The development of the mass circulation media in the UK with reference to business strategies of Rupert Murdoch and his companies

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**Abstract**

This work links together the themes of my previously published work: a coherent body of knowledge about the life and career of the media businessman Rupert Murdoch including detailed appraisals of the content and business strategies of his newspapers, television news outlets and other media interests.

The study is based on more than 200 original interviews with important individuals engaged in the subject area over a period of twenty-five years. It concentrates on eight of my books in various editions and associated work, out of a body of eleven books published by between 1989 and 2014. These books have been widely read and reviewed within the media industry and beyond and have been widely cited on university reading lists, in government inquiries into press standards, in academic journals and in broadsheet and specialist media industry press.

The field is the development of the mass media in the UK and beyond in the second half of the 20th century and at the start of the 21st century. The unifying theme is the career and business strategy of Rupert Murdoch, his newspapers such as *The Sun* and his television interests including Sky TV and Sky News.

The work summarizes some of the content of my publications in the context of existing theory in the fields of media and cultural studies, economics and contemporary politics.

**CONTENTS**

**1.0 Introduction**

1.1 Acknowledgements

**2.0 Field/s of Study**

2.1 Research Methodologies

2.2 Modes of Inquiry

2.3 ‘Body of Work’

2.4 ‘Original Artefacts’

**3.0 Contribution to Knowledge**

3.1 Journalism and Communications Studies/ Secondary Research Literature

3.2 Journalism History

3.3 Gender and Sexuality

3.4 International literature

**4.0 Significance of the study**

4.1 Murdoch, Wapping and *The Sun*

4.2 Murdoch and televised sport

4. 3 Impact of the study

(a) Citations in parliament and public debate

(b) Literary reviews

(c) Evidence of esteem

**5.0 Findings**

Appendix 1 Books and Selected Publications

Appendix 2 Index of major citations

Appendix 3 Index of professional endorsements

Appendix 4 List of sources

Appendix 5 Selected literary reviews of my books

Appendix 6 The ‘canon’ of significant works on journalism

Appendix 7 Bibliography: major texts consulted and analysed in creating my own body of work.

**Footnotes**

1. **Introduction**

The submission comprises a series of eight books widely reviewed and circulated books and a related body of print and broadcast journalism that were all published by mainstream literary publishers between 1988 and 2016, accompanied and contextualised by a substantial body of serious broadsheet journalism and documentary-making on related themes setting out the coherence and significance of the research when viewed as a whole (1).

Taken as a whole the work I have hereby organised as a thesis for examination is concerned with the arrival of Rupert Murdoch in the UK and his impact primarily on the newspaper and television industries in the country, and secondarily on its politics and culture (2).

**1.1 Acknowledgments**

In creating my books and journalism I have collaborated with a large number of fellow journalists, academics, legal professionals, campaigners, politicians and activists with widely varying opinions, points of view ideologies and interests in the subjects under consideration.

My primary collaborators have been the co-authors of my books who were, in chronological order, Peter Chippindale (deceased 2016), Steve Clarke and Adam Nathan. Although these colleagues have been very significant contributors to the work, it can be noted that both stylistically and in terms of content and line of argument the works have been consistent and coherent across all these collaborations.

I began working with Peter Chippindale in 1986 when we joined the staff at the launch of a (short-lived) national Sunday newspaper called *News on Sunday*, based in Manchester (1). Peter Chippindale was the news editor of *News on Sunday* having previously been Northern Ireland correspondent of *The Guardian* in London, and having previously co-published investigative journalism with David Leigh (investigations editor of *The Observer*) including a co-published book the trial of the former Liberal party leader Jeremy Thorpe (2).

The newspaper achieved a circulation of more than 400,000. However because of its links to the trade union movement the paper was unable to reduce its cost base, ran out of money and was closed within a year of its launch. Together Peter Chippindale and I wrote an account of the short life of the paper called *Disaster: The Rise and Fall of News on Sunday* (3). The book was a critical success, both as a creative artefact and as a contribution to the discourse around the Wapping industrial dispute, the arrival of Rupert Murdoch in the UK and the subsequent impact on the practice of journalism and politics in the UK (4).

As a result of the success of *Disaster* Peter Chippindale and I were commissioned by Tom Weldon to write an ‘inside the machine’ account of how Rupert Murdoch’s *Sun* newspaper operated. I should acknowledge Tom Weldon as a major influence on my body of work. He has now risen to become CEO of Penguin Books and Random House UK (5). The result was *Stick it Up Your Punter: The Rise and Fall of The Sun*, a title which remains a key part of my body of work (6). Peter Chippindale began to encounter debilitating mental health problems during the writing of *Stick it Up Your Punter*. I had been responsible for completing much of the first edition of the book and undertook all the subsequent revisions and updated editions of the book.

The themes in my work continued with other significant co-authors, but the thread is consistent across two further collaborations. The first was with Steve Clarke (7), the former editor of *Broadcast* magazine (8) and London correspondent of *Variety* (9). We wrote two books together, organizational profiles of first the BBC and then ITV (10). This was followed by a collaboration with Adam Nathan who at the time of our collaboration was a student of mine at the London College of Printing. Adam Nathan went on to work for *The Sunday Times* and Channel Four (11).

Thereafter I worked in broadcasting and documentary making, first at London Weekend Television/ ITV with Mark Redhead (12) and Paul Greengrass (13). I then came to work most closely with Roy Ackerman of Diverse Production who was very influential in my development as a documentary producer and script-writer and editor for Channel Four and BBC documentaries (14). Together with Roy Ackerman I produced a Channel Four documentary on the takeover of Tottenham Hotspur based on a book and body of investigative journalism I did on the growing influence of Rupert Murdoch on pay television and televised sport in the UK. The book, *Sick as a Parrot: Inside Story of the Spurs Fiasco* (15) showed how the takeover of the Tottenham Hotspur football club was the key to Rupert Murdoch’s acquisition of the screening rights to English Premier League football, and how these screening rights were in turn the key to his domination of pay TV in the UK. The book formed the basis for a Channel Four documentary (also called ‘Sick as a Parrot’) dealing with the Tottenham takeover, with Roy Ackerman as producer-director and myself as researcher and scriptwriter (16).

The success of the Tottenham Hotspur documentary led to the commissioning of a series for Channel Four on the corrupting influence of finance on televised sport which included a detailed examination of this aspect of Murdoch’s intervention into popular culture and media economics. The series was not screened, but the research was published in my book *Premiership: Lifting the Lid on a National Obsession*, which forms part of my body work as defined in this study (17).

In terms of my university teaching and research work I have worked with many media academics and their insights have been very significant in many cases. I should mention in particular Professors Stephen Barnett and Jean Seaton at the Communications and Media Research Institute (CAMRI) of Westminster University in London (18). I worked with them at Westminster University for a period of five years at the turn of the century. CAMRI is one of the leading centres for study of the media in Europe, with more than 60 research students and an extremely vigorous PhD programme. It was a pleasure to work with Professor Seaton (19), who is also the official historian of the BBC, and I was able to deposit with her dozens of lengthy original tape recording with senior people in the BBC (including two retired Director Generals of the BBC) which I had made during the research for the writing of *Fuzzy Monsters* with Steve Clarke.

In journalism I have collaborated on the themes constituting my body of work with dozens of other journalists and supportive editors, notably Emily Bell, my editor when I worked for *The Guardian* Media section, who is now head of the journalism teaching and research programmes at Columbia University Postgraduate School of Journalism in New York (20). In order to complete the books I replied on interviews with hundreds of direct participants. Of particular significance for some of the books and documentaries were John Pilger, Keith Sutton, Alan Hayling and Hilary Wainwright (for *Disaster*); Sir Larry Lamb, Bernard Shrimsley and Roy Greenslade (for *Stick it up Your Punter),* Greg Dyke, Sir Michael Grade, Steve Hewlett and Sir Alastair Milne (for *Fuzzy Monsters* and *Citizen Greg*), Mike Molloy, Richard Stott (For *Tabloid Nation*). Full attribution of sources used is given in Appendix 4 of this study (see below).

**2.0 ‘Field/s of Study’**

My work is interdisciplinary in that it links together established fields such as media and communications theory, political economy and contemporary history. An organising thread in the work is the life and career of Rupert Murdoch, or “Murdochism” as it has been termed in some of the academic literature, internationally, for example by Professor Alex Mitchell of the National University of Singapore (1), Sashi Kumar of the Asian Media College (2), and Professor Ferenc Miszlivetz of the University of Bologna, Italy (3).

The essence of the ‘Murdochism’ – the hypothesis that it is a specific historico-political phenomena in media-saturated cultures - is that monopolistic business interests acquire media assets (which may or may not be profitable to begin with) in order to gain political leverage over the political system (usually through the negative power of character assassination by means, for example, of sex scandals or otherwise by reckless and entertaining bias). Politicians, thus fearing the power of Murdoch to destroy their electoral chances, will then enact legislation or change regulatory regimes in a way that makes his previously unprofitable media assets (acquired therefore very cheaply) profitable. These profits are then used to acquire yet more failing media assets which likewise become profitable, according to the hypothesis, at least partly because of the influence-mongering Murdoch is able to bring to bear through ownership of his media assets.

The significance Miszlivetz’s work is that he internationalises the concept, tracing similarity between ‘Murdochism’ and ‘Berlusconi’ism’ in Italy, and ‘Putinism’ in Russia as a possible model for the corruption and failure of modern democracy throughout the developed world (4). Beyond the academy the concepts of ‘Murdochism’ and ‘Murdochracy’ are discussed especially in the left-wing press as antithetical to democracy. A good example is a 2010 essay by John Pilger, which described the effects of ‘Murdochism’ in transforming politics in Australia to such an extent that the country had become a ‘Murdocracy’ (5). Politicians frequently complain about what they describe as the unaccountable power of Murdoch’s company News Corporation. Tom Watson, the deputy leader of the UK Labour Party, subtitled his 2012 book *Dial M for Murdoch* as ‘News Corporation and the Corruption of Britain’ (6).

It would be difficult to construct a simple objective test for the validity of ‘Murdochism’, hypothesis and the counter-hypothesis that Murdoch has gained his influence as happenstance, or as an otherwise unintended side-effect of a primary interest simply in the techniques of the media, as a person with “newspapers in his blood”. This counter hypothesis is offered in the literature including, for example, Murdoch’s authorised biography published by William Shawcross (7).

**2.1 Research Methodologies**

Despite the complexity of framing a research question the subject is susceptible to investigation by a variety of valid qualitative research methods, which I have used to some in my books, and which means that the books and body of work, taken as a whole, make a significant contribution to the source material used within the academic fields described above, and in particular to the debate on Murdochism, Murdocracy and the international variants of this concept.

The development of this research has entailed the use of a mixed range of methods to scrutinize different aspects of the journalism and media activity underpinned by first-hand experience as a serious broadsheet journalist, author and television researcher, my methods have included content analysis and textual analysis, which between them have allowed examination of key media practitioners in terms of their motivations, aspirations, fears, professional norms and mores and ideological world view.

Qualitative methods developed in the social sciences such as case study research, observation, participant observation (or types of activity equivalent to ‘fieldwork’ amongst subjects under discussion) as well as my own subjective reaction and synthesis of texts and original documents, including archives of personal papers, have been applied by me throughout my work, and in the books and other artefacts offered as the subject of this study.

I have used commonly employed categories of research techniques such as those discussed, for example, by Michael D Myers, Professor of Information Systems in the Department of Information Systems and Operations Management at the University of Auckland Business School, New Zealand (1).

**Refelection on research methods**

Of the research methods delineated above I have relied primarily on structured and unstructured interviews with participants in the events I have described (for example the minute by minute reconstruction of events leading up to the printing of *The Sun*’s ‘The Truth’ headline, reporting the Hillsborough football stadium disaster).

I was aware at the time of the limitations of the interview technique. Firstly the need to gain consent and the very fact that some people approached refused to participate, meant that the scope of the study could be skewed in favour of those who wished to throw light on the subject matter. There was therefore a need to guard against reliance on subjective or even self-serving accounts. I relied on my training and experience as a journalist in order to carefully prepare for interviews, and then employed the very high bar of scepticism required in journalism. On reflection I can see how vital this approach was given that some of the interview subjects might have been prepared to use subterfuge to encourage me to include false information in my work in order to discredit it, or in order to libel people of whom they disapproved.

I used a method of triangulation, requiring verification of an account of an event from (at least) three independent sources before asserting that such an event took place. Even when ‘triple lock’ verification had been applied, my method was to present any account to any person who for example stood to lose repute as a result giving them the opportunity to refute or falsify the account. I would record a simple denial (where no contrary account was given); or give equal weight to mutually contradictory accounts, describing both. Where people had refused to be interviewed, but who had been named and (especially criticised or shown in the a bad light).

Before approaching a subject I would go through a structured process of examining all the available books and journal articles to look for possible interview subjects identified as part of the process I wished to observe. I would then follow up books cited in bibliographies and footnotes, thus creating an exponentially growing list of sources. I would select the material from these books which appeared to be relevant to the subject matter under consideration, and organise this bibliographical research into a structure which I would adapt as new information and directions emerged from my survey of the literature. I would tend to complete this entire process as a discreet stage before forming the questions to be asked of interview subjects. The first level of structure in the interview process would be verification and falsification of the content of books. I soon discovered that where a book was unreliable in its accounts this would quickly become apparent even from just one or two interviews; on the other hand once I had checked two or three accounts with independent sources I found that the rest of the text was also likely to be reliable, being based on a proper methodology, and I would give it more weight accordingly.

Where there were fewer than three sources, or where the sources could not be verified, or where there would be no reasonable way of falsifying such accounts they were either discounted or identified as the personal perception of a single individual. If such a single sourced (or double non-independent sources) assertion was recorded I would either set the account to one side in building the overall narrative, or seek verification (and falsification) from other available sources. This method obliged me to seek a great many interviews, since I would seek from each interview subject the names of at least three other persons who could verify what they were saying. One difficulty was that some interview subjects were not prepared to been named in the list of sources for each book for fear of reprisals from people who they were criticising. I adopted an approach of ‘maximal scepticism’ towards such interviews. I never used them as the primary source of an account, but they were often useful as verification or falsification, or as guides to other interview subjects who might be able to give their accounts “on the record”.

I wrote out all the two and three source verified allegations and sent them to the person being discussed (including Rupert Murdoch himself) giving them the opportunity to correct or comment on the information. In every case the interview subject approached refused to comment, but did confirm they had been given the opportunity to do so. I can not include a list here of persons who were approached in this way because of the danger of breaching the undertaking to anonymity by means of indirect or ‘jigsaw’ identification.

Importantly a further level of verification was given by the publication process itself, with some of my work reaching audiences numbered in millions, or having been in print continuously over long periods of time. Any person described in the work would therefore be in a position to refute or falsify the account I provided. I would describe this process of ‘triple lock’ verification/falsification prior to publication, and then the publication of the work to mass audiences, and large audiences of specialists in the field, including many directly involved in the events described as a form of “mass peer review” giving my works a very high degree of reliability. A selected list of interview participants is given in Appendix 4 of this work.

Content analysis and textual analysis have also been employed in creating my body of work, mainly as a preparatory stage to interviewing and cross-referencing of interviewer output.

In terms of content analysis The British Library Newspaper collection (based at Colindale in London during my period of research) provided a complete serial of *The Sun* and the *Daily Mirror* on microfilm, and analysis of the content especially of front page headlines produced vital preparatory material for interviews, and some contextual context for both SIUYP and *Tabloid Nation.*

In terms of textual analysis my books deal extensively with the development of ‘tabloid language’ for example in the work of Martin Conboy of Sheffield University (2). Textual analysis was used to demonstrate the creation of a specific ‘tabloid language’ the tone of which, quite apart from literal content, was used to communicate meaning in the form for example of political bias or social prejudice. A comparison of the use of language between the broadsheet and tabloid media was used as a starting point for some of the interviews and/or for substantive parts of the books and my writing generally. Examples include the Sun’s ‘Scum’ agenda which was used to vilify unrelated minority groups ranging from travellers to violent prisoners; the discussion around the use of the word ‘Gotcha’ during the Falklands war, and the sexist implications of The Page Three topless feature and the writing style used in captions describing the models (3).

In addition to books and journal articles, I have used specialised sources and resources, including some which were unavailable to the public. Chief amongst these were the newspaper ‘cuttings libraries’ available to me as a working journalist at *The* *Guardian,* *The Sunday Times* and the BBC*.* In these archives, skilled librarians store and categorize all the newspapers in the country and provided very deep searches into, for example, the background or published output of persons who I was seeking to interview or write about in my own works. In addition to this there were specialised collections of books about journalism itself, including St Bride’s Institute in Fleet Street, London, the Newspaper branch of the British Library at Colindale in London and the archive of Hugh Cuddlip’s personal papers in the library of Cardiff University.

**2.2 Modes of Inquiry**

This study employs a variety of modes of inquiry in order to address a set of three central research detailed below. These questions pull together methodologies employed and identify patterns and connections across the different titles constituting the body of work. Each book, to varying degrees, can be shown to constitute a response to one or more of the delineated questions. In this way a rationale for the overall research agenda will be established.

**Research Questions:**

1. *Does the increased emphasis on market responsiveness which is central to Murdoch’s editorial management ethos lead causally to declining editorial quality, however defined?*

This question is addressed as a central theme across the body of work and in each particular publication. The detailed documentation of the circulation war unleashed by *The Sun* shows how resources were diverted from ‘unpopular journalism’ (meaning serious news journalism and the balanced and regulated activity of political journalism) by the editor of the paper, and invested in gimmicks and features such as newspaper ‘bingo’ and more magazine-like features such as the Page Three glamour photos is dealt with in the various editions of *SIUYP*, in *Tabloid Nation* and in my newspaper articles and broadcast contributions on the topic. The body of work shows how this strategy lead to increased sales but ultimately lead to editorial catastrophes such as the libel of Elton John, the ‘Truth’ coverage of the Hillsborough disaster, the Milly Dowler scandal , the ‘trawling’ phone hacking scandal and a string of libel actions and complaints to the official regulator which lead to the closure of *The News of the World* and a new and less favourable regulatory environment for tabloid newspapers in general.

