news channels: CBS News, for example, showed footage of the events, as did ABC News, whilst individual Facebook users commented on earlier commemorations such as Mary Beltz' sharing of her memory of the events from 4 years earlier, or KUTV News coverage of the 'mystery' of the missing hand of the statue. Overall most of the coverage was US American but as it appears in English and the Gulf War included UK troops it is certainly possible that the messages were read, and possibly shared or commented upon, by UK readers.

The Good Friday Agreement was marked in a similar fashion to the coverage on Twitter. Politicians involved twenty years earlier were keen to note this: the Labour Party, for example, emphasized its then involvement as the party in office. The Irish broadcaster RTE used footage from interviews with school children in 1998 to mark the anniversary, in order to contrast them with footage from recent interviews with pupils, which also served to advertise the broadcaster's programming. BBC News similarly sought to emphasize peace in the present in contrast to violence in the past. Possibly due to their having less of a vested interest in maintaining stability in the region, Al-Jazeera English instead sought to emphasize ongoing division, noting that 'entrenched divisions and uncertainty persist'. It is telling that the official broadcasters of the Republic of Ireland and the UK respectively take very similar approaches in a period which, as has been noted above, there is anxiety over the impact of Brexit on peace.



## Youtube

The key events marked by the addition of fresh material on Youtube were the toppling of Saddam Hussein's statue and the Good Friday Agreement. It is interesting although not entirely surprising that the others were not included as they are relatively minor anniversaries not likely to garner sufficient international interest to merit the production of AV material.

The 'Brief history of US intervention in Iraq', for example, was published on 9 April 2018 and offers a 30 minute documentary on events including the removal of the statue, and the comments on it are revealing of the expectations of viewers that the US will be represented negatively for its military involvement and for ongoing problems, often humanitarian, in the area. British viewers were certainly able to access the material in the week studied, although other than a couple of participants specifically identifying themselves as Iraqi, it is not possible to determine nationalities even amongst those commenting on the film.

Much like Al Jazeera's coverage of the Good Friday Agreement as 'Northern Ireland faces uncertain future', France 24's and Sky News' Facebook coverage suggest little interest in maintaining stability via media coverage; the latter alleges, contra to Kielty's BBC programme and RTE reporting, that young people are still aware of divisions. The comments made in relation to the films blame the British, religion, the Northern Irish, although real solutions are rarely offered. More positively, Bill Clinton's address at University College Dublin also appears on Youtube although many of the comments were similarly cynical about the future of Northern Ireland. A shared element of internet and television reporting on the GFA's chances of continuation is, though, the potentially devastating effects of Brexit as a divisive force.

## Broadcasters' and viewers' websites

In addition to advertising the programmes analysed above, the BBC website [www.bbc.co.uk](http://www.bbc.co.uk) also offered an overview of related material, such as the wider *Civilisations* season on BBC1 and BBC2. The *Coun-*

*tryfile* site includes access to recent episodes and a searchable database spanning several years, although not all episodes are accessible via the website; certainly though this gives a sense that the Corporation views the series as important, although not ‘event television’ and certainly core to part of its identity as national broadcaster.

Youtube also provides access to some of the episodes including that aired in the week analysed, although viewers’ responses were brief and rather unrevealing, other than to note that one viewer was formerly from Cumbria. ([www.youtube.com/watch?v=ID9bl8LUKpo](http://www.youtube.com/watch?v=ID9bl8LUKpo)) Coverage of *Great Indian Railway Journeys* includes a brief overview of all episodes and short clips from four episodes, as well as links to related earlier series with the same presenter, such as *Great British Railway Journeys* (BBC 2010) and *Great Continental Railway Journeys* (BBC 2012).

The BBC website does not seem to actively seek viewer responses to the programmes although the independent viewer website [www.digital-spy.co.uk](http://www.digital-spy.co.uk) does include a few comments - as the website is independent there is no guarantee that specific series will be discussed, and often the focus is on soap operas and dramas. In this instance, there was only one relevant comment about the history programming analysed here: having watched the episode of *Civilisations* which considered the European and Islamic Renaissances, one viewer who self-identified as atheist commented, in relation to a wider media debate over a Christian child allegedly ‘forced’ into foster care with a Muslim family, that ‘Even the story of Jesus isn’t original, as covered by the recent BBC documentry [sic] *Civilisations*, looking at some of the early Greek and Roman Gods.’ (27.4.18) That the series was referenced only in order to bolster an argument about a news report is significant in that it suggests a lack of wider public engagement in the series and its ideas.

