

Department of Media and Communications

MC51002A

(Undergraduate 1st year course)

***Media History & Politics
Course Outline***

Term: Autumn 2011

Course Leader: Professor James Curran

Seminar Leaders:

Bill Gabbett

Vana Goblot

Justin Schlosberg

Eleftheria Lekak

**Course outlines are available on the Goldsmiths Website under
learn.gold.ac.uk/Media & Communications/ Media &
Communications Undergraduate Virtual Office.**

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Goldsmiths
UNIVERSITY OF LONDON

MC51002A MEDIA HISTORY AND POLITICS

Introduction to area of study

Much attention is focused on today's technologies, programmes, websites, innovations and media uses. Although this is understandable, it contributes to a neglect of other issues that are essential in understanding contemporary media dynamics – in particular the historical evolution of the media and the political frameworks and consequences that accompanied this evolution. This course provides you with ways of thinking about media history and media politics and is designed to contextualise more contemporary debates about media industries, practices and texts. While the course focuses largely on the UK media system, you are encouraged to reflect on the relevance of these models to international media systems with which you may be more familiar.

Learning Outcomes

By the end of the course, you should be able to:

1. Describe and reflect on key historical moments in the development of the media;
2. Use an historical framework to analyse media systems including press, broadcasting, cinema, and music;
3. Explain the inter-relationship between wider social and political change and internal changes within the media;
4. Gain an historical understanding of issues relating to the politics of the media.

Learning Methods

The course consists of weekly lectures on **Wednesdays at 10.00am (starting promptly) in the NAB LG 02 Lecture Theatre** followed by seminars. You will find your seminar group on the Media and Communications Department noticeboard.

Seminars

The questions posed in relation to seminars are only indicative, not prescriptive. However, at the beginning of each seminar, there will be a space for you to raise any question you wish in relation to the subject covered by the lecture.

To get the best out of seminars, you should read thoroughly the seminar reading and think about it beforehand. It is also important that every one feels free to contribute to the seminar discussion, and does so.

You **MUST NOT** change your seminar group without first consulting Gyorgyi Szentirmai / Hayley Dobson (gszentirmai@qut.ac.nz / 090 7010 7000/7000) the Undergraduate Secretaries in the Media & Communications office (NAB 2.02). Weekly seminars are compulsory; missing seminars may render you ineligible for submitting examined work.

Assessment details

You will be expected to produce a coursework essay of **1,500-2,000 words** from the list of questions on p.9 which is to be handed in to your seminar leader on **Wednesday, 16th November 2011**.

This course is assessed by a **2,000 word EXAMINED** essay to be handed on **THURSDAY 5th JANUARY 2012 BETWEEN 10AM-2PM ONLY** in NAB 3.02 (3rd floor, New Academic Building).

You are required to submit **TWO COPIES OF YOUR ESSAY AND A COPY ON DISK OR CD**. The following formats are acceptable: rich text (rtf); word (doc); plain text (txt). **YOU MUST ALSO KEEP A COPY OF YOUR ESSAY, WE WILL BE RETURNING FEEDBACK ESSAYS TO YOU AND WILL ONLY KEEP THE DISKS IN ARCHIVE (2ND COPIED WILL BE DISPOSED)**.

VISITING STUDENTS:

Visiting students are assessed by the **EXAMINED** essay and should hand in their essays of **1,500 words** to their seminar leader during **Week 10 of term (Wednesday, 7th December 2011)** and a copy to Celeste Hawes, Curriculum Secretary at the Media & Communications Office (NAB 2.02).

PLAGIARISM

Essays are likely to be subjected to JISC plagiarism detection software. Plagiarism is a serious offence and incurs heavy penalties. All work submitted for examination should be your own. Where you are engaging with other people's work, this should be clearly attributed to the source. Refer to the handbook if you are at all unsure.

Assessment Criteria

Please consult your student handbook for general information on assessment criteria.

0% Non submission or plagiarised assessment – a categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

1-9% Very bad fail. A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and unit must be re-sat).