1. *Did the political influence gained by Murdoch as a newspaper publisher enable him to dominate the emergent world of multi-channel pay TV in the UK in competition with commercial rivals?*

The central thrust of the ‘Murdochism’ concept is that ownership and control of media companies (and specifically in the UK morning newspapers) enables the owner to exercise decisive control over aspects of the political system in any given market at least with regard to the regulation of the media industry. Further it is argued that the commercial advantages obtained from an unusually favourable regulatory regime leads to ever greater profitability and market domination, thus ever greater political influence. Therefore a process of cumulative causation is set in place immune to external political constraint, but limited by the possibility of internal contradiction such as corporate succession planning, or the external economic climate.

*Tabloid Nation* addresses the influence of ‘newspaper barons’ through the 20th century and demonstrates the uniquely powerful influence daily morning newspapers were believed to have over public opinion - and more importantly he believed and perceived voting intentions of ‘swing voters’ in the relatively small number of parliamentary constituencies which in effect decided elections in the UK through the 20th century. *Tabloid Nation* addresses the way in which the intersection of age, gender and class demographics, population density, newspaper distribution technology with the peculiarities of the UK electoral system and political party structures meant that tabloid newspapers were perceived by both politicians and proprietors such as Rupert Murdoch as having more influence in the UK than in other countries with press freedom (such as the US and Australia) great though that influence might be. SIUYP addresses the same question as a central theme after the arrival of Rupert Murdoch on the scene, and traces the way he traded the impact of his tabloids for policy concessions from successive governments. My books about television - *Fuzzy Monsters* and *Citizen Greg -* document the same theme with regard to policy concessions enabling Murdoch to achieve a virtual monopoly on profitable pay TV in the UK and evading the heavy regulatory and licensing environment applied to existing broadcasters, notably ITV and the BBC. My books *Premiership* and *Sick as a Parrot* likewise analyse how political influence and accumulated market power and capital resources were factors in the near monopolization of premium sports content in the British television market, starting with Premier League football.

1. *Does the concept of ‘Murdochism’ have explanatory power in the analysis of mass media development in the UK?*

The body of work a whole addresses the questions set out in (a) and (b) and is finally discussed in section 5.0 of this study.

**2.3 ‘Body of Work’**

The definition of ‘body of work’ is given by the University of Staffordshire as “papers, chapters, monographs, books, scholarly editions of a text, enduring records of creative work […] or other original artefacts” (1).

The ‘body of work’ I am offering consists of a series of books produced and distributed by mainstream publishers (2); chapters and citations in academic books, for example, the chapters I wrote for the standard UK academic textbook on investigative journalism (3); ‘enduring records of creative work’ in the form of reviews of parts of the body by national newspaper editors (4), cultural critics of international standing (5), directors of research at the main centres for the study of media and journalism in the UK, USA and Australia (6), proceedings of parliamentary commissions (7), reviews and commentary on the work in peer reviewed books (8) and journals (9) and reviews and commentary by leading politicians and other persons of note (10). In addition I have a related body of journalistic work published in the majority of national newspapers in the UK, together with broadcasting, documentary work, editing and lecturing (11).

My books and articles have been very widely discussed and reviewed in academic journals and in the serious press, often cited as a ‘body of work’ as envisaged by the university’s regulations. The work as a whole has been cited in peer reviewed books and journals by more than 50 professors of journalism, media, modern history, politics and related fields in the UK, US, Australia, Germany, Italy, France, Norway and Sweden (12).

In addition to this attention and citation by career academics and researchers in the peer reviewed literature, when considering the award of a PhD by publication in the field of journalism I would assert that review by senior figures in the journalism profession, writing in the serious newspaper press (for example broadsheet newspapers) and the professional media (such as *UK Press Gazette* (13) and the *Columbia Journalism Review* (14) can further be seen as a form of “mass peer review” (as discussed above), given that the work as a whole has been discussed so widely in the profession and exposed to expert scrutiny on a very wide and international scale.

Further consideration should be given to the widespread citation and use of my work in textbooks and in teaching materials currently in use in media education, and the high regard in which by work is held by, in particular, academics responsible for organising programmes of study in journalism and media and, to a growing extent, modern British political history. My work is widely cited by leading journalists and broadcasters including former editors of *The Sun,* the *Daily Mirror*, the *Daily Telegraph*, *The Guardian*, BBC News and ITV News (15) and frequently appears in lists of the most important books ever written about journalism published in the serious press (16).

Richard Brooks, the media editor of *The Observer*, for example, in reviewing my book *Live TV* (17), about the Mirror Group’s failed attempt to break into cable TV encapsulated one of the key themes of this body of work:

“[In 1988] Chris Horrie wrote the first of what, thus far, is a quartet of lively books about the media. It was called *Disaster: The Rise and Fall of News on Sunday*… After that, Horrie wrote books about *The Sun* under Kelvin MacKenzie and the BBC under Dukie, now Lord, Hussey - two very different characters from very different backgrounds, though both have Rupert Murdoch in common” (18).

**2.4 ‘Original Artefacts’**

The university’s definition of the body of work provides for the inclusion of “other original artefacts” (1). This includes broadcasts and commentaries by myself, television documentaries and development proposals and numerous references in journals and blogs. In meeting the criteria for the award this study will present the evidence for the required ‘contribution of the original work to the advancement of the field of study’ (2) and also give ‘an account of its significance’ (3).

**3.0 Contribution to Knowledge**

My work is adjacent to several subject disciplines including media and cultural studies, and aspects of politics, sociology, linguistics and economics. My best-selling book, *Stick it Up Your Punter* (herein SIUYP) has become a key text for the academic study of popular journalism. It is cited in most of the leading textbooks in the subject area including, for example, *Key Concepts* in *Journalism Studies* by Bob Franklin, Professor of Journalism at Cardiff University and former Director of Journalism Research at Sheffield University (1); *The Newspapers Handbook (*Routledge Media Practice series) by Ian Reeves of Kent University and Richard Keeble, Professor of Journalism at Lincoln University (2) and *Journalism Studies: The Key Texts* (3) edited by Professor Peter Cole, Head of the Journalism department at Sheffield University. (4). My works are frequently cited in PhD dissertations as one might expect. A small sample would include submissions on tabloid coverage of industrial disputes for Washington State University, USA (5) and political conflict between the BBC and Conservative governments in the 1980s for Cardiff University (6).

**3.1 Journalism and Communications Studies (Secondary Research Literature)**

This study is a synoptic treatment of my body of journalism, rather than the academic literature as such. The study nevertheless forms part of the field for significant bodies of academic literature. Widely discussed and debated direct and adjacent themes in the academy include evaluations and models of influence derived from private ownership of media corporations, and the nature of power and control; the economic and political functions of journalism in free societies; the ‘watchdog’ or ‘fourth estate’ functions of the media; the importance of the public interest and debates around news values and ‘tabloidization’.

In the introduction to his textbook Ian Reeves, *The Newspapers Handbook*, deputy director of the Centre for the Study of Journalism (1) at Kent University and a former editor of *UK Press Gazette* (2) for example describes the work as “the classic inside story of life at *The Sun*” (3). The *Newspapers Handbook* is part of the Routledge Media Practice series, edited by Professor James Curran (4) of Goldsmiths College, University of London. Curran made numerous citations of my work in his own book *Power without Responsibility* (5) including a discussion of press coverage of the Hillsborough disaster (6), my work on *News on Sunday* (7) and my work on broadcasting policy, including *Fuzzy Monsters: Fear and Loathing at the BBC* which is described as “A powerfully argued book” (8). *Fuzzy Monsters* is likewise cited by Professor Lucy Kung, research fellow at the Reuters Institute, Oxford University (9) and visiting Professor of Media Innovation at Oslo University is her comparative study of public service broadcasting in the UK and the USA - *Inside the BBC and CNN: Managing Media Organisations* (10). Tim Crook, Professor of Journalism at Goldsmith’s College, University of London, also cites *Fuzzy Monsters* and SIUYP in his textbook on comparative international radio journalism (11). SIUYP meanwhile is cited in Routledge’s AS level Media Studies textbook *Media Studies: The Essential Resource* (12).

**3.2 Journalism History**

Numerous citations of my work can be found in the books and papers of Professor Martin Conboy, the Professor of Media History at the University of Sheffield, probably one of the most advanced centres for research into the subject. Professor Conboy’s citations of my work can be found in his *Journalism: A Critical History (*19) *Tabloid Britain* (20) which presents a lengthy discussion of my work on the rivalry between *The Sun* and the *Daily Mirror* over the coverage of the Falklands War (21) together with a lengthy discussion of my work on the language of tabloid headlines, and the way that tabloid editors envisage the literacy levels of their readers, writing in his work *The Language of News* (22). In a 2010 paper Professor Conboy quoted material from SIUYP as the title for his paper, and further material from my work to frame his discussion on the role of the tabloid press in promoting popular prejudice as a contributory cause of injustice in the British legal system (23). In addition to his textbook *The Newspapers Handbook* (see above) Professor Keeble of Lincoln University also cites my work in his book *Communication Ethics Now.* (24).

Whilst SIUYP is the most cited of my work, it is often cited in the context of my work as a whole. My other books are also frequently cited in relation to specialised areas of study, for example by Professor David Hendy of Sussex University who uses *Fuzzy Monsters* in his 2008 history of BBC Radio Four, Life on Air (25). Professor Julian Petley, Professor of Film and Television at Brunel University, principal editor of the Journal of British Cinema and Television for example cites *Fuzzy Monsters* in the highly ranked journal *Media, Culture and Society* (26).

Likewise several citations of *Tabloid Nation* can be found in Professor Conboy’s *Routledge Companion to British Media History* (27). The book is also cited by Professor Stuart Allen, head of the School of Journalism, Media and Cultural Studies at Cardiff University as a major source on popular journalism in his textbook *News Culture (*28). There are further citations of my research into the historical development of the practice of newspaper and television journalism, and my work in related areas such as investigative journalism and the law, for example in *Ethics for Journalists* by Professor Richard Keeble of the University of Lincoln, director of the UK Institute of Communication Ethics and editor of the Routledge Media Skills textbook series (29). Professor Keeble cites my discussion of *The Sun*’s view of its own audience as ‘the right old fascist in the pub in his discussion of the changing demographics of newspaper readership (30). There is also a discussion of my work on *News on Sunday* (31) and he further references my book *Tabloid Nation* (31) on the history of the Daily Mirror and the career of Hugh Cudlipp (32), often described as the father of modern British tabloid journalism (33). Multiple citations of *Tabloid Nation* by Keeble include my investigation of Cudlipp’s early career in British military intelligence, based on original research I carried out at the archive of Cudlipp’s private papers held at the University of Cardiff (35).

SIUYP is cited by the media sociologist Michael Bailey (36) of Essex University in his work *Narrating Media History* (37). There are further citations in works by leading academics working in the in the field of media history and sociology including Professor Karen Sanders, Social Science Research Director of San Pablo University Madrid and a founder member of the department of Journalism Studies at Sheffield University (38) and Tim O’Sullivan, Professor of Media and Cultural History at De Montfort University (39).

Many academic citations focus on my contribution to the debate and official enquiries into press standards. This is in addition to the contributions I have made to the political debate as such, detailed above. Darren Kelsey, head of the department of Media, Culture and Heritage at Newcastle University, cited my work in an exploration of the implications of the Leveson enquiry for the future of journalism education (40). In addition to textbooks and academic history, there are numerous citations of my work in academic journals and book chapters including *Tabloid Newspapers as an Alternative Public Sphere* (41), Media Audiences (42) and Professor Laurel Brake’s seminal history of the British press (1843-2011). Professor Braker is Emeritus Professor of Literature and Print Culture at Birkbeck College, University of London (43). My books are cited as a significant example of journalists’ own histories of journalism by Mark Hampton of Kent University in his work for the journal *Media History* (44).

**3.3 Gender and Sexuality**

My work as a whole, including SIUYP, is frequently cited in the academic literature on representations of gender and sexuality in the media. One topic of interest in the “topless” Page Three feature which was one of the defining features of *The Sun* for several decades. The phenomenon was discussed, for example, in the journal of feminist media studies (45), a discussion of *The Sun* and sexual culture in the journal of media history (46) and in the chapter on media treatment of homosexuality in Terry Sanderson’s *Mediawatch: the treatment of male and female homosexuality in the British media* (47). Professor Adrian Bingham of Sheffield University cites my research in his historical work on the tradition of ‘agony aunt’ advice columns in the British press (48).

Several passages in SIUYP showing how *The Sun* linked the spread of AIDS to homosexuality inform Bath University Professor David Miller’s analysis in his book on AIDS and popular culture *The Circuit of Mass Communication: Media Strategies, Representation and Audience Reception in the AIDS Crisis* (DMVV). My original research on *The* *Sun’s* coverage of the AIDS issue was also cited as a primary source by John Eldridge, Emeritus Professor of Sociology, Glasgow University in his work for the Glasgow Media Group, one of the world’s leading institutes for the critical analysis of the media (49). Professor Eldridge cited cases where detailed in SIUYP where *The Sun* had linked the spread of AIDS and disease in general to stereotypes of sub-Saharan Africans (50). Further journal citations linking the history of the tabloids to gender studies through my work include Jonathan Lynch’s 2003 paper ‘Support our boys’ (51) and numerous citations in the discussion of female nudity drawn from across a range of my published work by Anita Biressi Professor of Media and Society at Roehampton University in her book *The Tabloid Culture Reader* (52).

In *News and Journalism in the UK* Professor Brian McNair quotes my book as the framing narrative for the commercial exploitation of sexuality to achieve wide circulation: “Newspapers are aware of the selling power of sex, as evidenced by the increasing sexualisation of content, particularly since the 1970s, with the change in orientation of *The Sun*” (53). There are citations too in the related field of representation of gender and celebrity in soap operas, for example Dr Anthony McNicholas of the Communications and Media Research Institute, discussing the way in which my work as a whole documented:

“…how Rupert Murdoch turned the loss-making Sun into a profitable concern largely by eschewing news and concentrating on sex, scandal, sport and television” (54).

There is a further discussion of *The* *Sun’s* exploitation of popular prejudice, in this case racial prejudice, in David Giles’s Media Psychology. (55) Dr Giles is Reader in Psychology at the University of Winchester, UK. An economic assessment of how Rupert Murdoch used his newspapers to promote subscription to his more profitable TV entertainment services is given by Professor Jonathan Hardy in his 2010 book Cross Promotion Media (56). Professor Hardy is Director of Research at the Centre for Cultural Studies Research at the University of East London.

**3.4 International literature**

Although my work is focused mainly on the UK, it has international impact due to the significance of the British media around the world and especially in the USA and Australia. Thus my work had been widely discussed by the international academic community in the subject area. Examples of book, chapter and journal citations by academics such as Professor Mark Deuze, Professor of Media Studies at the University of Amsterdam, Netherlands (57); a review of my book *Tabloid Nation* by Brook Miller, the Professor of English at the University of Minnesota Morris, USA in the journal *Postmodern Culture* (58); Amy Milne-Smith, Associate Professor of British History at the University of Wilfrid Laurier University published by the University of Illinois Press, USA (59); Dr Phillip Jenkin, Professor of Criminal Justice at the Pennsylvania University, USA (60); Barbara Zelizer the Raymond Williams Professor of Communication at the Annenberg School for Communication at the University of Pennsylvania, USA (61), Professor Sofia Johansson of the School of Culture and Education at Sodertorn University, Stockholm, Sweden (62); Ragnhild Nessheim, Professor of British Civilization Studies at the University of Oslo, Norway (63); Daniel Ruff at the University of Caen, France (64) and Professor Diana Henriques writing in the *Columbia Journalism Review* (65). The work has been discussed in Australian academic literature, for example by Professor David Rowe and Professor Deborah Stevenson, Professors of Media and Culture at the University of Western Australia (66), by Rodney Tiffen, Emeritus Professor of Government and International Relations at the University of Sydney (67) and in numerous instances by Professor Graeme Turner, Founder Director of the Centre for Critical and Cultural Studies at the University of Queensland, Australia (68). My research into the internal politics of the BBC during the debate on privatising and de-regulating the UK broadcasting system has produced international interest, especially in countries with systems based on the British model. One example is the work of Ken Inglis, Professor of History at the National University of Australia (69).

*Fuzzy Monsters* is also widely discussed in the international academic literature on the broadcast as opposed to newspaper aspect of popular media. The book is cited for example by historians as well as media academics including Dr Chris Hanretty, Professor of Politics at Royal Holloway, University of London. Professor Hanretty cites the book as the main source over five pages of his 2009 journal article on the politics of the BBC produced for the European University Institute in Florence (70). Professor Hanretty also cites *Fuzzy Monsters* in his 2011 book Public Broadcasting and Political Interference (71). Dr Christian Potschka of Hans Bredow Institute for Media Policy research, Hamburg cited the book in his 2012 comparative study of broadcasting policy in the UK and Germany (72). A further German and central European perspective is given by Macha K Brichta in comparative work on tabloids in the EU for Rutgers University (73) and Muhammad Rhoufari discussed how tabloid techniques in public communication have played a role in globalisation (74).

Joel H Wiener, Emeritus Professor of History at the City University of New York in *The Americanisation of the British Press 1830s-1914* has multiple citations of *Tabloid Nation’s* material on the early years of *The Daily Mail* and *Daily Mirror* at the turn of the 19th/20th century, and also material on Hannan Swaffer, the pioneering British photojournalist (75). Richard Butsch, Professor of Sociology, Film and Media Studies at Rider University, New Jersey, USA cites *Tabloid Nation* and SIUYP together with Martin Conboy’s work as the principle sources on tabloid newspaper circulation wars in the UK (76). Oliviero Bergamini, Professor of Journalism at the University of Genoa, cites *Tabloid Nation* in his book on journalism and the development of democracy (77).