## **Conclusion: history on the internet**

In conclusion, UK-based discussion of history on the internet continues to be very difficult to identify, as UK audiences can access all of

the internet, much of which is in English. However, assuming that UK audiences, broadcasters and other institutions would be interested in and likely to engage with the anniversaries identified in this report, the lack of response is very interesting. It may point to a growing insularity, or a growing desire to focus on other matters as the debate over Brexit and other international issues escalates. Unsurprisingly, Northern Irish commentators did wish to comment on the Good Friday Agreement; that non-UK or -Irish broadcasters shared a view that the GFA had not been successful was interesting and rather surprising, suggesting either than the internet has been used as a tool to maintain peace in recent years, or that Al Jazeera and France24 have a vested interest in drawing attention to the GFA and away from tensions in their own regions, which have been reported on by UK broadcasters. Indeed, the toppling of Saddam Hussein's statue was reported by British and US commentators as well as Iraqis, amongst others, some of whom offered a largely pessimistic interpretation of the events. Perhaps the varying interpretations of the GFA, outside of official celebrations, in part mirror accounts of the statue or are even intended as retribution for versions of Iraqi history shared outside of the Middle East, where, as in Northern Ireland, conflict continues albeit on a smaller scale. Broadcasters' websites tend to follow a formula of offering some information about the programme and sometimes clips, but rarely engage with audience responses; for these Youtube, Facebook, Twitter and websites such as [digitalspy.co.uk](http://digitalspy.co.uk) need to be used. However, that there is little material suggests that perhaps the series aired in the week analysed did not constitute 'event television', or perhaps that British interest in history is waning. Based on analysis of only a week, it is difficult to offer firm conclusions.

## References

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Gray A. & E. Bell (2013), *History on Television* Palgrave MacMillan: London

## APPENDIX A

UK channels with history-related material  
in top 10 most popular programmes each week

(Lists run to last history-related programme,  
i.e. may not include all ten. Figures: BARB.co.uk)

BBC2 (SD+HD) w/e 15 Apr 2018 (top 30 included to demonstrate absence of <i>Civilisations</i> )			
		7 DAY DATA (Millions)	28 DAY DATA (Millions)
1	GARDENERS' WORLD (FRI 2001)	2.66	2.77
2	ONLY CONNECT (MON 2001)	2.47	2.53
3	UNIVERSITY CHALLENGE (MON 2031)	2.36	2.38
4	HOSPITAL (TUE 2101)	2.34	2.52
5	GREAT INDIAN RAILWAY JOURNEYS (TUE 2001)	2.15	2.25
6	BRITAIN'S BIGGEST WARSHIP (SUN 2001)	2.13	2.26
7	MY YEAR WITH THE TRIBE (SUN 2101)	1.74	1.85
8	SECRET AGENT SELECTION: WW2 (MON 2101)	1.57	1.65

9	CUNK ON BRITAIN (TUE 2201)	1.51	1.93
10	BARGAIN HUNT (TUE 1215)	1.37	1.39
11	BARGAIN HUNT (WED 1215)	1.34	1.34
12	THE ASSASSINATION OF GIANNI VERSACE (WED 2101)	1.33	1.45
13	TODAY AT THE GAMES (THU 1830)	1.28	1.29
14	EGGHEADS (MON 1800)	1.28	1.28
15	BARGAIN HUNT (MON 1215)	1.26	1.27
16	PUT YOUR MONEY WHERE YOUR MOUTH IS (THU 1715)	1.23	1.23
17	BARGAIN HUNT (THU 1215)	1.23	1.24
18	TODAY AT THE GAMES (FRI 1830)	1.23	1.24
19	TODAY AT THE GAMES (MON 1830)	1.22	1.22
20	PUT YOUR MONEY WHERE YOUR MOUTH IS (MON 1716)	1.21	1.21
21	PUT YOUR MONEY WHERE YOUR MOUTH IS (FRI 1715)	1.21	1.21
22	EGGHEADS (FRI 1800)	1.18	1.19
23	EGGHEADS (THU 1800)	1.17	1.18
24	TODAY AT THE GAMES (SUN 1830)	1.16	1.17
25	EGGHEADS (WED 1800)	1.16	1.16
26	BARGAIN HUNT (FRI 1215)	1.15	1.16
27	EGGHEADS (TUE 1800)	1.14	1.14
28	DAD'S ARMY (SAT 2031)	1.11	1.19