10-24% Bad fail. A significant overall failure to achieve the appropriate learning outcomes. Work of very poor quality that demonstrates little or no originality and ambition and is extremely weak in content, language and structure.

25-39% Fail– represents an overall failure to achieve the appropriate learning outcomes. Work of poor quality that demonstrates little or no originality and ambition and contains significant flaws in terms of content, structure or language.

40-49% Pass (3rd) – represents the overall achievement of the appropriate learning outcomes to a threshold (satisfactory) level. Work of an overall satisfactory standard although little originality and/or ambition is demonstrated. The work is mainly descriptive and refers to only a limited range of ideas/examples. Although the work lacks a fluent argument, it exhibits some critical awareness of the topic.

50-59% Good (2.2) – represents the overall achievement of the appropriate learning outcomes to a good level. It will demonstrate an overall effective application of knowledge, understandings and skills specified in the course learning outcomes. It will show some originality and ambition together with evidence of background reading and comprehension of the topic. The analytical dimension will not be fully developed and the reading may be limited to a few texts only.

60-69% Very good (2.1) – represents the overall achievement of the appropriate learning outcomes to a very good level. Work that overall achieves a high standard and that demonstrates the effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will have achieved its goals and will demonstrate a significant degree of originality and ambition with a very good level of analytical precision, very sound preparation and an awareness of different critical perspectives.

70-79% Excellent (1st) – represents the overall achievement of the appropriate learning outcomes to an excellent level. Work of excellent overall quality. It will demonstrate an excellent application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a broad and systematic understanding of the subject, together with the ability to engage with complex ideas and develop original perspectives in a fluent and clear manner.

80-89% Outstanding (1st) – represents the overall achievement of the appropriate learning outcomes to an outstanding level. Work of outstanding overall quality. It will demonstrate an extremely effective application of knowledge, understandings and skills specified in the course learning outcomes. The work will contain evidence of a highly developed and systematic understanding of the subject, of an ability to engage with complex ideas and to develop distinctively original arguments and perspectives.

90-100% Exceptional – represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. The work is such that it is clear that the outcomes have all been achieved to the highest possible level for an undergraduate and that the work produced is intellectually unique and worthy of publication.

Reading

The set book for this course is **James Curran and Jean Seaton, *Power Without Responsibility*, 7th edition, Routledge, 2010**. This will be supplemented with a reading pack. You are required to read, **in advance**, the designated reading for each seminar and will not be able to participate fully in seminars if you have not done so. Course reading should take place throughout the course: for seminars, your coursework essay and your examined essay.

Other useful general reading for this course are:

Jane Chapman, *Comparative Media History*, Polity 2005 – a useful introduction with many international examples

Asa Briggs and Peter Burke, *A Social History of the Media: From Gutenberg to the Internet*, third edition, Polity 2010 – a comprehensive historical overview with particular emphasis on the social context of technological development

Kevin Williams, *Get Me a Murder a Day! A History of Mass Communication in Britain*, 2nd edition, Bloomsbury, 2009 – a very readable textbook on UK media history.

Michael Bailey (ed) *Narrating Media History*, Routledge, 2009 – a useful collection of essays organised around rival interpretations of British media history.

Des Freedman, *The Politics of Media Policy*, Polity, 2008 – an invaluable and very clear overview.

Martin Conboy, *Journalism*, Sage, 2004.

Martin Conboy, *Journalism in Britain*, Sage, 2010

Suggested Reading List (at the end of outline)

The reading list may seem dauntingly long, but you are not expected to read all of it. Alternative reading is provided, partly in order to provide a choice when lots of people are seeking the same books at the same time. Media history is not like other branches of communications studies, in that a significant number of key books are out of print. It is not now possible, unfortunately, to buy multiple copies of these. This means that you should start your reading early and be aware of the existence of libraries in addition to Goldsmiths. For all media history, see also the Senate House Library (Malet Street); for twentieth century film and broadcasting history, see also the British Film Institute Library (limited day pass available from the Media & Communications Department office), and for TV history, the Independent Television Commission Library can be accessed through the BFI (see above). You should also check out your local public library, which is often surprisingly good for general histories of modern Britain.