The serious press in the USA has also referred to my work, for example in the International Herald Tribune in relation to the commercial activities of Rupert Murdoch in the USA in general (78); and in *The New York Times* over Murdoch’s acquisition of the Wall Street Journal (79) and in *The Washington Post* over the printing of hoax pictures of prisoner abuse in Iraq:

Chris Horrie, author of "Tabloid Nation," a book chronicling the Mirror's first 100 years, said the result might be "terminal" for the paper. "The Daily Mirror has been caught out in a big huge lie - and [readers] have long memories," he said … "Who created these pictures, and why?" Horrie asked. "Unlike the American ones, they are good quality, they don't need to be pixelated for the Muslim world because of nudity. . . It's a perfect creation for anti-war extremists, Iraqi intelligence - or tabloid editors who want something to be true too much." (80).

My work was often cited in relation to the debate on gender and the representation of women internationally, for example in the US press. The *St Petersburg Times,* Florida, quoted me thus as the leading UK expert on the topic:

While some Sun executives "were very keen that the Page 3 girls should go, others were worried that they would lose a lot of male readers," says Chris Horrie, a British media watcher. "It's a classic problem of any newspaper - how do you grab new readers without alienating existing ones?" *The* *Sun*'s dilemma is a familiar one to newspapers worldwide as they struggle to adapt to changing lifestyles. Over the past 15 years, millions of women have joined the work force, leaving them less time to read the paper but making them more appealing to advertisers because of their increased spending power (81).

The distinguished American investigative journalist and Pulitzer Prize finalist Diana Henriques made a lengthy citation of my work in her profile of Rupert Murdoch for the *Columbia Journalism Review* (82). In addition to her journalism Henriques is Senior Fellow in Journalism at the Woodrow Wilson School of Public and International Affairs at Princeton University, New Jersey, USA (83).

In the wake of the News of the World ‘phone hacking’ scandal in 2011 my work was widely cited in the American press, most notably the lengthy and multiple citation in Anthony Lane’s major article, *Hack Work* inthe *New Yorker* magazine (84). The *Milwaukee Sentinel Journal* reviewed my book on Live TV under the headline: “Nothing off-limits for British Cable channel featuring Topless Darts and News Bunny” (85).

**4.0 Significance of the work**

My work involves interconnecting themes in the area of media history in all formats, audiences, media economics, aspects of popular culture (including the gender issues) and the political and sociological impact of the media as whole. One structuring theme has been the career of Rupert Murdoch and his impact on the media industry and political system in the UK, US and Australia. Some significant themes are indentified below.

**4.1 Murdoch, Wapping and *The Sun***

I wrote my first book as a piece of long-form broadsheet reportage before I became an academic and while I was working as a journalist. This first book was *Disaster! - The Rise and Fall of News on Sunday* (1988) which had been widely reviewed and commended as a book about the newspaper industry based in part on my experience as practitioner (1). The book documented the reaction of the trade union movement and the political left to Murdoch’s decision to de-unionise his newspapers and move them to a new plant in Wapping, East London, provoking one of the most significant industrial disputes in UK media history. The book was reviewed by many significant figures in journalism including, for example, William Deedes, who at the time was editor of the *Daily Telegraph*. Deedes recommended it as a ‘tract of our times’ (2). The book was seen by many as an original and almost unique contribution to knowledge on the subject, as well as a significant creative work or ‘original artefact’ in its own right (3). In addition to journalists *Disaster!* was cited by some of the country’s leading media academics including, for example, an extensive discussion of the issues raised by the book by Mick Temple, Professor of Politics and Journalism at Staffordshire University in his own work *The British Press* thirty years after its first publication (4). Brian McNair, Professor of Journalism at Strathclyde University, used the book as a principle source for his discussion of press ownership in his book *News and Journalism in the UK* (fifth edition) (5).

The critical and academic success of *Disaster!* lead to the commission to write a documentary history of Rupert Murdoch’s *Sun* newspaper based on the conduct of more than 100 interviews with journalists and others associated with the paper and with Murdoch (6). The documentary history was published as *Stick it Up Your Punter* (7). The title is a pun on ‘STICK IT UP YOUR JUNTA’ which was a front page headline published by *The Sun* during the Falkland’s war, urging the rejection of a peace offer by the Argentinian government (8). Since its publication SIUYP has likewise been widely cited in the literature on the subject of Rupert Murdoch and his media interests around the world - for example in *The Murdoch Archipelago* (9) by Bruce Page, the former *Sunday Times* Insight team and *New Statesman* editor (10). Page includes a lengthy description of the editorial direction of *The Sun* in the 1970s, drawing heavily on SIUYP which he describes as “a comprehensive account” of the history of the paper (11). Page also quotes a lengthy passage from SIUYP describing Rupert Murdoch’s personal role in the writing of the “Gotcha” headline on a report describing the sinking of the *General Belgrano* during the Falklands war (12).

The celebrated Anglo-Australian journalist and war correspondent John Pilger (13) cited SIUYP on the same topic, *Gotcha*, in his anthology, *Hidden Agendas*. Pilger described SIUYP as a “splendid” history (14) and cited in relation to audience research for the tabloids and for voter behaviour (15), the fabrication of celebrity interviews (16), and the career of MacKenzie’s deputy at *The Sun* and former editor of the *Daily Mirror,* Roy Greenslade (17). SIUYP and my other work was also cited by the respected American journalist Michael Wolff (18) in *The Man Who Owns the News* (19). His account of Murdoch’s purchase of the *News of the World* in the UK draws on SIUYP (20). He also cites my book *Tabloid Nation* (21) in the same work (22).

Other leading television journalists who have cited my work include John Simpson, in his book *Unreliable Sources: How The 20th Century Was Reported* (23) and Andrew Marr in *My Trade* (24). SIUYP is also extensively cited in Peter Jukes’ *The Fall of the House of Murdoch*, for example over the controversy about Page Three (a much noted regular feature showing generic ‘topless’ pictures of models) and other pornographic material in *The Sun* (25).

**4.2 Murdoch and televised sports**

Although SIUYP is the most widely cited of my works (see below), my other books and my body of newspaper and magazine articles as a whole form a significant and continuing part of the body of work (1). After writing SIUYP I worked as a freelance journalist for the national press and the BBC writing on a daily basis about the journalism and media interest (2). In terms of books and TV documentaries I followed the structuring theme of Rupert Murdoch’s business strategy, exploring the launch of Sky TV and the acquisition of the rights to screen live Premiership football. This led to the 1992 publication of *Sick as a Parrot* (3), an investigation of the commercial links between the tabloid media and the football industry, based around the boardroom takeover battle between Murdoch and Robert Maxwell (4). The book attracted considerable interest as a business story and was reviewed, for example, in the *London Review of Books* (5). The same story was told in *High Interest*, the Channel Four business documentary strand produced by Roy Ackerman (6) and researched and scripted by myself (7).

The theme in my work followed the move from tabloid newspapers to pay television (and ultimately the internet) as the dominant media form for the mass audience, or aggregated audiences. I made this explicit in the final paragraphs of the revised 1999 edition of SIUYP:

“The main thrust of Murdoch’s commercial strategy in the 1990s soon became clear… resources and talented executives were being moved out of mass-market newspapers and into mass-market television… As *The Sun* began to sink below the horizon, the Sky satellite began to shine more brightly” (08).

My next four books, produced between 1994 and 2002, were structured around the arrival of multi-channel pay TV in the UK and the broad economic, cultural and political effects of this development as well as the impact on audiences and the practice of journalism itself (09). In chronological order of production they are: *Fuzzy Monsters* (1994), *Live TV* (1999), *Citizen Greg* (2000) and *Premiership* (2002). The theme of the historical development of popular press was carried forward in my book *Tabloid Nation* (2004) and subsequent editions of SIUYP (2005, 2013), the Murdoch television documentary series proposal (2015) and my continuing journalism, broadcasting and academic work (10).

The extent of ‘contribution to knowledge in the field’ represented by these works, and the earlier and subsequent work on tabloid newspapers, can be judged both by the critical reaction to work and by the range, extent and seniority of original source interviews conducted. An index of original source interviews is given in the appendix to this work (11).

**4.3 Impact of the study**

The significance of the work taken as a whole can be attested by citations, reviews and commendations garnered over 30 years representing a form of public peer review, given that this is a competitive and contested field subject to intense and often merciless public scrutiny by all affected parties. Taken together this body of work represents a substantial contribution to original knowledge in this field, and is recognized as such my many senior academics and practitioners, for example Geoff Hill, the editor on ITV news (1).

I have broken down this process of public peer group scrutiny into the following categories:

1. citations in parliament and legislative processes; and political debate and public discourse;
2. literary reviews or discussion of the body of work as whole, or aspects of it, in serious news media and professional media in all formats;
3. other instances of esteem, such as adaptations for literary of dramatic works or on the record comments by people of note;

**4.3 (a) Citations in parliament and public debate**

The 1990 edition of SIUYP was presented as evidence in a parliamentary committee chaired by David Calcutt QC investigating the possibility of a privacy law (1). During the hearings the book was frequently cited, and the veracity of the content was indirectly confirmed by the editor of *The* *Sun,* Kelvin MacKenzie, answering members of the committee (2). SIUYP and my other work continued to be cited in discussion of press standards in political debate as well as in academic journals and books up to an including the phone-hacking scandal, the closure of the News of the World and the Leveson enquiry into press standards as evidenced for example by Ian Burrell, the media editor of *The Independent* (3).

Citations in relation to the Leveson enquiry include, for example, Stuart Purvis, Professor of Television Journalism at City University, London and a former editor of Channel Four news and a content and standards partner at OFCOM (4). In a paper published by the *Journal of Applied Journalism and Media Studies* (2012) Professor Purvis describes how the contents of SIUYP were put directly to Rupert Murdoch under oath at the Leveson hearings (5).

**Hillsborough**

My body of work continues to be cited in parliamentary during debates on other aspects of press standards, for example the 2012 debate over the mishandling of Hillsborough disaster (6).

In 2004 *The Guardian’s* chief media reporter, Owen Gibson, quoted almost 1,000 words from SIUYP’s account of how the paper covered the disaster, describing the book as “the definitive history of *The Sun*” (7). Also writing in *The Guardian* Tanya Gold described the account of Hillsborough documented in SIUYP as:

“… an astonishing narrative about *The Sun* under MacKenzie's editorship, which is so shocking he would probably have serialised it, if it hadn't been about him. MacKenzie was misinformed about Hillsborough, it is true, but he was already heading for a crisis.” (8).

There are numerous other instances of citations of SIUYP in the public discussion of the Hillsborough disaster in the broadcast as well as print media, for example Channel Four News reporter Alex Thomson’s reading of three consecutive paragraphs from the book in a 2012 news report on the issue (9). The account given by the book was frequently cited by the Hillsborough Survivors Group in their campaign for an apology from the paper, and its editor, Kelvin MacKenzie. For example on its website the Hillsborough Justice Campaign urged a “new generation” to read the work ten years after the disaster in order to understand the role the paper played in the disaster and its aftermath, for example:

“Ten years on, there is a new generation of fans simply not aware of what was written and how it set the tone for the rest to follow. This is also an apt time to urge you to buy 'Stick It Up Your Punter' - a fabulous dissection of [*The Sun*’s] McKenzie era… this book is essential reading.” (10).

The *Liverpool Post*, in covering the Hillsborough affair in detail, has frequently cited SIUYP, often using extensive quotations from the book, in its coverage of the aftermath of the Hillsborough disaster over the years, for example:

Horrie, an acclaimed author and astute commentator on the nation's media, says the infamous story became a benchmark:

 "*The Sun's* Hillsborough story was one of a string of whoppers they published around about that time, including the one about Elton John… It was a real journalism atrocity. It was a terrible story, one as a journalist to make you hang your head in shame’ (11).

The account of Hillsborough and *The Sun* has also been cited on the academic literature on criminality and the role played ‘tabloid hysteria’ in police attitudes, and therefore the handling of public order situations. This theme is explored at and discussed at length as source material in the professional literature dealing with the handling of public relations during a crisis by Michael Regester and Judy Larkin of DeLoitte (12) in their widely cited professional handbook *Risk Issues and Crisis Management in Public Relations: A Casebook of Best Practice* (13). In his 2015 textbook on journalism training - *Journalism Principles and Practice* - Tony Harcup, Head of Journalism training course at Sheffield University - cites my original research as a classic example of ethical failure in practical journalism (14).

There are extensive citations of my original research into Hillsborough in the UK and international academic literature including, for example, by for example Professor Phil Scraton of Queen’s University, Belfast (15), and by Philip Jenkins, Professor of Criminal Justice, Pennsylvania State University (16). Professor Scraton cites my work both in his books and in journal articles, for example *Death of the Terraces: The Contexts and Injustices of the Hillsborough Disaster* (17). The more general context of tabloid impact on the efficient administration of criminal justice is explored using citations of my research by academics including Judith Rowbotham, senior research fellow at Plymouth University, UK, in her 2013 book *Crime News in Modern Britain: Press Reporting and Responsibility* (18). Similar themes are explored using citations from my research in Eugene McLaughlin’s work for the journal *Crime, Media Culture* (19). McLaughlin is Professor of Criminology at City University, London.

**Margaret Thatcher and British Politics**

The account given in SIUYP of Rupert Murdoch’s support for Margaret Thatcher and the propaganda *The Sun* produced in her cause is frequently cited in many newspaper articles and broadcast discussions and both in serious popular books of contemporary History - for example Andrew Marr’s book *Ruling Britannia: the failure and future of British democracy* (20) and in scholarly works of modern history. City University’s Professor Michael Bromley’s *Britain Since 1945* has an extended discussion of the topic, drawing on several of my books as being, as a body of work, ‘amongst the best known sources” on the subject (21). Bromley is the Professor of International Journalism at City University in London and was previously head of the School of Journalism and Communication at the University of Queensland, Australia (22). The direct effect of *The Sun’s* unabashed partisanship on the outcome of British general elections is also discussed using SIUYP citations by James Thomas, Professor of Modern History at the University of Wales (23). The impact of the tabloid press on British political culture is explored by Mark Garnett of Lancaster University using a citation from SIUYP in his 2007 work *From Anger to Apathy: The British Experience Since 1975* (JJJJ4). Lance Price, a former BBC political editor and then Director of Communications for the Labour Party cites SIUYP throughout his 2014 memoirs- *Where Power Lies* (24). Ivor Gaber, Professor of Journalism at the University of Sussex and Emeritus Professor of Broadcast Journalism at Goldsmith’s College, University of London cites my original work on British politics in his 2017 book *Political Communication in Britain* (25). The historian Ben Pimlot FBA cited SIUYP in the academic literature on the politics on postwar Britain, for example with his 1998 article for *The Political Quarterly* on public attitudes to the monarchy (26).

**The Falklands War**

One theme in modern British history where I have been cited is my role in documenting the part played by journalists on *The Sun* during the Falklands War and the writing of the ‘Gotcha’ headline celebrating the sinking of the Argentine battleship *General Belgrano* with the loss of more than 300 lives. Citations include Matthew Leggett in his major 2015 study for the Centre for the Study of British Civilization at the University of Dijon *30 Years After: Issues and Representations of The Falklands War* (27). The documentary evidence researched and presented in SIUYP continues to be cited both by media academic, usually in discussion of newspaper ethics (see below). The significance of the ‘Gotcha’ headline to the journalistic profession was emphasised by (disenchanted) former *Sun* deputy editor Roy Greenslade, now Professor of Journalism at City University in his book *Press Gang*:

Gotcha came to symbolise ever after *The Sun*’s … cynical, jingoistic, blood-thirsty war coverage. I put the record straight when I was interviewed by the authors of the unofficial Sun history, *Stick it Up Your Punter*, and they gave a very fair account of what happened” (28).

In addition to SIUYP I have contributed numerous articles analysing and debating the role of *The Sun* in stoking pro-war feeling in the country in numerous national newspaper articles in the years since the publication of SIUYP (29).

**The debate over Page Three topless models**

My work has also been widely cited in relation to the public and academic debate on representations of gender and sexuality, as well as the public political debate on *The Sun*’spage three feature and other sexualised content. SIUYP is used for example as the principle source with multiple citations in the section of Professor Stuart Allen’s *News, Power and Gender* (30) dealing with the advent of the Page Three pictures of topless models in *The Sun*. (31). In addition to the academic literature, I have also contributed to the national debate on sexism in newspapers with numerous articles and broadcast interviews writing for a wide range of newspapers, for example in *The* *Daily Mail*: “Has the topless page three girl had her chips” (32) and frequent citations in other newspaper, for example in the *Liverpool Post* (33) and *The Guardian* (34).

**4.3 (b) Literary reviews**

Newspaper reviews of the books which make up part of the body of work tend to blend discussion of the writing style and skill in story-telling with the significance of the work. Given that the regulations for the award of the PhD publication set the production of “original artefacts” as one of the criteria I feel it is useful to include discussion of the quality of the work as journalism in terms of form and execution, as well as raw research material of significance contributing to the understanding of the subject area.

My first book: *Disaster: the Rise and Fall of News on Sunday* was widely reviewed in the broadsheet press not only as a significant contribution to the body of knowledge on the subject matter, but also as a creative work in its own right. Brian MacArthur, the media editor of *The Sunday Times*, reviewed the book as “An hilarious tragic-comedy that shows that newspaper fact is more comic than anything dreamt up by Evelyn Waugh.” (01). Michael Pool, in a *New Statesman* review wrote that the book described”. Richard Brooks, the media editor of *The Observer* said that Disaster was “The most readable of all the recent books on the newspaper industry.” William Deedes, the former Conservative cabinet and editor of the *Daily Telegraph* wrote that *Disaster!* was “A tract of our times… an important and genuinely brilliant book.” (02).