Channel 4 (SD+HD) w/e 15 Apr 2018			
		7 DAY DATA (Millions)	28 DAY DATA (Millions)
1	GOGGLEBOX (FRI 2100)	2.81	2.92
2	THE ISLAND WITH BEAR GRYLLS (MON 2102)	2.3	2.53
3	FIRST DATES (WED 2203)	1.93	2.03
4	F1: CHINESE GRAND PRIX HIGHLIGHTS (SUN 1359)	1.88	1.9
5	TRAVEL MAN: 48 HOURS IN OSLO (MON 2031)	1.63	1.81
6	BRITAIN'S MOST HISTORIC TOWNS (SAT 1959)	1.49	1.65

4seven w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	RAMSAY'S KITCHEN NIGHTMARES USA (SUN 2000)	163	163
2	FIRST DATES (SUN 2100)	138	138
3	ESCAPE TO THE CHATEAU: DIY (FRI 1900)	124	125
4	BRITAIN'S MOST HISTORIC TOWNS (WED 1959)	107	118

5 Spike w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	SPARTACUS: VENGEANCE (MON 2201)	212	239

**5 Select**  
w/e 15 Apr 2018

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	STRIKING OUT (THU 2102)	116	137
2	THE YORKSHIRE VET (FRI 1701)	84	84
3	ALL NEW TRAFFIC COPS (SUN 2000)	84	84
4	THE YORKSHIRE VET (FRI 1602)	76	76
5	THE DOG RESCUERS WITH ALAN DAVIES (MON 2000)	75	75
6	THE DOG RESCUERS: BEST IN SHOW (TUE 2101)	74	77
7	CRUISING WITH JANE MCDONALD (MON 2101)	66	77
8	YORKSHIRE: A YEAR IN THE WILD (SAT 1900)	63	63
9	WORLD WAR II IN COLOUR (WED 2102)	59	59

**Alibi**  
w/e 15 Apr 2018

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	MURDOCH MYSTERIES (MON 2102)	227	230
2	DEATH IN PARADISE (THU 2101)	96	113
3	JONATHAN CREEK (SAT 2200)	88	112
4	FATHER BROWN (THU 2001)	75	75
5	MISS MARPLE (SAT 1601)	73	73
6	NEW TRICKS (SAT 1801)	68	69

7	TAGGART (THU 2201)	65	65
8	MISS FISHER'S MURDER MYSTERIES (MON 2001)	54	60
9	MISS MARPLE (SAT 1159)	53	59
10	MISS MARPLE (SAT 1400)	52	52

### BBC Parliament

*w/e 15 Apr 2018*

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	QUESTION TIME (SUN 1800)	31	35
2	BRIEFINGS: JOHN MAJOR (THU 2830)	15	15
3	WASHINGTON JOURNAL (SUN 1300)	11	11
4	BOOKTALK: NICHOLAS SHAKESPEARE (MON 1150)	10	10
5	BRIEFINGS: LIAM FOX (THU 2900)	10	10
6	PUBLIC ACCOUNTS COMMITTEE ON RAIL FRANCH (TUE) 1035	9	9
7	VERNON BOGDANOR ON THE NATIONAL-IST PARTI (THU) 2940	8	8
8	VERNON BOGDANOR ON THE NATIONAL-IST PARTI (FRI) 0600	8	8

### BBC1 (SD+HD)

*w/e 15 Apr 2018*

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	EASTENDERS (MON 2001)	6,333	6,442



2	MASTERCHEF (FRI 2031)	6,089	6,201
3	EASTENDERS (THU 1931)	6,071	6,182
4	COUNTRYFILE (SUN 1900)	6,023	6,073
5	EASTENDERS (FRI 2001)	5,915	6,027
6	MASTERCHEF (THU 2001)	5,637	5,704
7	ANTIQUES ROADSHOW (SUN 2001)	5,628	5,671
8	MASTERCHEF (WED 2001)	5,624	5,714
9	HAVE I GOT NEWS FOR YOU (FRI 2131)	5,509	5,662
10	ORDEAL BY INNOCENCE (SUN 2101)	5,458	5,869

### BBC2 (SD+HD)<sup>(\*)</sup>

w/e 15 Apr 2018

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	GARDENERS' WORLD (FRI 2001)	2,658	2,772
2	ONLY CONNECT (MON 2001)	2,470	2,525
3	UNIVERSITY CHALLENGE (MON 2031)	2,357	2,383
4	HOSPITAL (TUE 2101)	2,344	2,521
5	GREAT INDIAN RAILWAY JOURNEYS (TUE 2001)	2,145	2,251
6	BRITAIN'S BIGGEST WARSHIP (SUN 2001)	2,127	2,261
7	MY YEAR WITH THE TRIBE (SUN 2101)	1,738	1,849
8	SECRET AGENT SELECTION: WW2 (MON 2101)	1,573	1,648
9	CUNK ON BRITAIN (TUE 2201)	1,510	1,931
10	BARGAIN HUNT (TUE 1215)	1,373	1,391