Although long, this list is actually only a hand-picked selection of relevant books and essays. A fuller bibliography is provided in the seventh edition of J. Curran and J.

Seaton, *Power without Responsibility* (Routledge 2010). You should not hesitate to wander outside this reading list, if you are so minded.

COURSE PROGRAMME

Week 1 – 5th October

Lecture: Foundations of media history (JC)

Seminar reading:

James Curran, 'Media and the Making of British Society, c. 1700-2000', *Media History* 8(2), 2002, pp. 135-154.

Seminar activity:

What are the different ways in which historians have interpreted media history?

Test! Some historical dates and their relevance to media history.

Week 2 – 12th October

Lecture: Rise of British Press, 1750-1920 (JC)

Seminar reading:

Chapters 2 and 4 of PWR

Seminar activity:

Discussion: was the press set free? In what ways did the content of the press change? Why did it become more independent of government? How did its relationship to society change?

Week 3 – 19th October

Lecture: Rise of Radio (JC)

Seminar reading:

Chapters 8 and 9 of PWR

Seminar activity:

Debate: Why was the BBC set up? What were the ideas shaping it? How did the BBC change during the 1920's and 1930's? Did the BBC 'serve the nation' or not? How did radio change?

Week 4 – 26th October

Lecture: Rise and Decline of Film (JC)

Seminar reading:

Sarah Street, chapter one, 'The Fiscal Politics of Film' in *British National Cinema*, Routledge, 1997, pp. 4-27.

Seminar activity:

Discussion: Why did Hollywood become dominant? In what ways did British films change? What is the relationship between film and social change?

Week 5 – 2nd November

Lecture: British Press 1920-2011 (JC)

Seminar reading:

Chapter 5 of PWR

Seminar activity:

How did the British press change during the inter-war period? What influence did press barons have? How much influence does the press have now?

**Week 6: 7th – 11th November
Reading Week**

Week 7 – 16th November

HAND-IN DATE OF COURSEWORK ESSAY

Lecture: The rise of television (Patricia Holland)

Seminar reading:

Power Without Responsibility Chs 11 and 12

Seminar activity:

Questions: Discuss the role of the BBC in UK broadcasting. Did the arrival of ITV make television in the UK better or worse? Was Channel Four necessary? What gaps did it fill in?

Week 8 – 23rd November

Lecture: Current Affairs TV (PH)

Seminar reading:

P.Holland Introduction *The Angry Buzz* I.B.Tauris 2006

Seminar activity:

Questions: Has regulation protected or limited current affairs journalism on UK television? What are the problems in achieving 'objectivity' and 'balance'? Is it legitimate for journalists to express their own opinions? Should current affairs television be 'entertaining'?

Week 9 – 30th November

Lecture: Popular Television, Global markets and Digital Media (PH)

Seminar reading:

Anita Biressi and Heather Nunn "The especially remarkable: celebrity and social mobility in Reality TV" in Biressi and Nunn *The Tabloid Culture Reader* Maidenhead: Open University Press 2008

Seminar activity:

Discuss globalisation, commercialisation and dumbing down. Is news nothing but 'infotainment'? Can tabloid culture be 'empowering'?

Week 10 – 7th December

Lecture: Beyond Regulation? Into the Digital Age

Seminar reading:

Executive Summary Ofcom (2009) *Second Public Service Broadcasting Review: Putting Viewers First* Office of Communications 2009
http://www.ofcom.org.uk/consult/condocs/psb2_phase2/statement/

Seminar activity:

How will an all digital future affect broadcasting? What is the place of regulation in that future? What is the role of Ofcom? Are we seeing a convergence between technologies?