**Stick it up your punter**

Christopher Hitchens (03), editor at large of *Vanity Fair*, writing in the *Times Literary Supplement* described the book in a lengthy review as “The cretinization of the popular press – the replacement of gutter journalism by sewer journalism – is an enthralling story.... This book is a rebarbative feast.” (04). The *Journalist and Whitbread* award-winning novelist John Lanchester (05) writing in the *London Review of Books* described the book as “a deathlessly great biography of Murdoch’s newspaper” and “a story which social and political historians will not find easy to ignore” (06). Matt Seaton in the *Literary Review* wrote that the book was “A vividly memorable account” that “as a critical history of *The Sun* […] won’t be bettered” (07) and Auberon Waugh, editor of the *Literary Review* described the books as “A searing expose of one of the greatest horrors of our time - *The Sun*” (08). Raymond Snoddy, then the media business correspondent of the *Financial Times* and subsequently a Professor of Television Journalism at City University, London (09) praised the book in his column as “A devastating inside account of tabloid culture as practised by *The Sun* . . . The book graphically portrays the bigoted, foul-mouthed fantasy factory.” (10).

Byron Rogers in the London *Times* described the importance of the book, linking *The Sun* to the rise of Rupert Murdoch and his influence in the country (11). The influential journalist and critic Julie Burchill assessed the book at length in terms of the attitude of the political left towards the alleged vulgarity of working class culture (12). Burchill’s critique of the supposed puritanical approach of *The Sun*’s cultural critics was further discussed by Jim McGuiggin, Professor of Cultural Analysis at Loughborough University (13) in the academic literature and his book *Cultural Populism* (14). The media editor of *The* *Sunday Times,* Brian MacArthur, reviewed the book positively concentrating on the account and analysis of *The* *Sun*’s coverage of the Falklands War and the infamous “Gotcha” headline on the paper’s front page report of the sinking of the Argentinian battleship *General Belgrano* (15). The book was also reviewed positively by the *Economist* (16) and *The New Statesman* (17).

***Fuzzy Monsters***

Chronologically my next book about media was *Fuzzy Monsters: Fear and Loathing at the BBC* (1994) which examined the reaction of the BBC leadership to deregulation of media markets in the 1980s and 1990s and the advent of multichannel TV in the form of cable and satellite TV (18). The theme was followed further in *Live TV* (1999), which examined the failed attempts to the *Daily Mirror* to compete against *The Sun* and Sky TV in the pay TV market (19) and *Citizen Greg* (20), which detailed the commercial development of ITV, and its relationship to the BBC again in relation to de-regulation and the popular media ecology in the UK as a whole; at the same time I was working on the way in which sport was being monetized to be the key thing in the launch of pay TV in the UK, and the success of Sky TV. I followed this theme in my journalism for national newspapers (21) for example on the politics of cable television for *The Guardian* (22) and in two further books *Sick as a Parrot* (1992) and *Premiership* (2002).

*Fuzzy Monsters* was widely cited in the academic literature (23), including the international academic literature on media regulation (see below) and also extensively reviewed and discussed in the serious press by a range of significant individuals, for example, Brian Wenham (24), the managing director of BBC radio (25). The Rt Hon Roy Hattersley (26) who, at the time, was the deputy leader of the opposition Labour Party, reviewed the book in the *Times*, describing it as “a compulsive narrative about power, treachery and ambition” which was “an exciting story told with elegance and wit” (27). The book was reviewed at length in the *New Statesman* by Anthony Smith (28), a BBC governor and president of Magdalen College, Oxford (29) and by the leading critic Ruth Wishart in *The Scotsman* (30). Ian Bell in the *Glasgow Herald* who wrote that the book was “a media insider’s study… as important as the corporation itself” (31).

Godfrey Hodgson (32), a former editor of *The* *Sunday Times* Insight team who wrote that “the title [*Fuzzy Monsters*] does not do justice to the seriousness of the subject or to the author’s diligence and insight.” Hodgson linked *Fuzzy Monsters* to the work I did previously on *The Sun* in SIUYP, which he described as “A spritely exposure of *The Sun* newspaper.” *Fuzzy Monsters,* he wrote, was also “highly readable” with notable access to senior journalists such as Charles Wheeler (33). Hodgson’s review lead the books section of *The Independent* (34). Jeremy Issacs, the founding chief executive of Channel Four television and, subsequently, general director of the Royal Opera House, (35) reviewed the book for *The* *Daily Mail,* saying that there was “scarcely a dull page in this close-up tale of who did what to whom at Broadcasting House and in Television Centre over the last decade” (36). There was a substantial review by Liz Roberts in *The Times Literary Supplement*, where the book was described as a work of journalism which provided a “compelling look at the workings and personalities of the BBC” (37). Mark Lawson, the leading BBC Radio Four arts presenter (38) wrote in *The Independent on Sunday*:

Chris Horrie wrote a gloriously unauthorised history of *The Sun*, called *Stick It Up Your Punter*. It was an unusual kind of non-fiction book: tabloid in style – punchy, punny, funny – but broadsheet in its stern attitude to ethics and news values… [*Fuzzy Monsters*] is a fast-moving and very funny book, and Chris Horrie again demonstrates his ability to stick it up the media and to the punters (39).

***L!ve TV***

Following the success of *Fuzzy Monsters* I pulled together my research on tabloid newspaper journalism and the politics of television de-regulation to examine the fierce commercial rivalry between the *Daily Mirror* group and Rupert Murdoch’s News International, the owner of *The Sun*, for domination of the emerging pay TV market in the UK. Murdoch had concentrated on satellite distribution and faced what, at the time, appeared to be serious competition from the Mirror group using cable distribution. This was the story central to my book *L!ve TV* (40). The unusual spelling of *L!ve TV,* with an exclamation mark instead of the letter ‘i’ was taken from the title of the TV channel which used the punctuation mark in this way as part of its distinctive graphic style (41). Herein I use the more conventional spelling of *Live TV*.

# The book was very widely discussed and reviewed in the context in many of cases of what was seen as a canon or body of work. Christine Fanthome, in a review of *The Hill and Beyond*: *Children’s Television Drama* (Alistair D. McGown and Mark J. Docherty, London: British Film Institute, 2003)

published in the *Journal of British Cinema and Television* discussed *Fuzzy Monsters* and *Live TV* together, saying that the books were “authoritative, insightful and witty [and] likely to appeal to both members of the broadcasting profession and to media academics” (42). Some reviewers highlighted the discussion of declining broadcast standards in the de-regulated world of multi-channel pay television, and linking the work to my previous documentation in SIUYP relating to Kelvin MacKenzie and *The Sun*. Simon Hoggart reviewed *Live TV* in *The Spectator*, as follows:

“People like MacKenzie abhor the BBC for being stuck-up, elitist, and complacently dependent on an obligatory levy. We, they argue, give the public what they really want. When it turns out the public doesn't want it at all, these magnates want the rules to make sure that we not only get it anyway, but have to pay for the privilege. That's why the book, funny and readable, is also profoundly depressing about the state of modern British television (43).

Other significant reviewers included the leading backbench Conservative MP Matthew Parris, who commented on the writing style in his *Sunday Times* review:

“Hilarious is an over-used adjective, but chunks of this book reduced me to fits to laughter,” and added that the underlying thesis “makes a point to which our cultural Cassandras might incline an ear: even in a lightly regulated market dumbing down is not necessarily a bottomless slippery slope. You can slither too far and L!ve TV did” (44).

Other reviewers commented on the writing style and story-telling technique employed and, in terms of the PhD regulations, this would go to the consideration of the books as original creative works, and to their quality. Val Hennessy in *The Daily Mail* wrote that the book was a “searing and utterly brilliant expose of tabloid television… (45). Catherine Bennett in *The Guardian* described the book as “an enjoyable sequel’ to the “brilliant” SIUYP (46). Katherine Flett in the *Observer* quoted and paraphrased the book at length, describing it as “gloriously funny” (47). Brian Viner reviewed the book in *The Independent on Sunday*, saying it was “an hilarious tale, expertly told, and I recommend the book unreservedly” (48). There were further extensive reviews of the book by Paul McCann, *The Independent’*s media editor in his paper. The book was also cited as *The Independent’*s book of the week (49). Reviews in the specialist and professional press included Peter Fiddick in the television industry trade magazine *Broadcast* (50) and Bill Hegarty in the academic journal, *British Journalism Review* (51). Terrance Blacker also cited the book for his column in *The Independent* noting:

[Live TV’s] trampolining dwarfs and bare- breasted darts players, its News Bunny and its plan to use stammering newscasters, have widely been perceived as British low culture at its delightful and appalling best (52).

The book has retained currency being cited for example in a profile by Michael Harrison published in *The Independent* of the former Mirror Group executive David Montgomery who was ultimately responsible for the launch of Live TBV (53).

***Citizen Greg***

The themes explored in my body of work relating to tabloid journalism, television, popular culture and modern British political and social history were followed in my next book which was an unauthorised biography of Greg Dyke (54), a former tabloid journalist who did much to shape the practice of television news and current affairs journalism in the UK first as a programme producer and then as a chief executive in ITV and as director general of the BBC. The title of the book was *Citizen Greg* (55).

Notable reviewers of the book include Professor Steven Barnett (56) of the Westminster University Centre for Communication and Media Research, (57) a member of the editorial board of the *British Journalism Review* (58) and a former specialist advisor (2008) to the House of Lords Select Committee on Communications (59). Professor Barnett is cited by his research centre as “a prominent writer and broadcaster who has been involved in policy analysis at the highest levels, both nationally and internationally, for the last 25 years” (60). In an extensive but critical review Professor Barnett noted how the exploration of the personality clash and contrasting ideological approaches of Greg Dyke and Rupert Murdoch was uniquely detailed, but that there was too much reliance on personality clashes in the work. He added: “Even for those who dismiss the personality theory of history, the personal relationship between Dyke and Murdoch is an important sub-plot of the current media scene” (61). Professor Barnett also cited my work at length in his 2011 book *The Rise and Fall of Television Journalism* (62).

*Citizen Greg* was also widely reviewed and discussed in the broadsheet press by significant figures in the news and media industries, including for example David Cox the former Head of News and Current affairs at London Weekend Television, who described the work as an “impressive” analysis (63). The media editor of *The Times* , Raymond Snoddy described the book as a “compelling story” which encapsulated “the blend of ruthlessness, charm and plain- speaking that has made Dyke one of the most effective executives in British broadcasting.” (64) The co-founder of *The Independent* and *Spectator* and *Daily Mail* columnist Stephen Glover described the book as a “fascinating tale” and a “sparkling account” of Greg Dyke’s career (65). Glover noted that Dyke, then Director General of the BBC, had co-operated and given lengthy interviews, as was indeed the case (66).

I explored some of the themes in the work, and my other books including *Fuzzy Monsters*, further in a substantial body of broadcast and serious newspaper journalism. For example I contributed a major article to a special 32 page “Future of Television” supplement to the *New Statesman* dealing

with policy and regulation of news and current affairs (67). In addition to myself, notable contributors included the broadcaster Melvyn Bragg (68); the Channel Four news presenter Jon Snow (69), culture secretary and cabinet minister Chris Smith (70) and others (71). *The New Statesman* work was part of a substantial body of serious journalism on the topic of broadcast regulation, BBC governance and the sale of television rights to live sport, for example a review front in the business section of *The Observer* (72) and substantial articles in the *Glasgow Herald* (73) and *The Guardian* (74).

***Premiership***

*Premiership* was widely reviewed and commended in the broadsheet press by, for example, the sociologist and documentary-maker David Goldblatt (75) of Bristol University, Visiting Professor at Pitzer College, Los Angeles, Honorary Fellow, International Centre for the History and Culture of Sport, De Montfort University (76). Goldblatt is also a celebrated national newspaper commentator and BBC documentary-maker (77).

Professor Goldblatt reviewed the book for *The Independent*, saying that “…the text brims with the tidal wave of economic and political change. It spills over into a resume of corruption in global football, the role of the EU and the Bosman ruling. At one level, this is the fate of all national history in a globalised world…” (78). My work is discussed in terms of the sociology of football supporters by Raymond Boyle, Professor of Communications at Glasgow University (79) and he work is discussed in the context of the media exploitation of professional sport internationally by Professors Rowe and Stephenson of the University of Western Australia in the journal *Media International* (80).

The work was also reviewed and discussed in the broadsheet press including a substantial review in *The Times* by Jeremy Griffin who is now the executive editor of the paper, describing a “sharp journalistic style” deployed to “cast fresh light on shady boardroom dealings and the paranoia that seems to infest the minds of [football club] chairmen” (81).  *Premiership* was critically reviewed and summarised at length in an article about the football industry and its central place in both popular culture and the economics of the media industry by the economist and political commentator Daniel Finklestein (82), also writing in *The Times*. Finklestein (now Baron Finklestein) cited the book as “the best exposition” of a certain critical position taken on the football industry and the media (83).

The work was selected by *The Independent* as ‘book of the week’ with the paper’s reviewer Chris Maume saying:

“[the history of televised football] is a shameful, sordid story of riches to more riches, and Chris Horrie is the man to tell it, having made his name with *Stick it Up the Punter!: The Rise and Fall of The Sun,* which he followed up with despatches from other media front lines, like the BBC and L!ve TV.” (84).

*Premiership* alongside other books from my work overall continues to be cited in the recent academic literature, for example by Roger Domeneghetti of the University of Sunderland Journalism Department (85).

***Tabloid Nation***

My book marking the 100th anniversary of the launch of the *Daily Mirror,* and thus the history of tabloid journalism in an Anglo-American context garnered interest as part of my canon of work as a whole. This Anglo-American approach lead to greater awareness of my work in the United States where I am frequently cited as a source on the business strategy of Rupert Murdoch, for example by Douglas Kellner, Distinguished Professor of Languages at UCLA, USA (86). Professor Kellner made multiple citations of my work dealing with three separate topics (UK libel laws, the relationship between Murdoch and Margaret Thatcher and the Wapping industrial dispute) in his 2012 article for *International Journal of Communication* entitled *The Murdoch Media Empire and the Spectacle of Scandal* (87).

One further international example of citation in the academic literature is a lengthy review by Brook Miller, Assistant Professor of English at the University of Minnesota, Morris, a specialist in twentieth-century British literature who has published widely on the representation of Anglo-American relations and economic modernization. (88). Writing in the journal *Post-Modern Culture,* Miller noted:

In Chris Horrie's analysis, in *Tabloid Nation*, of the internal politics of the tabloids and the state of the tabloid press …. [he] notes a movement away from 'bonk' journalism in the 1990s evidenced by the rise of celebrity magazines such as *OK!* and *Hello!* and their partnerships with tabloid papers. Secondly, Horrie observes that "by 2003 young people in Tabloid Britain were starting to turn their backs on the tabloid newspapers," primarily as a result of increased access to the same material through television and the internet." (89).

The serious press in the USA has also referred to my work, for example in the *International Herald Tribune* in relation to the commercial activities of Rupert Murdoch in the USA in general (90); and in *The New York Times* over Murdoch’s acquisition of the *Wall Street Journal* (91) and in *The Washington Post* over the printing of hoax pictures of prisoner abuse in Iraq:

Chris Horrie, author of "Tabloid Nation," a book chronicling the Mirror's first 100 years, said the result might be "terminal" for the paper. "*The Daily Mirror* has been caught out in a big huge lie - and [readers] have long memories," he said … "Who created these pictures, and why?" Horrie asked. "Unlike the American ones, they are good quality, they don't need to be pixelated for the Muslim world because of nudity. . . It's a perfect creation for anti-war extremists, Iraqi intelligence - or tabloid editors who want something to be true too much" (92).

**Evidence of esteem**

In addition to the citation in academic journals and reviews of my work in the serious press, there are other indicators of esteem include cinema and theatrical adaptation and endorsement by senior figures in the journalism profession, the media industry and academia.

**Cinema and theatre adaptations**

The film rights to SIUYP were purchased by Irwin Winkler’s production company (1) and used as one of the primary sources for the script of *The Paper* (2). Various scenes in the film were based directly on the content of SIUPY, including for example an account of how *The Sun’s* original (pre-Wapping) editorial offices in Bouverie Street, London would shake when the press started to roll in the basement to such an extent that it would cause ripples in a glass of water (3). Another example is the writing of the headline GOTCHA which, despite a difference in context, is based almost word for word in the account given in SIUYP (4). The content of SIUYP has influenced the presentation of tabloid newspaper personalities and practise in a number of theatrical productions and sometimes this has been acknowledged - for example the 2017 West End play “Ink” which according to the author of the play was based on “Chris Horrie’s classic account of the launch of *The Sun*” as he confirmed while being interviewed on BBC Radio Four’s *Start the Week* review programme (5).

**Endorsement by practitioners**

SIUYP is very widely cited by professional journalists and several notable cite it as their favourite (or most influential) book about the profession. It was listed, for example, by Alan Rusbridger the editor of *The Guardian* as the most significant book about journalism by any living author (6). Rusbridger also commended the work as “a classic of the newspaper genre” (7).

Senior journalists who had previously worked at *The Sun* confirmed the veracity of SIUYP, including Bernard Shrimsley who had been the editor of the paper from 1972 until 1975, having been a former editor of the *Daily Post* in Liverpool and the *Daily Mirror’s* northern editor in Manchester. He reviewed the book for the academic journal The *British Journalism Review* when, at the time, he was associate editor of the *Daily Express* (08). Shrimsley discussed the way in which the book analysed the sources of the popular journalism tradition in England saying that *The Sun* illustrated editor Kelvin MacKenzie’s “affinity with such as Marchamont Nedham of the *Mercurius Pragmaticus* and John Birkenhead of *Mercurius Aulicus*, the troublesome editors of Britain’s first newspapers.” (09).

The book provoked interest by public figures beyond the sphere of journalism and media. The leading backbench Conservative MP Julian Critchley reviewed the book at length for the *Daily Telegraph,* emphasising the importance of the insights given into the internal politics of the Conservative party and on the role of the paper in promoting a “Europhobe” culture in the UK, especially amongst the allegedly less educated part of the population less likely to watch BBC news or read lengthy broadsheet-type articles analysing state policy (10).

Another indicator of the significance of the book is that it was serialised in *UK Press Gazette*, the professional publication for the journalism industry. There were three 2,000 word extracts from the book featured in the paper in November 1990 the month of publication of the first edition of SIUYP (11). The book was also serialised in *The Sunday Correspondent* (now defunct, but with more than 500,000 circulation at the time) featured on the front page of the paper’s review section (12). The book received a further serialisation in *The Guardian* (13).