(\*) N. B. Schama Civilisations aired this week but sub -1.09m audience

**BBC4***w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	SALAMANDER: BLOOD DIAMONDS (SAT 2101)	752	1,042
2	SALAMANDER: BLOOD DIAMONDS (SAT 2148)	613	885
3	TITANIC'S TRAGIC TWIN: THE BRITANNIC DIS (SUN 2101)	588	595
4	BACCHUS UNCOVERED: ANCIENT GOD OF ECSTAS (WED 2100)	547	572
5	AN ART LOVERS' GUIDE (MON 2100)	497	529
6	THE STORY OF THE JEWS (TUE 2100)	480	542
7	THE PLANTAGENETS (WED 2200)	434	476
8	NAT KING COLE: AFRAID OF THE DARK (FRI 2101)	408	425
9	THE BERMUDA TRIANGLE: BENEATH THE WAVES (SAT 2236)	353	361
10	WHY THE INDUSTRIAL REVOLUTION HAPPENED H (SUN 2201)	347	360

**CBBC***w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	JAMIE JOHNSON (THU 1701)	230	237
2	KATY (FRI 1631)	225	236

3	ODD SQUAD (MON 1802)	179	185
4	HORRIBLE HISTORIES (FRI 1823)	171	186
5	THE DEEP (CBBC) (MON 1828)	164	164
6	DENNIS AND GNASHER UNLEASHED (MON 1815)	161	161
7	SHREK: THE PIG WHO CRIED WERE-WOLF (FRI 1815)	147	147
8	ALL OVER THE PLACE: ASIA (SAT 0901)	140	141

<b>Cbeebies</b> <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	SOMETHING SPECIAL (SUN 0901)	466	482
2	PETER RABBIT (FRI 1620)	466	540
3	GO JETTERS (TUE 1714)	445	48

<b>CBS Drama</b> <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	MEDIUM (MON 2102)	79	79
2	DYNASTY (THU 2200)	73	73
3	DYNASTY (TUE 2201)	71	71
4	MEDIUM (TUE 2101)	69	69
5	MEDIUM (SAT 2203)	66	66
6	UNSOLVED MYSTERIES (SUN 1501)	63	63
7	UNSOLVED MYSTERIES (SUN 1600)	63	63

CBS Reality w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	DONAL MACINTYRE'S MURDER FILES (WED 2201)	165	165
2	DONAL MACINTYRE'S MURDER FILES (SUN 2202)	149	149

Channel 4 (SD+HD) w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	GOGGLEBOX (FRI 2100)	2,811	2,921
2	THE ISLAND WITH BEAR GRYLLS (MON 2102)	2,301	2,531
3	FIRST DATES (WED 2203)	1,930	2,028
4	F1: CHINESE GRAND PRIX HIGHLIGHTS (SUN 1359)	1,877	1,905
5	TRAVEL MAN: 48 HOURS IN OSLO (MON 2031)	1,632	1,807
6	BRITAIN'S MOST HISTORIC TOWNS (SAT 1959)	1,489	1,647

Channel 5 (SD+HD) w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	PADDINGTON STATION 24/7 (MON 2102)	1,724	1,855

2	SPRINGTIME ON THE FARM (MON 2001)	1,525	1,555
3	CAN'T PAY? WE'LL TAKE IT AWAY! (THU 2102)	1,485	1,553
4	SPRINGTIME ON THE FARM (TUE 2001)	1,290	1,299
5	THE JANE MCDONALD STORY (FRI 2103)	1,249	1,265

Clubland TV <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	PARTY LIKE THE 90S! ROBIN BANKS (FRI 2000)	50	64
2	25 TOTALLY BONKERS VIDEOS OF 90S! (FRI 2400)	33	34
3	CLUBLAND TV'S 10 <sup>TH</sup> BIRTHDAY! (FRI 2546)	16	17
4	100% EURODANCE WEEKENDER! (SAT 2525)	9	9
5	100% EURODANCE WEEKENDER! (SAT 2055)	9	9
6	CLUBLAND TV'S 10 <sup>TH</sup> BIRTHDAY! (FRI 1352)	9	9
7	50 EUROPHORIC BANGERS! (SAT 2200)	8	8
8	CLUBLAND TV'S 10 <sup>TH</sup> BIRTHDAY! (FRI 1400)	6	6
9	BIGGEST SELLING BEATS OF THE 2000 <sup>S</sup> (MON 0900)	5	5