Week 11 – 14th December

Lecture: Impact of the Internet (JC)

**Seminar reading:
Chapter 24 of PWR**

**Seminar activity:
No seminar but.....
Celebration in the Student Union bar: 12.30**

Coursework Essay Questions

Answer **ONE** of the following questions that are designed to deepen your understanding of media history (i.e. do not focus on the present):

1. Why did the press become more independent of the state during the period 1750-1850?
2. Does the market harmonise supply and demand, or impose a form of control? Discuss with reference to the history of the British press.
3. Why was radio organised in Britain as a public service monopoly for fifty years (1922-72)?
4. What were the main influences shaping British films during the period 1918-68?
5. Did films and television programmes *shown* in Britain tend to support or impede the advance of women? Discuss with reference to the period 1970-2010.
6. Compare and contrast Lord Beaverbrook and Rupert Murdoch.
7. Has the increasing commercialisation of television empowered the people? Discuss with reference to the period, 1955-2010?
8. How have British TV current affairs programmes changed?
9. With the arrival of digitisation and multimedia platforms, should television be subject to minimal regulation like the press?
10. What part have the media played in 'nation-building'? This question can be answered in relation to any country.

Your essay (1,500 - 2,000 words) needs to be handed in to your seminar tutor on Wednesday, 16th November 2011.

Further Reading (mostly UK)

*** indicates especially useful**

1. Media, History and Politics: General

- J. Blumler & M. Gurevitch, The Crisis of Public Communication
 *Asa Briggs & Peter Burke A Social History of the Media
 S. Carruthers, Media at War
 *J. Chapman, Comparative Media History
 M. Conboy, Journalism: A Critical History
 John Corner (ed), Documentary and the Mass Media.
 J. Curran, Media and Power
 j. Curran, Media and Democracy
 J. Curran and J. Seaton, Power Without Responsibility.
 J. Curran, A. Smith and P. Wingate (eds), Impacts and Influences
 *N. Davies, Flat Earth News
 M. DiCenzo, 'Feminist Media History: A Response to James Curran' in Media History, 10 (1).
 L. Gorman and D. McLean, Media and Society in the Twentieth Century
 Richard Gunther and Richard Mughan, Democracy and the Media: A Comparative Perspective (useful for international examples)
 R. Hewison Culture and Consensus
 F. Inglis, People's Witness
 John Keane, Media and Democracy.
 R. Kuhn, Politics and Media in Britain,
 D.L. LeMahieu, A Culture for Democracy.
 Brian McNair, News and Journalism in the UK, 3rd Edition.
 M. Macdonald, Representing Women
 John MacKenzie, Propaganda and Empire.
 John MacKenzie (ed), Popular Culture and Imperialism.
 R. McKibbin Classes and Cultures: England 1918-1951.
 Ralph Negrine, Politics and the Mass Media
 Ralph Negrine, The Communication of Politics
 *Colin Seymour-Ure, Broadcasting and the Press since 1945, 2nd Edition.
 Paul Starr, The Creation of the Media: Political Origins of Modern Communications
 Michael Tracey, The Decline and Fall of Public Service Broadcasting
 J. Tunstall & D. Machin The Anglo-American Connection
 Bernard Waites et al (eds), Popular Culture : Past and Present.
 Ken Ward, Mass Communication and the Modern World
 M Wheeler, Politics and the Mass Media
 *Kevin Williams, Get Me a Murder a Day.
 Raymond Williams, The Long Revolution.

Andrew Marr's 2007 BBC documentary on the History of Modern Britain (all 300 minutes of it) is in the library and has some relevant introductory material, particularly in parts 1-3.

