

**VALERIA CAMPORESI** teaches Visual Media History in the Art History and Theory Department of the Universidad Autónoma de Madrid since 1995. She is also professor of the PhD. Film Studies Program at the Modern Language Department. of the same university. She has been working on media and history since her undergraduate years at the University of Bologna (Italy) where she graduated with a "tesi di laurea" on "Lawrence of Arabia and the Myth of the Imperial Hero in Britain" which has been partially published in a number of essays in specialized journals. After a one-year stay at the University of East Anglia (Norwich, GB) as a graduate visiting student, she was admitted as a research student in the PhD Program of the History and Civilization Dept. of the European University Institute (Florence, Italy). In 1990, she obtained her PhD. in History at the EUI with a thesis on resistances to Americanization in the history of the B.B.C. which forms the core of this book. Since 1989 she lives and works in Madrid, where she has pursued a research on representations of Spanish cultural identity in film history (including the peculiarities of film consumption) which she published as a book (Para grandes y chicos, un cine para los españoles, 1940-1990, Madrid, 1993) and in various articles included in collective volumes. Her current research interests range from various historical approaches to intertextuality in European film history; studies on changing parameters of verisimilitude (in production and reception) in audiovisual products; and a long term project on European film history in the 1960s and the establishment of electronic media. She has published extensively in specialized journals, such as Revue d'histoire moderne et contemporaine, Historical Journal of Film, Radio and Television, Media, culture and society, Archivos de la Filmoteca Valenciana, Memoria e ricerca, Passato e presente and others; as well as in collective anthologies. A member of the International Association of Media and History (IAMHIST) since 1985, she has recently been elected as a member of the Council of the Association. Co-founder of Secuencias. Revista de historia del cine (Madrid, since 1994), she is one of the associate editors of the journal.

**BASICALLY HISTORICAL AND FACTUAL** in form, this book has theoretical ambitions. It attempts to formulate an analytical pattern which would help to determine what happens when something like a cultural product defined by its national origins is being imported in a foreign country. The case-study analysed, that is to say the reconstruction of British attitudes towards America in broadcasting policies and programmes, should therefore be read against a more general background which endeavours to come to terms with mass communication theories, on one side, and sociological and historical analysis on national identity on the other. As a conclusion to the presence of American products in British broadcasting, a strong arguments emerges which seriously question the analytical operativeness of terms and expressions such as "Americanisation", "American influence", "American impact", and so forth. The emphasis which they put upon the U.S. side of the process tends inevitably to conceal the importance and complexity of the reactions of those who dealt with it, and which might probably be better approached taking as a starting point a native European cultural nationalism, one of whose main definitory features would be its un-Americanness.



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