## Crime + Investigation Network

w/e 15 Apr 2018

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	HOMICIDE HUNTER (THU 2201)	33	37
2	SNAPPED (SAT 2500)	30	30
3	BRITAINS DARKEST TABOOS (FRI 2101)	28	28
4	CRIMES THAT SHOOK AUSTRALIA (SUN 2100)	27	33
5	KILLING SPREE (FRI 1102)	25	25
6	UNUSUAL SUSPECTS (WED 1701)	22	22
7	CRIMES THAT SHOOK AUSTRALIA (MON 2459)	22	22

## Discovery Channel

w/e 15 Apr 2018

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	GOLD RUSH: PARKER'S TRAIL (SEASON 2) (TUE 2100)	300	336
2	FAST N' LOUD (SEASON 3) (MON 2100)	186	214
3	SHIFTING GEARS WITH AARON KAUF- MAN (MON 2203)	140	155
4	STREET OUTLAWS (SEASON 1B) (WED 2100)	73	73
5	CARS THAT ROCK WITH BRIAN JOHNSON (FRI 2100)	69	69

6	RUNNING WILD WITH BEAR GRYLLS (TUE 2203)	61	92
7	TESLA'S DEATH RAY: A MURDER DECLASSIFIED (THU 2100)	53	54

**Eden**  
*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	PLANET DINOSAUR (FRI 2100)	27	29
2	PLANET DINOSAUR (THU 2101)	24	24
3	PLANET DINOSAUR (FRI 1101)	21	21
4	FRONTIER BORNEO (FRI 1800)	19	19
5	DOG'S BEST FRIEND (MON 1831)	15	15
6	PLANET DINOSAUR (THU 1101)	14	14
7	LIFE IN THE GREAT WETLANDS (SUN 2100)	11	11
8	LIFE IN THE GREAT WETLANDS (SUN 1800)	10	10
9	LIFE ON EARTH: A NEW PREHISTORY (SAT 2100)	10	10
10	LIFE ON EARTH: A NEW PREHISTORY (SAT 1700)	10	10

**Forces TV**  
*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	STARSKY AND HUTCH (THU 2200)	39	39

2	STARSKY AND HUTCH (FRI 2200)	38	38
3	MILITARY DRIVING SCHOOL (FRI 2130)	31	31
4	HOGAN'S HEROES (WED 1125)	28	33
5	HOGAN'S HEROES (FRI 1055)	27	27
6	GOODNIGHT SWEETHEART (THU 1650)	26	26
7	HOGAN'S HEROES (THU 1055)	26	35
8	HOGAN'S HEROES (MON 1125)	25	25
9	HOGAN'S HEROES (FRI 1125)	24	24
10	GOODNIGHT SWEETHEART (THU 1610)	24	24

<b>GOLD</b> <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	MRS BROWN'S BOYS (SAT 2220)	299	327
2	MRS BROWN'S BOYS (SAT 2140)	281	305
3	MRS BROWN'S BOYS (SUN 2100)	279	286
4	MRS BROWN'S BOYS (SUN 2141)	273	275
5	MRS BROWN'S BOYS (SUN 2220)	249	274
6	DAD'S ARMY (WED 2001)	188	195
7	DAD'S ARMY (SUN 2019)	184	189
8	DAD'S ARMY (THU 2001)	178	183



**History Channel***w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	THE CURSE OF OAK ISLAND (WED 2100)	214	237
2	FORGED IN FIRE (THU 2100)	158	176
3	OZZY AND JACKS AMERICAN ROAD TRIP (SUN 2100)	137	143
4	DISASTERS THAT CHANGED BRITAIN (MON 2102)	110	142
5	COUNTING CARS (TUE 2030)	73	77
6	COUNTING CARS (TUE 2000)	68	74
7	COUNTING CARS (MON 2002)	66	66
8	AMERICAN PICKERS (MON 1901)	58	58
9	COUNTING CARS (WED 2000)	46	46
10	COUNTING CARS (MON 2031)	43	48

**Home +1 w/e***15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	A PLACE IN THE SUN: SUMMER SUN (TUE 1902)	24	24
2	A PLACE IN THE SUN: SUMMER SUN (WED 1900)	19	19
3	ESCAPE TO THE COUNTRY (THU 2100)	12	12
4	NICK KNOWLES' ORIGINAL FEATURES (SUN 2300)	12	12