2. Broadcasting History

- S. Barnett & A. Curry, The Battle for the BBC.
 Eric Barnouw, Tube of Plenty: the evolution of American television
 Peter Black, The Mirror in the Corner.
 P. Bonner and L. Aston, Independent Television in Britain.
 G. Brandt (ed), British Television Drama.
 Asa Briggs, The BBC : The First Fifty Years.
 A. Briggs, History of Broadcasting in the UK, Vols 1 to 5.
 T. Burns, The BBC : Public Institution and Private World.
 Valeria Camporesi, Mass culture and national traditions : the B.B.C. and American Broadcasting, 1922-1954
 David Cardiff, 'The Serious and the Popular : Aspects of the Evolution of Style in the Radio Talk, 1929 - 1939' Media, Culture and Society, 1980.
 Robert Chapman, Selling the Sixties.
 Michael Cockerell, Live from No 10.
 J. Corner, Television Form and Public Address.
 *Andrew Crisell, An Introductory History of British Broadcasting
 N.J. Cull, 'Radio Propaganda and the Art of Understatement: British broadcasting and American neutrality 1939 - 41' Historical Journal of Film, Radio and Television Vol 13, No 4, 1993.
 D Freedman The Television Policies of the British Labour Party 1951-2001
 S. Frith, 'The Pleasure of the Hearth' in Formations of Pleasure.
 Glasgow University Media Group, Bad News.
 Grace Wyndham Goldie, Facing the Nation: Television and Politics 1936-1976
 P. Goodwin Television under the Tories
 D. Hendy, Life on Air: A History of Radio 4.
 M. Hilmes (ed) The Television History Book,
 P.Holland The Television Handbook
 P. Holland, Angry Buzz
 Stuart Hood, On Television.
 S. Holmes, Entertaining Television: The BBC and Popular Television Culture in the 1950s.
 J. Jacobs, Intimate Screens: Early Television Drama in Britain
 C.Johnson and R.Turnock (eds) ITV Cultures: Independent Television over 50 Years,
 Stephen Lambert, Channel Four
 Peter Lewis & Jerry Booth, The Invisible Medium.
 C. Leys, Market-Driven Politics
 Sonia Livingstone and Peter Lunt, Talk on Television.
 W. McDowell, History of BBC Broadcasting in Scotland, 1923 - 83.
 Jeremy Potter, Independent Television in Britain Vols 3 and 4.
 R. Sales 'An Introduction to Broadcasting History' in D.Punter (ed) Introduction to Contemporary Cultural Studies, Longman 1986
 Paddy Scannell, 'The Social Eye of Television 1946 - 1955' Media, Culture and Society, 1989.
 Paddy Scannell, 'Public Service Broadcasting and Modern Public Life', Media Culture and Society, 11, 2, 1989.
 Paddy Scannell, 'Public Service Broadcasting: History of a Concept', in Andrew Goodwin and Garry Whannel (eds) Understanding Television.

*Paddy Scannell and David Cardiff, A Social History of British Broadcasting: Serving the Nation

J. Seaton, Carnage and the Media: The making and Breaking of News About Violence

Bernard Sendall, Independent Television in Britain Vols 1 and 2.

P. Schlesinger, G. Murdock and P. Elliott, Televising Terrorism

*Anthony Smith, Television: An International History

Anthony Smith (ed), British Broadcasting (collection of very useful documents)

Howard Smith, "Apartheid, Sharpeville and Impartiality": The Reporting of South Africa on BBC Television 1948 - 1961', Historical Journal of Film, Radio and Television, 13, 3, 1993.

Justin Smith, 'The Struggle for the Control of the Airwaves: The Atlee Governments, the BBC and Industrial Unrest, 1945 - 51' in T. Gorst et al (eds), Post-war Britain 1945 - 1965.

Janet Thumin (ed), Small Screens, Big Ideas: television in the 1950s

Michael Tracey, The Decline and Fall of Public Service Broadcasting

H. Wheatley ed, Re-Viewing Television History

J. Williams, Entertaining the Nation

Raymond Williams Television: Technology and Cultural Form

There are three DVDs/videos in the library worth checking out in particular

Greg Dyke on Lord Reith (2007)

Auntie: the inside story of the BBC (1997)

People's Century 18 – Picture Power (1996)

3. Cinema History

Anthony Aldgate, Censorship and the Permissive Society: British Cinema and Theatre 1955-1965

Robert Allen and Douglas Gomery, Film History: Theory and Practice

*Ashby and Higson (ed), British Cinema: Past and Present

Auty and Roddick (eds), British Cinema Now

T. Balio (ed), The American Film Industry

* Charles Barr (ed), All Our Yesterdays.

Charles Barr, Ealing Studios.

* Bordwell and Thompson, Film History: An Introduction

James Curran and Vincent Porter (eds), British Cinema History (includes extensive bibliography).