A further indication of the significance of the work and its underlying research was the decision by *The Guardian* to feature extracts and an extensive review of the book on the front page of *Media Guardian*. At the time this weekly supplement to the main *Guardian* newspaper was very widely read in the journalism and related professions. The front page review was written by Roy Greenslade who at the time was editor of the *Daily Mirror* and who had previously served as deputy editor of *The Sun* during much of the time described in the book. After declaring his interest Greenslade verified the accuracy of the book describing it as “a remarkable documentary, providing the first genuine insight into the workings of *The Sun*” (14). Subsequently Roy Greenslade became Professor of Journalism at City University, London (15).

Other senior figures in the journalism industry have cited either particular titles or my work as serious, verified and authenticated documentary material on the development of the UK media industry. Roger Mosey (16), the BBC’s most senior broadcast news executive, cited *Fuzzy Monsters* as “a brilliant and highly entertaining analysis of BBC News” in his speech at the 2012 Society of Editors annual conference (17). Geoff Hill (18), the editor of ITV news told the *Journalism Now* You Tube channel that he had read my body of work and found it “incredibly well versed in the industry of journalism and news gathering, in what makes a story and how those stories become relevant to an audience” (19).

**SIUYP and the canon of journalism literature**

SIUYP punter features in various lists of the best books about journalism, and sometimes in lists of amongst the best books about journalism ever written, at least by a living author. In his 1999 article “Top Ten Journalism Books” Alan Rusbridger (20), at the time the editor of *The Guardian,* cited SIUYP as the best book about journalism, second only to The *Letters of Junius*, published in 1768 and the book, which through the prosecution of its printers first established the principle of freedom of the press in the UK (21). Rusbridger rated the book more highly than, for example, *Scoop* by Evelyn Waugh (22), *Publish and Be Damned* by Hugh Cudlipp, the founding editor of the postwar *Daily Mirror* (23), *Good Times, Bad Times* by former *Times* and *Sunday Times* editor and author of the National Council for the Training of Journalists’ series of textbooks including *Newsman’s English* and *Pictures on a Page*, Harold Evans (24).

John Dugdale, at the time deputy media editor of *The Guardian* also included SIUYP in his top ten recent books about journalism, ranking it ahead of William Shawcross’s authorised biography of Rupert Murdoch (WSM). Dugdale linked SIUYP to my other books seeing it as a cohesive body of work (25). *The Independent* included SIUYP in its list of the best 50 books about the media, and cited the book as its main recommendation for the best ever book about popular journalism (26). In 2012 *UK Press Gazette,* the professional journal of British journalism, polled its 34,000 twitter followers, consisting of British journalists, asking them to nominate the most important book about journalism they had read (UKPG). SIUYP emerged as the second best book about journalism after Michael Fray’s *Towards the End of the Morning* . SIUYP was rated higher than Nick Davies’s *Flat Earth News* in third place, *Scoop* by Evelyn Waugh and also ahead of *Good Times, Bad Times* by Evans.

In 2014 - fifteen years after Rusbridger’s endorsement of SIUYP in *The Guardian* the - *Esquire* magazine included the book in its top five best books about journalism, linking it to *Hack: How the Truth Caught Up* with Rupert Murdoch, investigative journalist Nick Davies’s book explaining how he broke the news of ‘phone hacking’ and other illegality at the *News of the World.* Tom Ward wrote in Esquire that SIUYP and *Hack*; “together … set about reimagining the paper with a marketing strategy can be summarised in a single word ‘sex’ (27). The other books included in the top five were All the President’s Men by Carl Bernstein and Bob Woodward and Harold Evans’s *Good Times, Bad Times* (see above) thus established that SIUYP was part of an emerging canon of Anglo-American journalism.

The regard for my books means that publication of a new title has sometimes been seen as a media event in its own right. Thus when *L!ve TV* was published, it was featured on the front page of the *Mail on Sunday* culture/review edition as a magazine-style Review Front: How a fluffy animal saved a TV channel. The publication of *Live TV* was marked by a feature interview with myself, featured on the front page of *The Independent* Media Section. In the interview the author, John-Paul Flintoff noted:

“On publication in 1990, Punter was hailed as a devastating expose of the tabloid newspaper that defined the previous decade - and also for providing great entertainment… For journalists everywhere, owning a copy was *de rigueur*. Film rights were sold to Hollywood, where Irwin Winkler used the material for The Paper” (28).

**Body of Work in the context of my career**

In addition to my career as an academic and researcher, it might be noted that I am also an award-winning magazine editor and publisher and former staff reporter, writer and editor for *News on Sunday*, *The* *Sunday Correspondent*, *The* *Sunday Times* magazine and BBC News Online and, in addition, diarist for *The Independent on Sunday* and *The Observer*. Much, though not all, of my journalism has included reporting, analysing and researching the media in general. In addition I have published chapters in the standard textbook on investigative journalism and the law specifically on defamation law, criminal procedure and the operation of the Freedom of Information Act in Professor Hugo DeBurgh’s *Investigative Journalism* (29). These chapters have been cited in turn in the academic literature on freedom of speech and censorship, for example in the leading media law academic Jonathan Steel’s *Journalism and Free Speech* (30).

I have freelanced extensively for a number of national daily and Sunday newspapers and many magazines in the UK and USA (35). I have frequently commented on media affairs, based on my body of work, on major news and current affairs programmes including, for example, the BBC Radio Four *Today* programme, as cited by a recent editor of *The Sun,* Dominic Mohan in an article by him marking the relaunch of the Sunday edition of the paper:

“Up early yesterday as the Today programme dissects prospects for *The Sun.* Nice to hear Chris Horrie, co-author of *Stick it up Your Punter,* a biography of *The Sun*, confirm my view of Katie: "They've picked Katie Price for the face of the newspaper, that's absolutely perfect -- young, attractive, financially successful C2 woman," he says (31).

I have also worked as a television researcher, reporter and producer for ITV and Channel Four and documentary scriptwriter for BBC1. I was a staff reporter for BBC News Online where I continued to write for a large international audience about the themes of my work. I am a contributor to number TV and radio discussion programmes and a frequent radio commentator and broadcaster. I have also published books on music, religion and politics.

My work as a journalist and author is well known outside the UK, especially in the USA where I have made numerous appearances on PBS as a media expert and also on *Skavalan,* the main television current affairs talk show on Swedish and Norwegian television, where I was an expert commentator on the Jimmy Savile sexual abuse crisis at the BBC. I have also made similar appearances as a media expert commentator on TV channels in Italy, France, Russia, Pakistan, Iran and Spain. One of my books (*What is Islam?)* has been published in numerous foreign editions including Arabic, Hebrew, Spanish, Italian, German and Portugese.

5.0 **Findings**

Taken as a whole, my body of work and the research underlying it, tends to support the validity of the ‘Murdochism’ thesis as a frame of analysis; that democracy in a media saturated developed nations can enter crisis at the collision point of media, political and financial power structures. The counter hypothesis that the career of Rupert Murdoch is mainly a matter of happenstance, or individual entrepreneurial flare; and that his political interests and changes of direction are merely juxtaposed or unconnected from his business and media interests is not borne out. To some extent the argument that Murdoch has by chance or design simply seen developments in technology more quickly is shown to be a valid point, but not decisive on the question one way or the other. I can draw these conclusions partly because my work indicates a discernable pattern in ‘Murdochism’ which has been applied independently in several similar but independent developed societies. Conversely the approach has not worked in totalitarian countries (most notably China, Eastern Europe), has worked less well in diverse and large markets (notably India and again China). Murdochism is mainly a phenomena of the American-led world, including the UK and Australia where the approach is almost identical, with only slight adaptations to the economic and regulatory environment.

Secondly my work tends to validate an overview of popular media migrating in a relatively simple historical arch determined largely by the technology of information distribution. Thus the tradition of rabble-rousing and ‘anti-establishment’ popular journalism in print – which can be traced back at least to the English civil war and the American revolution (and constitutional settlement) – is traced in transition to ‘tabloid television’ and then to the internet which, as I put it in a BBC interview in 1998, was by the turn of the 20th/21st century starting to function as “one huge tabloid”. This popular tradition was associated with the political left in middle of the 20th century, especially in the form of the *Daily Mirror* as conceived by Hugh Cudlipp. Rupert Murdoch’s *Sun* saw the start of a re-alignment of ‘populism’ with the political right. This transition is carefully documented in my books, but the trend thus established has continued and underlays an understanding of the ‘populist revolt’ that has been brewing in the first decades of the 21st century manifesting in such phenomena as Brexit in the UK and the election of Donald Trump and the issues around ‘fake news’ in the US. Thus I would assert that the body of the work has significance for the understanding of contemporary history in the developed world, as more than one academic reviewer has noted in the literature.

**Conclusion**

I would assert that this study should be recognized and validated with the award of a PhD on the grounds that it does in fact constitute a coherent body of work, conducted using recognized research methods and relying on a very considerable number of structured and unstructured interviews itemized in Appendix 4; on very considered bibliographical research, including original analysis of primary sources including the Cudlipp archive at Cardiff University.

PhD by prior publication in a professional context differs significantly from a ‘traditional’ PhD which would normally be based on a record of publication in peer reviewed journal. Whereas my work is cited in a great many journal articles and peer reviewed books by senior academic in my field, I have relied instead on “post publication” peer review which I believe provides sufficient equivalence with the peer review process which underlies the scientific method, and the progress of academia, generally. Whereas “pre-publication” review would involve evaluation of research by its validity, likely, impact and so on by an international group of perhaps a dozen experts; the sort of “post-publication” peer review to which my work has been subjected involves hundreds of experts internationally and scrutiny by perhaps thousands of affected persons who would be very well motivated to point out any errors in the material, or invalid or unbalanced conclusions offered within particular pieces of work.

The record of citation shows that my work does constitute a significant original documentary contribution to the academic understanding of the subject area; the work has been subject to scrutiny and peer review; and has been validated as worthwhile both as research material and analysis; and as significant literary artefacts in their own right.

The over-arching argument of the study is that Rupert Murdoch and the commercial strategies he has employed have made a specific, decisive and unique impact on the development of the mass circulation media in the UK from the point of his entry into the UK media market as owner of the news of the world up until the current date. Whereas previous ‘newspaper barons’ such as Northcliffe and Beaverbrook ran their papers for ideological reasons explicitly as forms of propaganda in the expectation and realization of influence and even office, Murdoch has tended to use the political influence his media assets provide more directly to secure a regulatory environment which would enable him to achieve near-monopoly positions in first the newspaper and then the pay television markets for news in the UK.

One key conclusion of the study is that the political power exercised by Murdoch is essentially negative in that politicians believed from the 1980s onwards, that he had the power to ‘go negative’ - ie to destroy their reputations and render them unelectable. Whereas previous newspaper barons had used the reach of their publications to positively support politicians (Cudlipp use of the Mirror with the Labour Party for example), in the era of Murdoch the power was the negative one, enhanced by peculiarities of the UK electoral system where his newspapers achieved high penetration of groups of readers who were known to be swing voters in marginal seats.

A further conclusion is that Murdoch realized much earlier than other leaders in the newspaper industry, that television would become by far the most important medium for the mass-market consumption of news and entertainment. It seems a commonplace now that the arrival of television would spell the end of mass circulation national newspapers, but journalists and industry leaders were much more complacent about this than might now be appreciated. Instead they looked back to similar predictions in the 1930s that radio would replace newspapers. This had not in fact taken place partly because of the greatly increased pictorial content of newspapers, especially the *Daily Mirror*, in the 1950s and ’60s. Further radio and television news in the UK was controlled by a BBC and ITV duopoly which was prevented by regulation from taking on the ‘anti-establishment’ stance of the popular press.

It is crucial to the argument that I advance that Murdoch was the first media magnate to realize that newspapers would become subsidiary to television as sources of popular content, and the first to follow this guiding principle single-mindedly and without deviation. Thus as early as the late 1960s he was seeking to use the profits of *The News of the World* to buy the ITV franchise for London at a time when his newspaper rivals were spending heavily on new print titles and investment in large editorial staffs. Murdoch regarded himself as ‘frozen out’ of a class-ridden and ‘out of touch’ , protected and duopolized British public broadcasting system which a bias towards upmarket high cultural content in terms of its output.

My books about the BBC (*Fuzzy Monsters*), ITV (*Citizen Greg*) and the launch of Sky and ‘premium’ sports pay TV *(Premiership*) comprehensively document the political commercial battles fought by Murdoch in order change the regulatory environment in order to break into television, and then to dominate pay television at the turn of the century and in its first decade. Thus my work documents the crucial role of Murdoch in the development and transition of the UK mass media from its origins in printed newspaper form to the age of broadcast-led media and multichannel television. I asserted this point at end of the concluding chapter of the 1999 edition of SIUYP:

“[*The Sun*] had taken the tradition of British popular journalism - sometimes proud and sometimes tawdry - and turned it into a financial platform for the domination of the electronic media. As *The Sun* began to sink below the horizon, the Sky satellite began to shine more brightly” (1).

What this study does not address is the transition of the mass media from the broadcast/TV age to what appears to be an emerging digital/online format. So far Murdoch appears to have struggled with his online ventures, just as other ‘heritage’ media brands and corporations have found the transition difficult. I noted in the conclusion to *Tabloid Nation* that the internet tended to function as a ‘single gigantic tabloid’ offering content elements such as endless sports material, ‘funny old world’ news sensationalism and outrageous political bias which, previously, tabloid newspapers had been able to monopolise. I ventured that it would be very difficult for the tabloids to survive as viable businesses in the emerging digital ecology. My current research project involves a study of ‘millennial’ media companies such as Vice and Buzzfeed which operate exclusively online.

Having traced the development of the media industry in the UK from the newspaper age to the television age, a good research project would be to pursue the lines of development into the ‘third digital age’ and I would urge other journalism academics to follow suit hopefully using this study as a firm foundation for further research.

**APPENDIX 1**

**Books and selected publications**

2015: *Telling the Truth About the Scum*, chapter in *Proof,* journal of the Justice Gap, Innocence Project UK [Re: Hillsborough].

2015: How to Broadcast a General Election for £100. *The Guardian*, London.

2013: S*tick it up your Punter: the rise and fall of The Sun*, (updated edition) Faber and Faber.

2010: *True Blue – a journey to the heart of the Tory Party* (with David Matthews). London : Fourth Estate.

2008 : Chapters on Investigative Journalism and the Law; and a practical guide to the Freedom of Information Act for Investigative Journalists in second edition of *Investigative Journalism: Context and Practice*, Hugo de Burgh (ed), London and New York: Routledge.

2007: *Play It Again* – tie-in book for the primetime BBC 1 television series of the same name. Harper Collins, March 2007.

2007: *What is Islam?* (updated edition) Virgin books. Editions in Spanish, German, Dutch, Italian, Russian, Arabic and Hebrew.

2004: *Tabloid Nation* – from the birth of the Daily Mirror to the death of the tabloid. Andre Deutsch.

2002: *Premiership.* Unauthorised business history of the Premier League. Simon and Schuster.

2000: *Citizen Greg*. Unauthorised biography of Greg Dyke. Simon and Schuster.

1999: *L!ve TV*; January 1999. Simon & Schuster.

1994: *Fuzzy Monsters*: fear and loathing at the BBC, Heinemann;

1992: *Sick as a Parrot: the inside story of Tottenham Hotspur PLC take-over*, Vidin Books.

1990: *Stick it up your Punter: the rise and fall of The Sun*, Heinemann.

1990: *What is Islam?* (W.H. Allen/ The Observer; exclusive authorship).

1988: *Disaster – the rise and fall of News on Sunday*, Sphere.

**Newspaper and magazine journalism and editorship**

1999 - to date: Freelance feature writer – main clients, *The Independent, Independent on Sunday, Evening Standard, Mail on Sunday, Sunday Times, Observer, New Statesman, Guardian.*

2000 - 2003: Weekly column ‘Trading Floor’*, Observer* Business Section media and business diary.

1998 - 2000: ‘Rogue Trader’ weekly column in *The Independent on Sunday* (Business diary).

1985 - to date: Freelance contributor to various publications including:

*The Independent*

*Independent on Sunday*

*Daily Telegraph*

*Daily Express*

*Sunday Express*

*Sunday Times*

*Sunday Times Magazine*

*Evening Standard*

*ES magazine*

*Literary Review*

*Observer*

*Observer Magazine*

*Sunday Correspondent*

*Sunday Correspondent magazine*

*Guardian*

*Guardian G2*

*Punch*

*New Statesman*

*The Industry Standard*

*Time Out*

*British Journalism Review*

*Marketing Week*

*Broadcast*

*Press Gazette*

*The Wire*

*PR Week*

**Television Journalism**

2014 - date: BBC/PBS/ Development producer “Murdoch” (working title). Five part business profile of the Murdoch family, dealing with their media business ventures on four continents. Series Director: Alex Gibney, US (Academy Award winner, Taxi to the Dark Side); Executive Producer, Roy Ackerman, multi Emmy Award winner – Jamie’s School Dinners, etc). (Zinc media).

2007: BBC 1. Scriptwriter/Associate Producer BBC 1 music series “Play it Again” (Jo Brand, Frank Skinner, Bill Oddie, Prof Brian Winston, etc). Also wrote the tie-in book “Play it Again”, Diverse Production).

2005: BBC 1. Scriptwriter/Associate Producer BBC 1 Imagine series: “Saint John Coltrane” – arts documentary presented by Alan Yentob in the Imagine series (Diverse Production).

1999: Channel Four. Development producer “The Other Side of Football’ (match-fixing and corruption at FIFA and eh FA) Three part series in development for Channel Four (Diverse Production).

1995: Channel Four. Producer-Director: “The Emperor's New Suits” (management consultants) (Diverse Production).

1993: Channel Four. Scriptwriter/Associate Producer Sick as a Parrot' (first TV doc about corruption and match fixing in football).

1991-1992: Channel Four: On-screen reporter, Hard News (series about tabloid journalism abuses). Clarke Productions.

