

# Contents

---

Acknowledgments | 7

Note on Citations | 9

Introduction | 11

## **PART I: BETWEEN PUBLIC AND POPULAR: APPROACHING A BLACK BRITISH HISTORY**

1. Discovering a Past for the Present | 17

2. Historical Culture and Social Communication | 37

3. Popular Re/Presentation of History and Its Media | 47

4. Key Aims and Questions | 53

## **PART II: THE BICENTENARY EFFECT: HOW THE SLAVE TRADE, SLAVERY AND ABOLITION WENT PUBLIC**

1. Remembering and Forgetting Slavery | 57

2. Screening Slavery and the Slave Trade  
before the Bicentenary | 65

3. Simon Schama's *Rough Crossings*:  
From Popular History Book to Television History | 81

4. The Abolition as Costume Film:  
*Amazing Grace* – Black History with a White Hero | 99

5. Setting a Critical Tone:  
*In Search of William Wilberforce* | 115

6. ›Doing an Anniversary‹:  
The Event Culture Surrounding 2007 | 121
7. The Impact of 2007 –  
Slavery and the Slave Trade in British Museums | 135
8. Family Matters:  
Genealogy as Popular (Black) History | 163

## **PART III: KEEPING POST-WAR MIGRATION VISIBLE: THE WINDRUSH STORY IN THE TWENTY-FIRST CENTURY**

1. Screening and Staging an Arrival | 183
  2. Family, Sport and Period in *Wondrous Oblivion* | 185
  3. Notting Hill in a Historical Crime Serial | 199
  4. Migration as Heritage Drama? *Small Island* | 207
  5. Migration History as Entertainment?  
Trends in Contemporary British Theatre | 231
  6. The Windrush Story as Musical | 239
- Conclusion** | 251
- Bibliography** | 255
- Index** | 279