<b>ITV Encore</b> <i>w/e 15 Apr 2018</i>			
		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	HEARTBEAT (SUN 1059)	40	40
2	POIROT (SUN 1954)	34	34
3	WHITECHAPEL (TUE 2101)	32	32
4	POIROT (THU 2000)	32	32
5	POIROT (WED 2102)	29	29
6	HEARTBEAT (SAT 1239)	26	26
7	ALWAYS AND EVERYONE (SAT 0925)	26	26
8	POIROT (WED 1844)	25	25
9	POIROT (SAT 2002)	25	32
10	POIROT (SUN 1843)	22	22

<b>ITV3</b> <i>w/e 15 Apr 2018</i>			
		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	VERA (THU 2002)	1,113	1,153
2	ENDEAVOUR (WED 2003)	808	843
3	MIDSOMER MURDERS (TUE 2000)	577	592
4	LEWIS (MON 2003)	540	579
5	DCI BANKS (MON 2204)	415	425
6	AGATHA CHRISTIE'S MARPLE (FRI 2000)	410	414

7	DCI BANKS (MON 2304)	383	395
8	SCOTT & BAILEY (TUE 2203)	334	339
9	MURDER SHE WROTE (MON 1902)	332	339
10	HEARTBEAT (MON 1757)	328	328

### Keep It Country

*w/e 15 Apr 2018*

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	IRELAND WEST MUSIC TV (MON 2200)	38	40
2	THE MICHAEL COMMINS SHOW (TUE 2300)	38	38
3	PHIL MACK COUNTRY SHOW (MON 2100)	37	37
4	IRELAND WEST MUSIC TV (WED 2200)	35	35
5	JOHN RYAN'S JAMBOREE (WED 1900)	32	32
6	HOT COUNTRY (MON 2000)	30	30
7	MEMORY LANE (SUN 2000)	29	29

### Kerrang

*w/e 15 Apr 2018*

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	THE ANTHEMS (WED 1700)	8	8
2	LINKIN PARK: ALL THE ANTHEMS! (TUE 2200)	8	8
3	FIGHTKLUB: MCR VS PARAMORE (SAT 0858)	7	7
4	THE WEEKEND ANTHEMS (SAT 1716)	5	5

5	ON THE PLAYLIST! ROCK RIGHT NOW (THU 1511)	4	4
6	SMELLS LIKE THE 90S (SUN 1727)	4	4

**London Live**  
*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	ROMAN BRITAIN FROM THE AIR (TUE 2000)	57	57
2	THE SUPER-RICH AND US (TUE 2101)	41	41
3	NHS: ?2 BILLION A WEEK AND COUNTING (MON 2102)	40	40
4	THE SUPER-RICH AND US (MON 2201)	36	36
5	THE STORY OF TURNER'S HOUSE (MON 2001)	31	31
6	FILM: DRESSAGE (FRI 2418)	21	21
7	BRIDGES THAT BUILT LONDON (THU 1859)	20	20
8	FILM: ESSEX BOYS - RETRIBUTION (SAT 2422)	19	19
9	FILM: KIDS IN LOVE (2016) (FRI 2202)	19	19
10	LES MISERABLES: THE HISTORY OF... (WED 1902)	18	18

**Magic**  
*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	SIMPLY..TAKE THAT! (SAT 1833)	16	16

2	FEEL THE MAGIC (WED 1649)	12	12
3	REWIND THE CLASSICS (FRI 2342)	9	9
4	THE 50 MOST EPIC NOUGHTIES SONGS (THU 1059)	8	8

### **Military History**

*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	ANCIENT ALIENS (WED 2001)	29	29
2	ENGINEERING AN EMPIRE (MON 1359)	29	29
3	DIGGING FOR BRITAIN (THU 2100)	28	28
4	ANCIENT ALIENS (MON 2003)	27	27
5	ENGINEERING AN EMPIRE (FRI 1401)	27	27
6	ANCIENT ALIENS (MON 1900)	27	27
7	THE WORLD WARS (WED 2100)	26	26
8	ANCIENT ALIENS (MON 1300)	25	25
9	ANCIENT ALIENS (WED 1903)	25	25
10	ANCIENT ALIENS (MON 1202)	23	23

### **MTV Classic**

*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	NUMBER 1 IN 2013! (WED 1400)	19	19
2	OMG! 15 YEARS SINCE... (WED 1750)	17	17
3	21 HITS THE TEEN IN YOU WOULDN'T ADMIT (WED 1600)	12	12