Margaret Dickinson and Sarah Street, Cinema and the State.

Lester Friedman, ed., British Cinema and Thatcherism

*Christine Geraghty British Cinema in the Fifties.

Douglas Gomery, The Hollywood Studio System: A History

S. Harper and V. Porter, British Cinema of the 1950s

Andrew Higson, Waving the Flag.

John Hill, Sex, Class and Realism : British Cinema 1956 - 63.

Rachel Low, The History of the British Film 1918 - 1929 Allen and Unwin

Tom Dewe Matthews, Censored

Kobena Mercer (ed), Black Cinema / British Cinema.

Robert Murphy, Realism and Tinsel: Cinema and Society in Britain 1939 - 48.

Robert Murphy, Sixties British Cinema.

- *Robert Murphy, The British Cinema Book.
Geoffrey Nowell-Smith (ed), The Oxford History of World Cinema
Geoffrey Nowell-Smith and Steven Ricci (eds), Hollywood & Europe: Economics, Culture and National Identity, 1945-95
James Park, Learning to Dream: The New British Cinema.
George Perry, The Great British Picture Show.
Vincent Porter, On Cinema.
Nicholas Pronay and Spring (eds), Propaganda, Politics, and Film 1918 - 1945.
Jeffrey Richards, The Age of the Dream Palace.
Jeffrey Richards, 'Cinemagoing in Worktown' Historical Journal of Film, Radio and Television Vol 14, No 2, 1994.
Jeffrey Richards, Films and National Identity
Richards and Sheridan, Mass Observation at the Movies RKP 1987.
James Robertson, Hidden Cinema : British Film Censorship in Action 1913 - 72.
Tom Ryall, Alfred Hitchcock and the British Cinema.
John Sedgewick, 'The Market for Feature Films in Britain, 1934: a viable national cinema' Historical Journal of Film, Radio and Television, Vol 14, No 1, 1994.
S. Shafer, British Popular Films 1929 - 1939.
*Robert Sklar, A World History of Film
Sarah Street, 'The Hays Office and the defence of the British market in the 1930's' Historical Journal of Film, Radio and Television, Vol 5, No 1, 1985.
Sarah Street, British National Cinema.
K.R.M Short, (ed), Feature Film as History.
Kristin Thompson, Exporting Entertainment : America in the World Film Market 1907 - 1934.

There are, not surprisingly, lots of videos/DVDs in the library that focus on cinema history, including: Shepperton Babylon, Silent Britain, A Very British War Movie, The Fall and Rise of Cinema, A Bit of Scarlet, Empire of the Censors, Cinema Europe – the other Cinema, Typically British, Hollywood UK and others. For material on the origins of Hollywood movie moguls, look at the video Hidden Hollywood based on Neal Gabler's book An empire of their own

4. Press and Publishing History

- R.D. Altick, English Common Reader.
A. Aspinall, Politics and the Press, 1780 - 1850.
Ros Ballaster et al, Women's World.
Hannah Barker Newspapers, Politics and Public Opinion in the late Eighteenth Century England,
*H. Barker, Newspapers, Politics and English Society, 1695-1855.
M. Betham, A Magazine of her own.
A. Bingham, Gender, Modernity and the Popular Press
J. Black, The English Press in the Eighteenth Century.
George Boyce et al (eds), Newspaper History.
Laurel Brake et al (eds), Investigating Victorian Journalism, 1990.
Lucy Brown, Victorian News and Newspapers.
P. Catterall, C. Seymour-Ure and A. Smith eds. Northcliffe's Legacy
Jean Chalaby, The Invention of Journalism.