1988: ITV (LWT). Associate Producer/Scriptwriter: 'The Trial of Sir Roger Hollis', LWT special.

1985: BBC Scotland: Researcher, 'Secret Society' series (BBC).

1982-3: Contracted researcher World in Action, ITV (Granada).

**Other broadcasting**

Frequent appearances on radio and TV as author and expert on a range of subjects including tabloid newspapers, journalism ethics:

The Today Programme (Radio Four).

PM Programme (Radio Four).

World at One (Radio Four).

Broadcasting House (Radio Four).

BBC Breakfast TV.

GMTV.

ITN main evening news.

ITN news channel.

Channel Four News.

Channel Five News.

Sky News /Sky News.com.

BBC Ten O’Clock News.

BBC News 24.

BBC Radio Five Live.

BBC Radio Wales.

**Appendix 2 – Index of major citations**

|  |  |  |
| --- | --- | --- |
| Professor | Post | Indicative citation reference |
| Michael Temple | Professor of Politics and Journalism, Staffordshire University | Temple, M (2008) pp 82-84, British Press, McGraw Hill/Open University, pp 82-84. |
| Michael Bromley | Professor of International Journalism, City University, London; Head of department of Journalism, Queensland University, Australia | Bromley, M. (2008). 11 The Media. Britain since 1945, 3, 211 in Britain Since 1945, Wiley and Son. |
| James Thomas | Professor of Modern History, University of Wales | Thomas, R (2012) Dinosaurs and donkeys: British tabloid newspapers and trade unions, 2002–2010. Washington State University, ProQuest Dissertations Publishing, 2012. 3517442. |
| Phil Scraton | Professor of Sociology, Queen’s University, Belfast | Scraton, P (2007) Power, Conflict and Criminalisation, Routledge, P7 |
| Stuart Allen | Professor of Journalism and head of the Department of Journalism, Cardiff University  | Allen, S (2010) News Culture, third edition, Open University Press, p 278, 288. |
| Anita Biressi | Professor of Media and Society at Roehampton University  | Biressi, A (2007) The Tabloid Culture Reader, McGraw-Hill Education. |
| David Giles | Reader in psychology, University of Winchester | Giles, D (2003) Media Psychology, Taylor and Francis, pp181-182. |
| Peter Cole | Professor of Journalism and head of department of journalism, Sheffield University | Cole, P and Hartup, T (2010) Newspaper Journalism, Journalism Studies: Key Texts, Sage. |
| Bob Franklin | Professor of Journalism at Cardiff University and former Director of Research in Journalism at Sheffield University | Franklin, B (2005) Key Concepts in Journalism Studies, Taylor and Francis |
| Richard Keeble | Professor of Journalism, University of Lincoln; director of the UK Institute of Communication Ethics | Reeves, I and Keeble, R (2012) The Newspaper Handbook (fifth edition), Routlege and Keeble, R (2008) Communication Ethics Now, Troubador Publishing Ltd, p 240 |
| Ian Reeves | Deputy Director, Centre for Journalism, University of Kent; editor UK Press Gazette | Reeves, I and Keeble, R (2012) The Newspaper Handbook (fifth edition), Routlege. |
| James Curran | Professor of Media and Culture, Goldsmiths College, University of London.  | Curran, J. & Seaton, J. (2010) Power without responsibility: press, broadcasting and the internet in Britain, 7th edn, Routledge, London. |
| Karen Sanders | Professor of Social Science and Social Science Research Director of San Pablo, University Madrid | Sanders, K. 2003, Ethics and journalism, SAGE, London. |
| Martin Conboy | Professor of the History of Journalism, Sheffield University, | Conboy, M (2010) The Language of Newspapers: Socio-Historical Perspectives, Continuum, p 128 - “Shock and Amaze on Every Page” and Conboy, M (2013) The Language of News, Routledge, p 11 |
| Stuart Purvis | Professor of Television Journalism at City University, | Purvis, S (2012) Rupert Murdoch and Levenson. Journal of Applied Journalism and Media Studies  |
| Darren Kelsey | Head of the department of Media, Culture and Heritage at Newcastle University, | Baines, D., and Kelsey, D. (2013). Journalism education after Leveson: Ethics start where regulation ends. Ethical Space, 10 (1), 29-35. |
| Tim Crook | Professor of Journalism at Goldsmith’s College, University of London. | Crook, T (2002) International Radio Journalism: Communication and Society, Routledge, p 288, p 290. |
| Mark Deuze, | Professor of Media Studies at the University of Amsterdam, | Deuze , M(2005) Popular journalism and professional ideology: tabloid reporters and editors speak out, Media, Culture & Society Vol 27, Issue 6, pp. 861 - 882. |
| Brook Miller | Professor of English at the University of Minnesota Morris, USA  | Miller, B., 2007. Oh, Tabloid Britain! Journal of Postmodern Culture, 17(3). |
| Amy Milne-Smith, | Associate Professor of British History at the University of Wilfrid Laurier University published by the University of Illinois Press, USA | Milne-Smith (2012) Visions of the Press in Britain, 1850–1950. Journal of British Studies, 44(4), pp.884-886. |
| Dr Phillip Jenkin, | Professor of Criminal Justice at the Pennsylvania University, USA ( | Jenkins, P (1992) Initimate Enemies: Moral Panics in Contemporary Great Britain, University of Pensylvania/Aldine De Gruyter, New York, p19. |
| Barbara Zelizer | Raymond Williams Professor of Communication at the Annenberg School for Communication at the University of Pennsylvania, USA | Zelizer, B (2004) Taking News Seriously: News and the Academy, Routledge/ University of University of Pennsylvania, p 63. |
| Sofia Johansson | Professor of the School of Culture and Education at Sodertorn University, Stockholm, Sweden | Johansson, S. (2007). Reading tabloids: Tabloid newspapers and their readers. Södertörns högskola. |
| Ragnhild Nessheim, | Professor of British Civilization Studies at the University of Oslo, Norway | Nessheim, R. (2001). Politics and the Press in the 1990s: An Essay on the Political Alignment and Role of National Newspapers in the General Elections 1992 and 1997. English Studies, 82(4), 349-381. |
| Diana Henriques | Senior Fellow Woodrow Wilson School of Public and International Affaird, Princeton University | Henriques, D.B., 2002. How the emperor got his clothes. Columbia Journalism Review, 41(4), pp.71-75. |
| David Rowe | Professor of Media and Culture at the University of Western Australia | Rowe, D (2002) On Going Tabloid: A Preliminary Analysis, Institute of Culture and Society, University of Western Australia. |
| Graeme Turner | Professor Founder Director of the Centre for Critical and Cultural Studies at the University of Queensland, Australia | Turner, G (2004) Understanding Celebrity, Sage. |
| Joel H Wiener | Emeritus Professor of History at the City University of New York | Wiener, J. H (2011) The Americanisation of the British Press 1830s-1914, Palgrave, p210, 233, 239 |
| Richard Butsch | Professor of Sociology, Film and Media Studies at Rider University, New Jersey, USA | Butsch, R, ed (2007) Media and Pubic Spheres, Springer, p84. |
| Oliviero Bergamini, | professor of journalism at the University of Genoa, | Bergamini, (2006) La Democrazia della Stampa: Storia del Giornalismo, Laterza, Rome. |
| Chris Hanretty, | Professor of Politics at Royal Holloway, University of London. | Hanretty, C (2009), The Political Independence of Public Service Broadcasters?European University Institute, p 233-237. Hanretty, C (2011) Public Broadcasting and Political Interference, Routledge, p 205. |
| Christian Potschka | Hans Bredow Institute for Media Policy | Potschka, C (2012) Towards a Market in Broadcasting: Communications Policy in the UK and Germany, Springer, P307. |
| Jim McGuiggin, | Professor of Cultural Analysis at Loughborough University | McGuiggin, J (2003) Cultural Populism, Routledge, P175. |
| David Goldblatt | Visiting Professor at Pitzer College, Los Angeles, Honorary Fellow, International Centre for the History and Culture of Sport, De Montfort University | Goldblatt, D. (2002) This funny old game is not a laughing matter ; Premiership: lifting the lid on a national obsession Chris Horrie Pocket Books, pounds 7.99: FOREIGN Edition, Independent Print Ltd, London (UK). |
| Douglas Kellner, | Distinguished Professor of Languages at UCLA, USA | Kellner, D (2012) The Murdoch Media Empire and the Spectacle of Scandal, International Journal of Communication, 6, 2012, p1176 - 1178, University of Southern California, Annenberg. |
| Brook Miller, | Assistant Professor of English at the University of Minnesota, Morris | Miller, B (2007) ‘Bonking Blighty’ Post Modern Culture, Volume 17, May, 2007, University of Minnesota, Morris. |
| Tony Harcup | Senior Lecturer in Journalism Studies, University of Sheffield | Harcup, T (2015) Journalism Principles and Practice, Sage, p30  |
| John Eldridge | Emeritus Professor of Sociology, Glasgow University. Founder member of the media analysis research group the Glasgow Media Group. He was President of the British Sociological Association 1979-1981. | Eldridge, J. (1996). A very special case: The BBC from John Reith to John Birt, International Journal of Cultural Policy, 2(2), 269-280. |
| Jonathan Hardy | Professor of Media and CommunicationsCentre for Cultural Studies Research (CCSR), Arts and Digital Industries (ADI), University of East London | Hardy, J (2010) Cross-Promotion Media, Peter Lang. |
| Eugene McLaughlin  | Professor of Criminology, City University, London | McLaughlin, E (2008) Hitting The Panic Button, Journal of Crime, Media, Culture, Vol 4, Issue 1, pp. 145 - 154 |
| Rodney Tiffen | Emeritus Professor in Government and International Relations at the University of Sydney. | Tiffen, R (2011) Has the gap between qualities and tabloids increased? : Changes in Australian Newspapers 1956 - 2006. Australian Journal of Communication, Vol 38, Issue 2. |
| Raymond Boyle | Professor of Communications (Theatre, Film and Television Studies) university Glasgow | Boyle, R (1995) Football and cultural identity in Glasgow and Liverpool, University of Stirling. |
| Laurel Brake | Professor Emerita of Literature and Print Culture, Birkbeck, University of London | Brake, L (ed) (2016) The News of the World and the British Press, 1843-2011, Palgrave. |
| Adrian Bingham | Professor of Modern British History, University of Sheffield | Bingham, A. (2012). Newspaper Problem Pages and British Sexual Culture Since 1918. Media History, 18(1), 51-63. |
| Ivor Gaber | Professorof Journalism at the University of Sussex and Emeritus Professorof Broadcast Journalism at Goldsmiths College | Gaber I. (2017) Othering Ed: Newspaper Coverage of Miliband and the Election. In: Wring D., Mortimore R., Atkinson S. (eds) Political Communication in Britain. Palgrave Macmillan. |
| Lucy Kung | Visiting Research Fellow at the Reuters Institute. Oxford University. She is also Visiting Professor of Media Innovation at Oslo University | Kung-Shankleman, L (2000) Inside the BBC and CNN: Managing Media Organisations, Psychology Press, Routledge. |
| David Hendy | Professor of Media and Cultural History (Media and Film) Sussex university, official historian of the BBC. | Hendy, D (2008) Life on Air: A History of Radio Four, Oxford University Press. |
| Ken Inglis | Professor of History at the [Australian National University](https://en.wikipedia.org/wiki/Australian_National_University) | Inglis, K (2002) Changing Notions of Public Service Broadcasting [online]. Southern Review: Communication, Politics & Culture, Vol. 35, No. 1, 2002: 9-20. |
| Julian Petley | Professor of Film and Television at Brunel University. He is principal editor of the Journal of British Cinema and Television and co-chair of the Campaign for Press and Broadcasting Freedom. | Petley, J (1996) Fact Plus Fiction Equals Friction, Media Culture and Society, Volume: 18 issue: 1, page(s): 11-25. |

**Appendix 3: Index of Professional endorsements**

|  |  |
| --- | --- |
| Person | Post |
| Bruce Page | Editor, The New Statesman; editor Sunday Times Insight team |
| Richard Brooks | Media Editor, The Observer |
| Lord William Deedes | Editor, Daily Telegraph, MP and cabinet minister |
| John Pilger | War Correspondent |
| Roy Greenslade | Editor, Daily Mirror, Deputy Editor *The Sun* |
| Michael Wolff | Biographer, Rupert Murdoch |
| Andrew Marr | Editor, *The Independent*; political editor BBC  |
| Ian Burrell | Media Editor, *The Independent*  |
| Owen Gibson | Chief media reporter, *The Guardian* |
| Phil Scraton | Professor of Sociology, Queen’s University, Belfast |
| Brian MacArthur | Media Editor, Sunday Times |
| Christopher Hitchens | Author, Contributing Editor Vanity Fair |
| John Lancaster | Whitbread Prize winning author |
| Bernard Shrimsley | Editor, *The Sun* |
| Roy Greenslade | Editor, The Daily Mirror; Deputy Editor, *The Sun* |
| Roger Mosey | Editor, BBC News |

**Appendix 4: Sources**

**Stick it Up Your Punter**

*Sun journalists (on the record)*

Roger Bamber

Ian Blunt

John Breen

John Brown

Eric ‘Scoop’ Butler

Roger Carroll

Sheila Copsey

Peter Court

Henry Douglas

David Graves

Roslyn Grose

Tony Hall

Bruce Kemble

Nick Lloyd

Damien McCrystal

Frank Nicklin

Bernard Shrimsley

Kevin O’Sullivan

Peter Stephens

Walter Terry

Roger Wood

*Plus approximately 30 eyewitnesses ‘off the record’*

*Others*

Dr Mark Abrams, Director of the Survey Research Unit, Social Science Research Council

Bob Borzello, press standards campaigner

Sean Brierley, public relations executive

Maggie Brown, Media Editor, *The Independent*

Dick Clements, Press Secretary, Michael Foot, leader of the opposition

Max Clifford, public relations advisor

Simon Ferrari, *Daily Mirror* journalist

Monica Foot, Labour Party press officer

Tim Gopsill, Organiser, National Union of Journalists

Georgina Henry, Media Editor, *The Guardian*

Nick Higham, Media Editor, BBC

Michael Leapman, Media Editor, *Daily Express,* Author

Rod Liddle, Author and Journalist

Bronwen Maddox, *Financial Times* media correspondent

Linda Melvern, Journalist and author of the unpublished ‘End of the Street’

Chris Mullin MP, editor of *Tribune*

Mike Poole, Media Editor, *The Listener*

Jane Reed, head of public relations, News International

Alan Rusbridger, editor, *The Guardian*

Ray Snoddy, media editor, *The Financial Times*

John Sweeney, investigative journalist, television presenter

Delwyn Swingewood, editor, *UK Press Gazette*

Peter Tatchell, politician, gay rights activist

Jane Thynne, media correspondent, *The Daily Telegraph*

Martin Tompkinson, investigative journalist

Roger Watkins, production journalist, *Daily Mirror*

Auberon Waugh, editor, *Literary Review*

Paul Woolwich, television producer *Hard News*

Tony Worthington MP, press standards campaigner.

**In Liverpool**

Alf Green

Billy Butler

Wally Scott

Barry Devonside

Harry Chase, Edge Hill College of Further Education, Liverpool

Paula Skidmore , Edge Hill College of Further Education, Liverpool

***Fuzzy Monsters***

James Arnold Baker, Chief Executive, BBC Enterprises

Jocelyn Barrow, BBC Governor, Deputy chair, Broadcasting Standards Council

Chris Blackhurst, editor *The Independent*

Michael Bunce, Chief Executive, Royal Television Society

Stephen Claypole, Head of Newsgathering, BBC Television News

Keith Clements, Controller, BBC regional broadcasting

Bill Cotton, Jnr, Managing Director, BBC Television

Glen Del Medico, Head of Legal Services, BBC

Greg Dyke, Chief Executive, LWT/ITV

Sir Paul Fox, Director of Television, BBC

Michael Grade, Controller BBC1, CEO Channel Four, Chairman of the BBC, Executive Chairman, ITV

Vincent Hanna, journalist and presenter, BBC *Newsnight*

Ian Hargraves, Director of BBC News and Current Affairs

Alastair Hetherington, Controller, BBC Scotland

James Hogan, BBC PR consultant

Chris Hopson, Policy Advisor to David Mellor, Heritage Department

Peter Ibbotson, Editor, *Panorama*

Bernard Ingham, Prime Minister Margaret Thatcher’s press secretary

Howell James, Corporate Affairs Director, BBC

Peter Jay, Economics Editor, BBC

Charles Jonscher, economic advisor to the Peacock Commission on broadcasting

Alasdair Miline, Director General, BBC

Andrew Neil, broadcaster, editor *Sunday Times,* chief executive, Sky television

Peter Pagnamenta, Senior BBC factual producer

Professor Alan Peacock, chairman, Commission into the future of broadcasting

Jonathan Powell, controller, BBC1

Alan Protheroe, Deputy Director General, BBC

Glynne Price, head of programme personnel, BBC

Colin Shaw, General Secretary, BBC Board of Governors

Samir Shah, Head of Current Affairs, BBC

John Tusa, Managing Director, BBC World Service

Brian Wenham, Controller, BBC2

Paul Woolwich, Producer, Hard News, Channel Four

*Plus numerous more junior current employees of the BBC, anonymous.*

***Citizen Greg***

Greg Dyke, Director General of the BBC

Roy Ackerman, Television Executive (BAFTA winner)

Roy Addison, Director of marketing, Thames TV/ITV

Simon Albury, CEO, Royal Television Society

Charlotte Atkins MP, friend and political associate of Greg Dyke

Emily Bell, Editor, Media Editor, *The Guardian*

Paul Bonner, historian of ITV, chairman ITV Network Controllers Group

Alan Boyd, Controller of Programmes, LWT/ITV

Warren Breach, Programme Planner, LWT/ITV

Simon Channon, Television Executive

Judith Chegwidden, Labour Party politician, friend and associate of Greg Dyke

James Conway, Television Executive

Peter Coppock, Television Executive

Barry Cox, Director ITV association, deputy chairman Channel Four Television

David Cox, Television Executive, LWT/ITV

Nick Evans, Television Drama Producer, film producer (The Horse Whisperer)

James Gatward, TV producer/director, Chief Executive TVS/ITV

David Glencross, Director, Independent Broadcasting Association (IBA)

Tom Gutteridge, Television Director, entrepreneur, chairman Menthorn

Rt Hon Lord Peter Hain MP, cabinet minister, political associate of Greg Dyke

Jane Hewland, TV producer and executive, chairperson Hewland International

Mark Hill, head of RDF Television West

Peter Hitchens, Journalist and Broadcaster

David Housham, Television Executive and author

John Howard, Television Drama Producer

Lucian Hudson, Head of International Channels, BBC World Service

Martin Jackson, Chairman of TVS/ITV

Clive Jones, CEO ITV News and Regions, Chairman GMTV

Sally Osman, Director of Publicity, BBC

Quentin Peel, Foreign Editor, Financial Times

Mike Phillips, head of studios and location services, LWT/ITV

Marcus Plantin, Network Director, ITV

Laura Smith, Film and Television Director

Ray Snoddy, Media Editor, Financial Times and the Times

Brian Tesler, Director of Programmes, LWT; founder director Channel Four

Daniel Wiles, Television Director, LWT/ITV

Nick Wright, Television Producer and Director, LWT/ITV

Will Wyatt, Managing Director, BBC Television.