4	STEPS: OFFICIAL TOP 10 (WED 1900)	11	11
5	CHART CHAMPIONS! 90S NO.1S ONLY! (MON 1200)	10	10
6	NOTHING BUT THE 00S (TUE 1740)	8	16
7	OFFICIAL BEST-SELLING 90S HITS: TOP 20 (THU 1200)	7	7
8	NOTHING BUT THE 00S (SAT 1935)	6	6
9	GREATEST HITS: SPICE GIRLS TOP 10 (THU 2000)	5	5
10	REMEMBER THIS? FIERCE 00S GIRLS (TUE 1400)	5	5

<b>MTV Rocks</b> <i>w/e 15 Apr 2018</i>			
		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	COACHELLA 2018: PERFORMING! (SUN 1900)	7	7
2	POP PUNK GOLD! (SAT 1458)	4	4
3	PARAMORE: IN ROTATION (SUN 1800)	4	4
4	PARAMORE: IN ROTATION (WED 2201)	4	4
5	ULTIMATE WEEKEND ANTHEMS! (SAT 1100)	3	3
6	ULTIMATE WEEKEND ANTHEMS! (SUN 2259)	3	3
7	TOP 30 GLOBAL MEGASTARS! (SUN 1000)	3	3
8	THE 1975: OFFICIAL TOP 10 (SUN 2201)	3	3
9	MOST EXPLOSIVE ANTHEMS OF ALL TIME! (SAT 0800)	3	3

**PBS America**  
w/e 15 Apr 2018

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	THE MYSTERY OF THE BLACK DEATH (THU 2100)	34	34
2	THE SEARCH FOR ALFRED THE GREAT (FRI 1953)	34	34
3	DAM BUSTERS: THE RACE TO SMASH THE GERMA (FRI 2110)	29	29
4	CODEBREAKER: BLETCHLEY PARK'S LOST HEROE (TUE 1955)	29	33
5	HENRY FORD (SUN 1305)	29	29
6	HENRY FORD (SUN 1842)	27	27
7	CHARGE OF THE LIGHT BRIGADE (TUE 1851)	27	27
8	THE CRUSADERS' LOST FORT (THU 1955)	24	24
9	FORCED MARCH TO FREEDOM (MON 1818)	23	23
10	DAM BUSTERS: THE RACE TO SMASH THE GERMA (SAT 2215)	21	21

**Showcase**  
w/e 15 Apr 2018

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	IT'S MORE FUN IN THE PHILIPPINES (1) (FRI 1900)	15	15
2	THE CHINA HOUR: ANCIENT CHINESE AR- CHITEC (SAT 1900)	7	7

3	WORLD POKER TOUR (12) (TUE 2600)	7	7
4	PISTONHEADS (1) (SUN 1330)	7	7
5	CRAFT DAILY (1) (SAT 2200)	5	5
6	PRACTICAL CARAVAN TV (2) (WED 1800)	3	3
7	GLOBETROTTER - 10 MINUTE TRIPS (1) (TUE 2000)	3	3
8	PRACTICAL CARAVAN TV (2) (MON 2000)	3	3
9	THE CHINA HOUR: BRUCE LEE (1) (SUN 1900)	2	2

**Sky Arts w/e**  
*15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	URBAN MYTHS (WED 2611)	188	211
2	PETER GREEN MAN OF THE WORLD (SAT 2101)	75	78
3	THE NINETIES (FRI 2100)	55	62
4	ANDRE RIEU: LIVE IN MAASTRICHT VI (MON 2021)	52	52
5	THE SIXTIES (SUN 1906)	48	48
6	THE SIXTIES (SUN 1812)	45	45
7	DISCOVERING FILM (MON 1800)	44	44

**Sky Sports Cricket**  
*w/e 15 Apr 2018*

		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	LIVE INDIAN PREMIER LEAGUE (SUN 1521)	185	185



2	LIVE INDIAN PREMIER LEAGUE (SAT 1100)	96	96
3	LIVE INDIAN PREMIER LEAGUE (SUN 1120)	92	92
4	LIVE INDIAN PREMIER LEAGUE (SAT 1523)	92	92
5	LIVE INDIAN PREMIER LEAGUE (FRI 1500)	82	82
6	ATHERTONS HISTORY OF OLD TRAF-FORD (SUN 1513)	57	57

<b>Syfy</b> <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	CRYSTAL INFERNO (2016) (FRI 2101)	86	86
2	MERLIN (TUE 2000)	67	73
3	BEETLEJUICE (1988) (SUN 1901)	67	67
4	THE WITCHES OF EASTWICK (1987) (TUE 2101)	66	66
5	TRANSFORMERS: REVENGE OF THE FALLEN (200 (THU 2225	62	62
6	MERLIN (THU 2002)	57	57
7	MERLIN (WED 2001)	57	57

