

TABLE OF CONTENTS

Acknowledgements	viii
Introduction	1
Cinema, Television and History	
Laura Mee and Johnny Walker	
Part I: New Meanings, New Methods	
Chapter One.....	12
TV and Cinema: What Forms of History Do We Need?	
John Ellis	
Part II: Recontextualising Cinema and Television History	
Chapter Two	26
“We Must Go About it in Our Own Way and Have Complete Control”:	
The British Film Industry and the Metropolitan Police Press Bureau,	
1919-1938	
Alex Rock	
Chapter Three	47
From Cathy “Queen of the Mods” to Paula “Pop Princess”:	
Women, Music Television and Adolescent Female Identity	
Hazel Collie	
Chapter Four.....	67
The Polish TV Fictionscape: From Programme Importation to Domestic	
Revival	
Sylwia Szostak	
Chapter Five	85
Maintaining a <i>Critical Eye</i> : The Political Avant-garde on Channel 4	
in the 1990s	
Steve Presence	

Part III: Rethinking Histories of Cinema and Television

Chapter Six	104
“These People Are the Enemy!”: The Moral Responsibilities of Film and Television History within the Humanities	
Dieter Declercq	
Chapter Seven.....	121
The Trans-national Divide: Towards a Typology of “Transatlantic British Cinema” During the 1930s and 1940s	
Nathan Townsend	
Chapter Eight.....	142
“Marvellous, Awesome, True-to-life, Epoch-making, a New Dimension”: Reconsidering the Early History of Colour Television in Britain	
Helen Wheatley	

Part IV: Rethinking History through Cinema and Television

Chapter Nine.....	164
Known Pleasures: Nostalgia and Joy Division Mythology in <i>24 Hour Party People</i> and <i>Control</i>	
Caitlin Shaw	
Chapter Ten	182
“Media Virgins vs. Political Lions”: Historicising the Gender Politics of <i>Question Time</i>	
Jilly Boyce Kay	
Chapter Eleven	200
Rethinking History through Documentary: <i>Paradise Lost</i> and the Documented Case of “The West Memphis Three”	
Thomas Joseph Watson	

Part V: The Impact of New Technologies

Chapter Twelve	222
DVDs, Streams, Comment Threads and Developing a Television Canon	
Abby Waysdorf	

Chapter Thirteen.....	239
Using Social Media to Build Hidden Screen Histories: A Case Study of the <i>Pebble Mill Project</i>	
Vanessa Jackson	
Chapter Fourteen	260
Historical Subjectivity and Film Style: Re-enactment and Digital Technologies in Contemporary Historical Cinema	
Adam Gallimore	
Contributors.....	281