***Tabloid Nation***

Cardiff University, Hugh Cudlipp Archive (26 boxes of original documents)

Lady Jodi Cudlipp, journalist and widow of Hugh Cudlipp

Tony Miles, editor *Daily Mirror*, editorial director Mirror Group

Mike Molloy, editor *Daily Mirror*

Richard Stott, editor *Daily Mirror*

Roy Greenslade, former editor the *Daily Mirror*

Ronald Bedford, *Daily Mirror* science correspondent

Douglas Howell, Journalist, *Daily Mirror*

Bill Hagerty, Editor, *British Journalism Review,* former editor *The Sunday People*

**Appendix 5: Selected literary reviews of my books**

# STICK IT UP YOUR PUNTER

“A classic of the newspaper genre.” **–** *Alan Rusbridger, Editor, The Guardian, writing in The Listener.*

“The cretinization of the popular press – the replacement of gutter journalism by sewer journalism – is an enthralling story. This book is a rebarbative feast.” - *Christopher Hitchens, Times Literary Supplement*

“This is the funniest book of the year, perhaps of the decade… a revenge tragedy with the cast of the *Carry On* films.” *- The Times*

“*The Sun* is the rottweiler of British journalism… as this book most entertainingly explains. A splendidly racy account.” - *The Economist*

“A story which social and political historians will not find easy to ignore… *The Sun* has become the purveyor of a kind of dark vaudeville.” - *John Lanchester, London Review of Books*

“A searing expose of one of the great horrors of our time.”- *Auberon Waugh, |Sunday Times*

“A devastating insider account of tabloid culture as practised by *The Sun…* The book graphically portrays the bigoted, foul-mouthed fantasy factory.” - *Ray Snoddy, Hard News, Channel Four*

“Editor Ate My Paper! How Kelvin turned a man into a sponge! The True Story of Gotcha!” *- Review Front, The Sunday Correspondent*

“A vividly memorable account, simply as a critical history of *The Sun* it won’t be beaten.” - *Matt Seaton, Literary Review*

“The funniest book since Cold Comfort Farm… a rich and bitchy account…” - *Julie Burchill, New Statesman*

# LIVE TV

“Laugh. This searing and utterly brilliant expose of tabloid television made me guffaw and wheeze so much I nearly collapsed from hyperventilation. This is the funniest book I’ve ever read, perhaps the funniest book ever written…” *- Val Hennessy, Daily Mail*

“Hilarious is an over-used adjective, but chunks of this book reduced me to fits… but besides being funny it makes a point to which our cultural Cassandras might incline an ear: even in a lightly regulated market, dumbing down is not necessarily a bottomless slippery slope.” *- Matthew Parris, Sunday Times*

“Engrossing and achingly funny.”*- Brian Viner, The Independent on Sunday*

“A comic classic of Fleet Street lore to rank alongside Anthony Delano’s Slip Up and Horrie’s own book on *The Sun*, Stick it up your Punter.” *- Andrew Billen, Evening Standard*

“A breathlessly racy read… fascinating.” - *Peter Fiddick, Broadcast*

 “Chris Horrie’s classic Stick it up Your Punter dished up the dirt on *The Sun*. Now he’s back, tracking its colourful former editor at his new TV station.” *- John-Paul Flintoff, The Independent media section (review front)*

“News Bunny! How a cuddly toy saved a TV station” *- front page serialisation Night and Day magazine, Mail on Sunday.*

“The book rattles along, rendering the highly complex world of international television deals with a sardonic and humorous eye, but it becomes really funny when the channel gets on air.” *- Paul McCann, Independent, book of the week*

“Simon and Schuster (publishers of Live TV) have had a cracking start to the year… this weekend the Mail on Sunday begins serialising Live TV by Chris Horrie… ‘it is like Fear and Loathing in tabloid TV land,’ said one insider.” *- orace BentHoriHorace Bent, The Bookseller*

“Live TV never knew what hit it when Kelvin MacKenzie rode in. As a new book reveals, the ex-Sun editor proved a terror in the studio.” *- Review Front, Guardian Media Section*

# *FUZZY MONSTERS* – FEAR AND LOATHING AT THE BBC

“Full of atmospheric scenes and crackling speeches… fast-moving and very funny .. but at its core a serious and important account of the rise of John Birt to power, and the politics of television and privatisation.”- *Independent on Sunday*

“In a series of hugely entertaining anecdotes this book goes behind the scenes at BBC think-tanks and explain what went wrong… anyone who pays the licence fee should regard this book as a must.” - *The Daily Express*

“A compulsive narrative about power, treachery and ambition… an exciting and important story told with elegance and wit.” – *Roy Hattersley, The Times*

# DISASTER - THE RISE AND FALL OF NEWS ON SUNDAY

“An hilarious tragic-comedy that shows that newspaper fact is more comic than anything dreamt up by Evelyn Waugh.”*- Brian MacArthur, Sunday Times*

“An hilarious comedy of errors… I was completed fascinated and could not put it down.”*- Michael Poole, New Statesman*

“The most readable of all the recent books on the newspaper industry.” - *Richard Brooks, The Observer*

“A tract of our times… an important and genuinely brilliant book.” - *William Deedes, The Daily Telegraph*

**Appendix 6 The canon of significant works on journalism**

|  |  |  |  |
| --- | --- | --- | --- |
|  | Rusbridger (1) | Esquire Magazine (2) | Press Gazette (3) |
| 1 | Letters of Junius | Hack Attack | Towards the End of the Morning |
| 2 | **SIUYP** | **SIUYP** | **SIUYP** |
| 3 | Good Times, Bad Times | All the President’s Men | Flat Earth News |
| 4 | Publish and Be Damned | Good Times, Bad Times | Scoop |
| 5 | Scoop | Blood and Sand | Good Times, Bad Times |

1. Alan Rusbridger’s Top 10 Journalism books. *Guardian*, November 29th, 1999.
2. The Five Best Books about Journalism, Esquire magazine, August 6th, 2014
3. Press Gazette’s 30 Best Books about journalism, December 17th, 2012

These three articles show a remarkable stability on the ‘canon’ of important books about journalism, with *Stick it Up Your Punter* listed in second place in all three articles. The three sources are very different – *The Guardian* is a broadsheet newspaper and the article was written by the editor of the paper who can be expected to take a serious and detailed interest in the history of newspapers. *Esquire* is a male-orientated entertainment magazine; and *Press Gazette* is a professional journal for working journalists in the UK.

It may be significant that one other title, *Good Times, Bad Times* by former *Times* and *Sunday Times* editor Harold Evans also appears in all three lists. *Scoop*, a novel, by Auberon Waugh appears in two of the three. It is possible that the writer of the *Esquire* magazine was simply taking his lead from Rusbridger, but the *Press Gazette* article claims to have been based on a reader survey. The inclusion of the title in all three lists is I think more than a co-incidence and shows that SIUYP is regarded by many in the journalism profession as part of the canon literature, defining the nature of modern journalism.

**Appendix 7: Selected bibliography: Main texts analysed in the production of my own work.**

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**Footnotes**

1. **Introduction**

# (1) John-Paul Flintoff (1998) Scent of blood on the trail of MacKenzie, *The Independent* on Sunday, May 28th, 1998 for a professional profile and feature interview. See also my career in summary on Wikipedia (<https://en.wikipedia.org/wiki/Chris_Horrie>) and appendix one for a catalogue of my books and other output presented here as a body of work.

(2)Rupert Murdoch, born 11 March 1931. Oxford Dictionary of National Biography.

**1.1 Acknowledgements**

*News on Sunday* was an independent trade union funded newspaper launched in April 1987. It never achieved financial viability and closed in November 1987. See: Chippindale, P and Horrie, C, Disaster : The Rise and Fall of News On Sunday, Sphere Books / Penguin, 1988.

(2) David Leigh (2014), Peter Chippindale obituary, *The Guardian*, August 14th, 2014.

# (3) Chippindale, P and Horrie, C (1988) Disaster: The Rise And Fall of News On Sunday - Anatomy of a Business Failure, Sphere paperbacks, Penguin Books, 1988.

# (4) Selected newspaper reviews of Disaster (etc), for example by William Deedes, the editor of *The Daily Telegraph*, are given in appendix 3.

# (5) Tom Weldon, publisher, see: Denny, N (2013), The Interview – Tom Weldon, the new CEO of Penguin Books, The Bookseller, July 1st 2013.

# (6) Chippindale, P and Horrie, C (1990) Stick It Up Your Punter: The Rise and Fall of *The Sun*, Heinemann, 1990.

# (7) Steve Clarke, journalist and author, editor of the Royal Television Society journal, *Television.*

(8) *Broadcast* magazine is the independent professional journal of the UK television industry. It is published by Media Business Insight Ltd and in March 2018 had an audited circulation of 12,269 (ABC audited) and readership of over 72,000 industry professionals, giving essential, relevant and accurate information for all sectors of the industry.

(9) *Variety* magazine is the independent professional journal of the US and international entertainment industry, including theatre, cinema and television. Published in California and London by Penske Business Media, LLC. Variety has a claimed audience reach of 120,000 (Source: Ipsos Subscriber Study, 2013) with 17 million unique monthly visitors to its website, Variety.com (Source: Google Analytics, 2015).

# (10) The book about the BBC was *Fuzzy Monsters: Fear and Loathing at the BBC* which documented the arrival of the controversial director general John Birt. The book about ITV was *Citizen Greg* which described the politics and economics of ITV and commercial television in the UK through the life story of one of ITV’s most successful editorial and business leaders, Greg Dyke. See Horrie, C and Clarke, S, (1994) *Fuzzy Monsters*: Fear and Loathing at the BBC, Heinemann and Horrie, C and Clarke, S (2000) *Citizen Greg*, *the Extraordinary Story of Greg Dyke and How He Captured the BBC*, Simon and Schuster.

# (11) Adam Nathan, journalist and foreign correspondent for *the Daily Telegraph*, *The Independent*, political consultant and researcher and expert in EU and Ukrainian law. Source: Adam Nathan, LinkedIn.

(12) Mark Redhead, journalist, documentary-maker and (2018) head of drama at Hat Trick productions. I worked with Mark Redhead at Weekend Television, where his work as a producer included 'The Trial of Richard III' and 'The Trial Of Lee Harvey Oswald'.

As a documentary Producer/Director he made series on subjects as diverse as climate change and the British monarchy. He moved into drama at Granada, and developed and Executive Produced the mini-series, 'This Is Personal: The Hunt for the Yorkshire Ripper'.

Working in partnership with Writer/Director Paul Greengrass, he made the Bafta winning 'Murder of Stephen Lawrence', and conceived and produced 'Bloody Sunday', which won the World Cinema Prize at the Sundance Festival and the Golden Bear in Berlin (source: Hat Trick productions; <https://www.hattrick.co.uk/Mark_Redhead>).

(13) Paul Greengrass, Journalist, author and film-maker. I worked with Paul at LWT on a documentary based on his co-authorship of Spycatcher, the expose of MI5 and KGB covert activity during the cold war which was for a time banned for publication in the UK. He subsequently had a career as a factual documentary-maker in the ‘drama-doc’ genre, and he is now a leading Hollywood film director.

(14)Roy Ackerman is a BAFTA winning documentary-maker, director, producer and executive producer and has continued to be a major influence on my work up to and including a current development project for the BBC, PBS and international the USA. This is a three part biographical documentary of Rupert Murdoch, with the Oscar winning documentary-maker Alex Gibney engaged as director through his company, Jigsaw films, in New York.

# (15) Horrie, C (1992) Sick as a Parrot: Inside story of the Spurs Fiasco, Virgin books, 1992.

# (16) Ackerman, R Producer/Director, Sick as a Parrot (for the Channel Four High Interest business strand), Diverse Production/Channel Four, November 29th, 1992. 42 minutes.

# (17) Horrie, C (2002) Premiership, Simon and Schuster, London and New York.

# (18) CAMRI (see: <https://www.westminster.ac.uk/camri>)

(19) Professor Jean Seaton, Professor of Media History and the Official Historian of the BBC. Her concern with the impact of the media on politics has been developed in a series of books, including Ed. (with Ben Pimlott) The Media in British Politics, Gower, Aldershot, 1987, The Media and Politics in Britain: Harlots and Prerogatives at the Turn of the Millennium Blackwells, 1998, and with John Lloyd of the Financial Times, What Can be Done? Making the Media and Politics Better, 2006, Blackwells. This long term concern with politics has been developed in work on 'Britishness' in 'Metabolising Britishness: Critical patriotism' in Britishness, 2009, as well as the curating of several collections of essays in The Political Quarterly.

(20)Emily Bell is founding director of the Tow Centre for Digital Journalism at Columbia's Graduate School of Journalism and a leading thinker, commentator and strategist on digital journalism. Established in 2010, the Tow Center has rapidly built an international reputation for research into the intersection of technology and journalism. The majority of Bell’s career was spent at Guardian News and Media in London working as an award-winning writer and editor both in print and online. As editor-in-chief across *Guardian* websites and director of digital content for Guardian News and Media, Bell led the web team in pioneering live blogging, multimedia formats, data and social media, making *The Guardian* a recognized pioneer in the field. She is co-author of “Post Industrial Journalism: Adapting to the Present” (2012) with CW Anderson and Clay Shirky. Bell is a trustee on the board of the Scott Trust, the owners of *The Guardian*, a member of *Columbia Journalism Review’s* board of overseers, an adviser to Tamedia Group in Switzerland, has served as chair of the World Economic Forum’s Global Advisory Council on social media, and has served as a member of Poynter’s National Advisory Board (source: https://journalism.columbia.edu/faculty/emily-bell).

**2.0 Field/s of Study**

(1) Mitchell, Alex (2012) ‘Fatal obsessions: the early years of Murdochism’, Overland, No. 208, Spring: 10-14

(2) Kumar, S (2011) The Exercise of Hegemony in Contemporary Culture and Media, Social Scientist, JSTOR.

(3) Miszlivetz, F (2012) ‘Lost in Transformation: The Crisis of Democracy and Civil Society’, Global Civil Society 2012, 2012 - Springer

(4) Miszlivetz, F (2012) Op Cit.

(5) Pilger, J (2010) ‘Australian Media? Welcome to the first Murdochracy’, New Statesman, March 11th, 2010.

(6) Watson, T and Hickman, M (2012) Dial M for Murdoch, Allen Lane.

(7) Shawcross, W (1992), Rupert Murdoch New York: Simon and Schuster, 1992.

**2.1 Research Methodologies**

(1) Michael D Myers is Professor of Information Systems in the Department of Information Systems and Operations Management at the University of Auckland Business School. His papers have appeared in a wide range of journals, conferences and books. He won the Best Paper award (with Heinz Klein) for the most outstanding paper published in MIS Quarterly in 1999. This particular paper (Klein and Myers, 1999) has been cited over 4500 times. He also won the Best Paper Award (with Lynda Harvey) for the best paper published in Information Technology & People in 1997. Professor Myers currently serves as Senior Editor of Information & Organization, as Senior Editor of Pacific Asia Journal of the AIS, and as Editor of the AIS World Section on Qualitative Research. He previously served as Senior Editor of MIS Quarterly from 2001-2005, as Senior Editor of Information Systems Research from 2008-2010, and as Associate Editor of Information Systems Journal from 1995-2000. Source: University of Auckland, Business School, New Zealand.

(2) Conboy, M., 2013. The language of the news. Routledge.

(3) Conboy, M (2006) Tabloid Britain: Constructing a Community through Language Sage.

**2.3 ‘Body of Work’**

(01) Staffordshire University (2017) Regulations for the Award of the Doctor of Philosophy on the basis of Published Work, section 4 ‘Definition of Published Works’, p2.

(02) See appendix 1 : Books and selected publications.

(03) Chapters in De Burgh, H (ed) (2008) Investigative Journalism (second edition), Routledge. Chapter 6 ‘Investigative Journalism and English Law’, p 114; Chapter 7 ‘The English Freedom of Information Act’, p 130.

(04) See appendix 5: Selected literary reviews of my books and appendix 6: Canon of significant books on journalism.

(05) For example, citation by Douglas Kellner, Distinguished Professor of Languages at UCLA, USA (see section 4.3 Impact of the study; and appendix 2, index of major citations).

(06) For example, Professor James Curran, Goldsmith’s College, University of London (see appendix 2, index of major citations).

# (07) For example, the Calcutt Commission into press standards in the UK (1990), Hansard, HC Deb 21 June 1990 vol 174 cc1125-34, HMSO.

(08) See appendix 2, index of major citations in peer reviewed books.

(09) See appendix 2, index of major citations in peer reviewed journals.