- R. Cockett, Twilight of Truth.
M. Conboy, Press and Popular Culture
M. Conboy, Journalism: A Critical History
G.A. Cranfield, Press and Society.
Kirsten Drotner, English Children and their Magazines, 1751 - 1945.
*Matthew Engel, Tickle the Public.
John Feather, History of British Publishing.
Marjorie Ferguson, Forever Feminine.
Kate Flint, The Woman Reader 1836 - 1914.
Tim Gopsill and Greg Neale, Journalists: 100 Years of the NUJ
Anna Gough-Yates, Understanding Women's Magazines
Daniel Hallin, The 'Uncensored War': the media and Vietnam
Michael Harris and Aslan Lee (eds), The Press in English Society from the Seventeenth to Nineteenth Centuries.
Stanley Harrison, Poor Men's Guardians.
Mark Hollingsworth, Press and Political Dissent.
P. Hollis, The Pauper Press.
Louis James, Print and People.
Philip Knightley, The First Casualty.
Stephen Koss, The Rise and Fall of the Political Press, Vols 1 and 2.
A.J. Lee, The Origins of the Popular Press
Thomas Leonard, The power of the press : the birth of American political reporting
Angela McRobbie, 'More! New Sexualities in Girls and Womens Magazines' in J. Curran, D. Morley and V. Walkerdine (eds) Communications and Cultural Studies.
J. McAleer Popular Reading and Publishing in Britain 1914-1950
R. Negrine, 'The Press and the Suez Crisis: A Myth Re-examined', Historical Journal, 25, 4, 1982.
Huw Richards, The Blood Circus: The Daily Herald and the Left.
Michael Schudson, Discovering the news: a social history of American newspapers
A.C.H. Smith, Paper Voices (not in library).
Mitchell Stephens, A History of News
S.J. Taylor, The Great Outsiders: Northcliffe, Rothermore and the Daily Mail
Sean Tunney, Labour and the Press: from New Left to New Labour
M. Temple, The British Press
Jeremy Tunstall, Newspaper Power.
T. A. Van Dijk, Racism and the Press.
J. Weiner (ed), Millions for Sale.
Cynthia White, Women's Magazines 1963 - 1968.
Joel Wiener, 'The Americanisation of the British Press, 1830-1914', in Michael Harris and Tom O' Malley, Studies in Newspaper and Periodical History 1994 Annual.
Janice Winship, Inside Women's Magazines.

5. Technology History

- Janet Abbate, Inventing the Internet,
Tim Berners-Lee, Weaving the Web
Ronald Deibert, Parliament, Printing and Hypermedia
James Gillies and Robert Caillau, How The Web Was Born
Katie Hafner and Matthew Lyon Where Wizards Say Up Late: The Origins of the Internet

- *Carolyn Marvin When Old Technologies Were New
- John Naughton, A Brief History of the Future
- Tom Standage: The Victorian Internet
- Brian Winston, Technologies of seeing: photography, cinematography and television
- *Brian Winston, Media technology & society : a history

A really good broadcast documentary on How the Victorians wired the world is in the library.

6. Music History

- *Donald Clarke, The Rise and Fall of Popular Music
- Scott DeVeaux, The birth of bebop : a social and musical history
- John Fordham Shooting from the hip : changing tunes in jazz
- Pekka Gronow and Ilpo Saunio, An international history of the recording industry
- Donald Grout et al, A History of Western Music, 7th edn
- E. Hobsbawm, Uncommon People: Resistance, Rebellion, and Jazz
- Ashley Kahn, Kind of Blue
- *Leroi Jones, Blues People
- Brian Longhurst, Popular Music and Society
- Francis Newton [Eric Hobsbawm], The Jazz Scene
- J. Nott, Music for the People.
- Lucy O'Brien, She bop : the definitive history of women in rock, pop and soul
- David Rosenthal, Hard bop : jazz and Black music, 1955-1965
- Charlie Gillett, Sound of the City
- Reebee Garofalo, Rockin' Out: Popular Music in the USA
- Dave Russell, Popular music in England, 1840-1914: a social history
- Jon Savage, England's Dreaming (great book on punk)
- Dave Harker, One for the money: politics and popular song

The *Popular Music History* journal is also an obvious place to start!