<b>TCM</b> <i>w/e 15 Apr 2018</i>			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	FILM: SWORDFISH (2001) (THU 2102)	62	62
2	BONANZA (WED 0641)	37	37
3	BONANZA (FRI 0705)	33	33

4	BONANZA (THU 0656)	33	33
5	FILM: THE SHINING (1980) (FRI 2100)	33	33
6	FILM: LETHAL WEAPON 3 (WED 2101)	27	27
7	FILM: ESCAPE FROM FORT BRAVO (WED 1500)	25	25
8	BONANZA (WED 0741)	25	25

### True Entertainment

w/e 15 Apr 2018

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	M*A*S*H (THU 1930)	121	121
2	M*A*S*H (TUE 1930)	116	116
3	M*A*S*H (MON 1929)	111	111
4	M*A*S*H (WED 1930)	106	106
5	M*A*S*H (MON 1859)	104	104
6	M*A*S*H (TUE 1900)	100	100
7	M*A*S*H (WED 1859)	96	96
8	M*A*S*H (FRI 1930)	95	99
9	M*A*S*H (FRI 1900)	95	98
10	M*A*S*H (THU 1859)	93	93

### VH

w/e 15 Apr 2018

		7 DAY DATA (000S)	28 DAY DATA (000S)
1	VH1 HITS! (SAT 1352)	11	11

2	GREATEST 21ST CENTURY GLOBAL HITS! (SAT 1200)	9	9
3	VH1 HITS! (THU 1552)	9	9
4	GREATEST POWER BALLADS OF THE 21 <sup>ST</sup> CENTU (FRI 1400)	8	9
5	SING-A-LONG WITH THE GREATEST FEEL GOOD (SAT 0800)	7	7
6	GREATEST NUMBER ONE HIT WONDERS! (WED 1243)	7	7
7	LOVE & HEARTBREAK IN THE 21 <sup>ST</sup> CEN- TURY! (SUN 2100)	7	7
8	LADY GAGA: THE HITS (WED 2000)	6	6
9	OFFICIAL TOP 50 NUMBER ONES OF THE NOUGH (THU 1100)	6	6

<b>Vintage TV</b> <i>w/e 15 Apr 2018</i>			
		<b>7 DAY DATA (000S)</b>	<b>28 DAY DATA (000S)</b>
1	TUNE IN... TO 1985 (FRI 1729)	45	45
2	TUNE IN... TO 1985 (FRI 1747)	41	41
3	TUNE IN... TO 1981 (THU 1929)	38	38
4	TUNE IN... TO 1981 (THU 1900)	38	38
5	TUNE IN... TO 1984 (WED 1728)	37	37
6	ROCK OUT WITH THE BRITS (FRI 2217)	36	36
7	TUNE IN... TO 1980 (TUE 1831)	35	35
8	TUNE IN... TO 1984 (WED 1715)	34	34
9	TUNE IN... TO 1981 (THU 1946)	33	33
10	SHADES OF THE 60S (TUE 1428)	30	30

W w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	999 RESCUE SQUAD (TUE 2201)	249	281
2	WHO DO YOU THINK YOU ARE? USA (TUE 2103)	238	288

Yesterday w/e 15 Apr 2018			
		7 DAY DATA (000S)	28 DAY DATA (000S)
1	TOTP2: THE 60S (SAT 2140)	238	238
2	WAR ABOVE THE TRENCHES (THU 2001)	222	245

## APPENDIX B

### Periods of history represented

Late C20th-C21st general	43 <i>(includes 'best of'... on music channels)</i>
All/Various (e.g. antiques or magazine series)	16
Ancient Rome/Greece/Biblical/China	13
1920s	12
1950s	12 <i>(predominantly drama e.g. Miss Marple)</i>
WW2	11
1960s	8 <i>(predominantly drama e.g. Heartbeat)</i>

1980s	8
Medieval	8
C19th	7 <i>(predominantly drama e.g. Murdoch Mysteries)</i>
Prehistory	6
C18th	5
Fin de siècle	2
WW1	1
1970s	1

## APPENDIX C

### Geographical places represented

UK	73 <i>(predominantly drama as above)</i>
Various	38 <i>(e.g. WW2 documentaries including all Allied forces)</i>
USA	24 <i>(PBS; also e.g. American Pickers and factual C20th crime series)</i>
Australia	3
China	3
Holy Land	2
Greece	2

France	1
Global	1
Canada	1
Ireland	1
India	1



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