7. History of Advertising and Public Relations

- Eric Clark, *The want makers : lifting the lid off the world advertising industry : how they make you buy*, Hodder & Stoughton, 1988
- Scott Cutlip, *The Unseen Power: public relations, a history*, Lawrence Erlbaum, 1994
- Jacquie L'Etang, *Public relations in Britain : a history of professional practice in the twentieth century*, Lawrence Erlbaum, 2004 [LSE library]
- Stuart Ewen, *PR! A Social History of Spin*, Basic Books, 1996
- Naomi Klein, *No Logo*, Flamingo, 1999
- T.J.Jackson Lears, *Fables of abundance : a cultural history of advertising in America*, Basic Books, 1994 [in LSE library]
- W Leiss, S Kline, S Jhally (1990) *Social Communication in Advertising*, Routledge, 1990
- Roland Marchand, *Advertising the American dream : making way for modernity, 1920-1940*, University of California Press, 1985
- Roland Marchand, *Creating the corporate soul : the rise of public relations and corporate imagery in American big business*, University of California Press, 1998

Matthew McAllister, *The commercialization of American culture: new advertising, control, and democracy*, Sage, 1996
Kathy Myers, *Understains : the sense and seduction of advertising*, Comedia, 1986
Terry Nevett, *Advertising in Britain: a History*, Heinemann, 1982
Vance Packard, *The Hidden Persuaders*, Penguin 1981 [1957]
Michael Schudson *Advertising, The Uneasy Persuasion*, Routledge, 1993
Philippe Schuwer, *History of Advertising*, Leisure Arts, 1966 [LSE library]
E.S, Turner, *The Shocking History of Advertising*, Penguin, 1965

The Men from the Agency (BBC 2003), is a documentary profile of Charles Saatchi, David Puttnam and Alan Parker who helped to transform the British advertising industry in the 1960s.

The Rise and Fall of the Ad Man (BBC 2007) written and presented by Peter York, is an examination of the changing fortunes of British advertising.

Washes Whiter is a 5-part BBC series from 1990 that examines 20th century Britain through its television advertisements.

8. General History

Barbara Caine, English Feminism 1780-1980
Christopher Booker, The Neophiliacs: The Revolution in English Life in the Fifties and Sixties
Asa Briggs, Age of Improvement
Linda Colley, Britons: Forging the Nation 1707 - 1837.
Martin Daunton, Progress and Poverty: An Economic and Social History of Britain 1700 - 1850.
Eric Evans, The Forging of the Modern State 1783 - 1870, 2nd Edition.
E.J. Feuchtwanger, Democracy and Empire.
Robert Hewison, Too Much: Art & Society in the Sixties: 1960-1975
Eric Hobsbawm, Industry and Empire: from 1750 to the present day
Eric Hobsbawm, Age of extremes : the short twentieth century, 1914-1991
David Lowenthal, The Past is a Foreign Country
Arthur Marwick, The Explosion of English Society 1914 - 70.
M. Pearce and G. Stewart, British Political History, 1867 - 1990.
H. Perkin, Origins of Modern English Society.
H. Perkin, The Rise of Professional Society.
Donald Read, England 1868 - 1914.
Keith Robbins, The Eclipse of a Great Power, 1870 - 1992.
S. Rowbotham, A Century of Women.
E. Royle, Modern Britain 1750 - 1985.
J. Stevenson, British Society 1914 - 45.
E.P. Thompson, The Making of the English Working Class
F.M.L. Thompson, The Rise of Respectable Society, 1830 - 1900.

The best general history books for this course are:

- J. Black, Modern British History since 1900
Susan Kingsley Kent, Gender and Power in Britain 1640-1990
*F. O'Gorman The Long Eighteenth Century (1688-1832)
W. Rubinstein Britain's Century (1815-1905)
P. Clarke Hope and Glory (1900-1990)
R. Shoemaker Gender in English Society (1650-1850)
M. Pugh Britain Since 1789
*Ross McKibbin Classes and Cultures England 1918-1951
*H. Cunningham, *The Challenge of Democracy, Britain 1832-1918*
*D. Marquand, *Britain Since 1918*

NOTE: The main journals in the field are Media History (formerly Studies in Newspaper and Periodical History), Journal of British Cinema and Television, and Journal of Popular Cinema History.