(10) See appendix 3, index of professional endorsements

(11) See the listing of my documentary film work, journalism and other aspects of my career at horrie.com/films

(12) See appendix 2, index of major citations

(13) *UK Press Gazette,* now known as Press Gazette, is the main professional journal for journalists in the UK. It was launched in 1965 as a print magazines, and became an online only subscription site in 2010. It is published in London by Progressive Media International.

(14) *Columbia Journalism Review,* is the professional journal for US journalists. It has been published since 1961 by the University of Columbia Graduate School of Journalism.

(15) See appendix 3, index of professional endorsements.

(16) See appendix 5, matrix of the canon of significant books on journalism.

(17) Horrie, C and Nathan, A (1999) Live TV: Tellybrats and Topless Darts – the Uncut Story of Tabloid TV, Simon and Schuster, London.

(18) Brooks, R. (1999) Mediocre male management was driving Janet crazy. Then Monty came to the rescue. And things got worse, The Observer, Guardian News & Media Limited.

* 1. **‘Original Artefacts’**

(1)Staffordshire University (2017) Regulations for the Award of the Doctor of Philosophy on the basis of Published Work, section 4 ‘original artefacts’.

(2) Staffordshire University (2017) op cit, section 8 (ii), p 7

(3) Staffordshire University (2017) op cit, section 8 (ii), p 7

**3.0 Contribution to Knowledge**

(1) Franklin, B (2005) Key Concepts in Journalism Studies’, Sage, p335

(2) Reeves, I and Keeble, R (2012) The Newspaper Handbook (fifth edition), Routlege.

(3) Cole, P and Hartup, T (2010) Newspaper Journalism, Journalism Studies: Key Texts, Sage.

(4) Peter Cole is the former editor of *The Sunday Correspondent*, and head of the journalism departments at the University of Central Lancashire, and the University of Sheffield. In the section of his book entitled ‘Contemporary Practices and Current Debates’ Peter Cole, director of Journalism Studies at the University of Sheffield, wrote in Journalism Studies: Key Studies included a lengthy commentary citing the work as one of the main sources for the coverage and analysis of the popular press and Hillsborough disaster.

(5) Thomas, R (2012) Dinosaurs and donkeys: British tabloid newspapers and trade unions, 2002–2010. Washington State University, ProQuest Dissertations Publishing, 2012. 3517442.

(6) Pettigrew, M (2011) Oxygen of publicity and the suffocation of censorship: British newspaper representations of the broadcasting ban (1988-1994), Cardiff University (United Kingdom), ProQuest Dissertations Publishing, 2011. U584575.

**3.1 Journalism and Communications Studies / Secondary Research Literature**

(1) Keeble, R and Reeves, I (2014) The Newspapers Handbook (fifth edition), Routledge

(2) *UK Press Gazette,* now known as Press Gazette, is the main professional journal for journalists in the UK. It was launched in 1965 as a print magazines, and became an online only subscription site in 2010. It is published in London by Progressive Media International.

(3) Reeves and Keeble, op cit, p 149.

(4) Professor James Curran is Director of the Goldsmiths Leverhulme Media Research Centre supported by a £1.25 million grant from the Leverhulme Trust, and Professor of Communications. While at Goldsmiths, he has held a number of visiting appointments including McClatchy Professor (Stanford), Annenberg Professor (UPenn), Bonnier Professor (Stockholm University) and NRC Professor (Oslo University). Professor Curran has written or edited 22 books about the media, some in collaboration with others. These include Media and Democracy, Routledge, 2011, Power Without Responsibility (with Jean Seaton), 7th edition, Routledge, (2010), Media and Society, 5th edition, Bloomsbury, 2010 and Media and Power, Routledge, 2002 (translated into five languages). His latest book is Misunderstanding the Internet (with Natalie Fenton and Des Freedman), Routledge, 2012, arising from Leverhulme funded research. (source: https://www.gold.ac.uk/media-communications/staff/curran/).

(5) Curran, J. & Seaton, J. 2010, Power without responsibility: press, broadcasting and the internet in Britain, 7th edn, Routledge, London.

(6) Curran and Seaton, op cit, p45.

(7) Chippindale, P and Horrie, C (1988) Disaster: The Rise and Fall of News on Sunday, Sphere.

(8) Curran and Seaton, op cit, p 63.

(9) The Reuters Institute for Journalism was founded in the Department of Politics and International Relations at the University of Oxford in 2006 to conduct scholarly and professional research on news media, operate the Thomson Reuters Journalism Fellowship Programme, and host academic research fellows.

(10) Kung-Shankleman, L (2000) Inside the BBC and CNN: Managing Media Organisations, Psychology Press, Routledge.

(11) Crook, T (2002) International Radio Journalism: Communication and Society, Routledge, p 288, p 290.

(12) Benyahia, S et al (2013) Media Studies: The Essential Resource, Routledge, p246-247.

**3.2 Journalism History**

(19) Conboy, M (2004) Journalism: A Critical History, Sage, P299

(20) Conboy, M (2006) Tabloid Britain: Constructing a Community through Language, Sage

(21) Discussion of the rivalry between *The Sun* and the *Daily Mirror* at the time of the Falkland’s war and the ‘Gotcha’ headline - Conboy, M (2006) Tabloid Britain: Constructing a Community through Language Sage, p 40

(22) For a lengthy excerpt from SIUYP discussing the way in which the editors of newspapers envisage the cultural reference points of their readers see Conboy, M (2013) The Language of News, Routledge, p 11

(23) Conboy, M (2010)The Language of Newspapers: Socio-Historical Perspectives, Continuum, p 128 - “Shock and Amaze on Every Page”.

(24) Keeble, R (2008) Communication Ethics Now, Troubador Publishing Ltd. For a discussion of *The Sun’s* coverage of the Hillsborough disaster, see p240.

(25) Hendy, D (2008) Life on Air: A History of Radio Four, Oxford University Press.

(26) Petley, J (1996) Fact Plus Fiction Equals Friction, Media Culture and Society,

Volume: 18 issue: 1, page(s): 11-25.

(27) Conboy, M and Steel, J (2015) The Routledge Companion to British Media History, Routledge, p226.

(28) Allen, S (2010) News Culture, third edition, Open University Press, p 278, 288.

(29) Keeble, R (2009) Ethics for Journalists (second edition), Routledge.

(30) Keeble, R (2009) opt cit, p46.

(31) Keeble, R, (2009) opt cit, p60.

# (32) Horrie, C (2003) *Tabloid Nation*: From the Birth of the Mirror to the Death of the Tabloid Newspaper, Andrew Deutsch

(33) For a profile of Hugh Cudlipp - see Horrie, C (2003) Tabloid Nation, op cit, p 73 – 79.

(34) Horrie, C (2003) op cit, 173 - 179.

(35) Keeble, R, (2009) opt cit, p27.

(36) Michael Bailey, department of sociology, University of Essex, previously the School of Cultural Studies at Leeds Metropolitan University. He has also held visiting fellowships at Goldsmiths, University of London (2007); the ESRC Centre for Research on Socio-Cultural Change (CRESC), a University of Manchester-Open University collaboration (2008); the London School of Economics and Political Science (2009); Wolfson College and the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), University of Cambridge (2010).

(37) Bailey, M (2012) Narrating Media History, Routledge, p123.

(38) Sanders, K. (2003), Ethics and journalism, SAGE, London.

(39) O'Sullivan, T. (2003), Studying the media: an introduction, 3rd edn, Arnold, London.

(40) Baines, D., and Kelsey, D. (2013). Journalism education after Leveson: Ethics start where regulation ends. Ethical Space, 10 (1), 29-35.

(41) Johansson S. (2007) ‘They Just Make Sense’: Tabloid Newspapers as an Alternative Public Sphere. In: Butsch R. (eds) Media and Public Spheres. Palgrave Macmillan, London, p85.

(42) Glasgow University (2018) Audiences, New Media and the future of Public Broadcasting; University of Glasgow, week 9: BBC, De-Regulation and Public Broadcasting (online: readinglists.glasgow.ac.uk/lists/167123E6-782A-320A-7895-C4180DFF8C0C.pdf).

(43) Brake, L (ed) (2016) The News of the World and the British Press, 1843-2011, Palgrave.

(44) Hampton, M (2012) Journalists’ Histories of Journalism, Media History, Vol 18, Iss 3-4

**3.3 Gender and Sexuality**

(45) See: Berrington, E. and Jones, H. (2002). Reality vs. myth: Constructions of women's insecurity. Feminist Media Studies, 2(3), pp.307-323.

(46) See: Bingham, A. (2012). Newspaper Problem Pages and British Sexual Culture Since 1918. Media History, 18(1), 51-63.

(47) Sanderson, T (1995) Mediawatch: the treatment of male and female homosexuality in the British media, Cassell, London.

(48) Bingham, A (2012) Newspaper Problem Pages and British Sexual Culture since 1918. Media History Vol 18, issue 1.

(49) The Glasgow Media Group (also known as the Glasgow University Media Group or GUMG), is a group of researchers formed at the University of Glasgow in 1974, which pioneered the analysis of television news in a series of studies. Operating under the GUMG banner, academics like its founders Brian Winston, Greg Philo and John Eldridge have consistently argued that television news is biased in favour of powerful forces in society over issues like Israel/ Palestine, Northern Ireland and refugees (source: glasgowmediagroup.com)

(50) Eldridge, J, ed, Getting the Message: News, Truth and Power, Glasgow Media Group, Routledge, p243.

(51) Lynch, J. (2003). ‘Support our boys’: AIDS, Nationalism and the Male Body. Paragraph, 26(1-2), 175-186, Edinburgh University Press.

(52) Biressi, A (2007) The Tabloid Culture Reader, McGraw-Hill Education.

(53) McNair, B (2009) opt cit.

(54) McNicholas A (2013) Eastenders and the Manufacture of Celebrity. Communication and Media Research Institute, University of Westminster, p9.

(55) Giles, D (2003) Media Psychology, Taylor and Francis, pp181-182.

(56) Hardy, J (2010) Cross-Promotion Media, Peter Lang.

**3.4 International literature**

(57) Professor of Media Studies at the University of Amsterdam --- Mark Deuze (2005) Popular journalism and professional ideology: tabloid reporters and editors speak out, Media, Culture & Society Vol 27, Issue 6, pp. 861 - 882.

(58) Miller, B., 2007. BONKS and BLIGHTY? Oh, Tabloid Britain!. Postmodern Culture, 17(3).

(59) Milne-Smith, A., 2005. Hampton Mark. Visions of the Press in Britain, 1850–1950. Urbana: University of Illinois Press, 2004. Pp. ix+ 218. $35.00 (cloth). Journal of British Studies, 44(4), pp.884-886.

(60) Jenkins, P (1992) Initimate Enemies: Moral Panics in Contemporary Great Britain, University of Pensylvania/Aldine De Gruyter, New York, p19.

(61) Zelizer, B (2004) Taking News Seriously: News and the Academy, Routledge/ University of University of Pennsylvania, p 63.

(62) Johansson, S. (2007). Reading tabloids: Tabloid newspapers and their readers. Södertörns högskola.

(63) Nessheim, R. (2001). Politics and the Press in the 1990s: An Essay on the Political Alignment and Role of National Newspapers in the General Elections 1992 and 1997. English Studies, 82(4), 349-381.

(64) Ruff, D. (2006). Margaret Thatcher et la BBC: régulation ou manipulation?. Revue LISA/LISA e-journal. Littératures, Histoire des Idées, Images, Sociétés du Monde Anglophone–Literature, History of Ideas, Images and Societies of the English-speaking World, 4(3), 191-206.

(65) Henriques, D.B., 2002. How the emperor got his clothes. Columbia Journalism Review, 41(4), pp.71-75.

(66) Rowe, D (2002) On Going Tabloid: A Preliminary Analysis, Institute of Culture and Society, University of Western Australia.

(67) Tiffen, R (2011) Has the gap between qualities and tabloids increased? : Changes in Australian Newspapers 1956 - 2006. Australian Journal of Communication, Vol 38, Issue 2.

(68) For example, Turner, G (2004) Understanding Celebrity, Sage.

(69) Inglis, K. Changing Notions of Public Service Broadcasting [online]. Southern Review: Communication, Politics & Culture, Vol. 35, No. 1, 2002: 9-20.

(70) Hanretty, C (2009), The Political Independence of Public Service Broadcasters? European University Institute, p 233-237.

(71) Hanretty, C (2011) Public Broadcasting and Political Interference, Routledge, p 205.

(72) Potschka, C (2012) Towards a Market in Broadcasting: Communications Policy in the UK and Germany, Springer, P307.

(73) Brichta, M K (2011) Love it or Loathe it: Audience Responses to Tabloids in the UK and Germany, Transaction Publishers. Rutgers University, p31.

(74) Tabloid Tales: global debates over media standards, 163-176. In Tabloid Tales (ed Tulloch, J) Rowman and Littlefield.

(75) Wiener, J. H (2011) The Americanisation of the British Press 1830s-1914, Palgrave, p210, 233, 239.

(76) Butsch, R, ed (2007) Media and Pubic Spheres, Springer, p84.

(77) Bergamini, (2006) La Democrazia della Stampa: Storia del Giornalismo, Laterza, Rome.

(78) Lyall, B.S. 2011, In Murdoch, a tough boss looking for a good scoop, International edn, International Herald Tribune, Paris.

(79) New York Times, (2008) Page D7 N, New York Times Company, New York.

(80) Cooper, G (2004) May 15. British Tabloid Fires Its Editor, Admits Iraq Photos Were a Hoax. *The Washington Post*, A13. ISSN 01908286.

# (81) Taylor-Martin, S (2000) February 1st, 1A U.K. paper weighs lure of Page 3 girls, St Petersburg Times, Florida.

(82) Henriques, D (2002) How the Emperor got his Clothes, Columbia Journalism Review, Vol 4, issue 4, page 71

(83) Woodrow Wilson School of Public and International Affairs at Princeton University, New Jersey, USA.

(84) Lane, A. (2011) Hack Work. The New Yorker, 87, 24-n/a.

(85) Milwaukee Sentinel Journal reviewed my book on Live TV under the headline: “Nothing off-limits for British Cable channel featuring Topless Darts and News Bunny.

* 1. **Murdoch, Wapping and *The Sun***

(1)Chippindale, P and Horrie, C (1988) Disaster: The Rise and Fall of News on Sunday, Sphere.

(2) “A tract of our times… an important and genuinely brilliant book.” - William Deedes, *The Daily Telegraph*. See Appendix 5, selected reviews of books.

1. For example, Brian MacArthur, media editor of *The Sunday Times* reviewed the book, describing it as“An hilarious tragic-comedy that shows that newspaper fact is more comic than anything dreamt up by Evelyn Waugh.”- Brian MacArthur, *The Sunday Times.*
2. Temple, M (2008) pp 82-84, British Press, McGraw Hill/Open University, pp 82-84.
3. McNair, B (2009) pp 99-111 News and Journalism in the UK (fifth edition), Routledge (Communication Studies Series).
4. For a list of sources and interview subjects, see appendix 4.
5. Chippindale, P and Horrie, C (1990), Stick it Up Your Punter, William Heineman. First published in paperback by Mandarin Books (1992). Third edition with a new introduction by Chris Horrie alone published by Simon and Schuster (1999); fourth edition with extensive revision by Chris Horrie published in paperback by Pocket Books, Simon and Schuster (2005). Fifth edition with further revision published by Faber and Faber (2013). Herein referenced and footnoted as “SIUYP” with edition date.
6. Chippindale,P and Horrie, C (1999 edition) op cit, 128 – 152 for a discussion of *The Sun* and the Falklands war.

(9) Bruce Page, editor of *The New Statesman* 1978-82.

(10) Page, B (2003) The Murdoch Archipelago, Simon and Schuster.

(11) Page, B (2003) The Murdoch Archipelago, Simon and Schuster, p 135.

(12) Page, B (2003) opt cit, p 333 - 335.

(13) John Pilger, War Correspondent and investigative journalist and campaigner who reported on the Vietnam War, the US intervention in Cambodia and the “Killing Fields” of Pol Pot. Foreign correspondent for the Daily Mirror and documentary maker for ITV.

(14) Pilger, J (1998) Hidden Agendas, Vintage, p 418 – 420.

(15) Pilger, J (1998) Opt Cit, p 413.

(16) Pilger, J (1998) Opt Cit, p 449.

(17) Pilger, J (1998) Opt Cit, p 453.

(18) Micheal Wolff, US entertainment and investigative journalist. 2018 author of Fire and Fury: Inside the Trump Whitehouse.

(19) Wolff, M (2009), The Man Who Owns the News, Bodley Head.

(20) Wolff, M (2009), Opt Cit, p200-201.

(21) Horrie, C (2003) *Tabloid Nation*: From the Birth of the Mirror to the Death of the Tabloid Newspaper, Andrew Deutsch.

(22) Wolff, M (2009), Opt Cit, p432.

(23) Simpson, J (2010) Unreliable Sources: How the Twentieth Century Was Reported, Pan Macmillan, p 213, p 224.

(24) Marr, A (2011) My Trade, Quadrille.

(25) Jukes, P (2012) The Fall of The House of Murdoch, Unbound, p 109-111.

**4.2 Murdoch and televised sport**

(01) For a full list of publications, see Appendix 4.

(02) See Appendix 4.

(03) Horrie, C (1992) Sick as a Parrot: The inside story of the Tottenham Hotspur PLC takeover, Virgin Books.

(04) Robert Maxwell, politician and media entrepreneur for a description of his career see: Horrie, C (2003) p 163 – 185.

(05) Hamilton, I (1993) ‘Irving, Terry, Gary and Graham’. London Review of Books, Vol 15, No 8, April 22nd 1993.

(06) Roy Ackerman, BAFTA award winning Channel Four and BBC documentary, producer of Sick as a Parrot for the Channel Four High Interest documentary strand.

# (7) Ackerman, R (1992) Producer/Director, Sick as a Parrot (for the Channel Four High Interest business strand), Diverse Production/Channel Four, November 29th, 1992. 42 minutes

(08) Chippindale, P and Horrie, C SIUYP (1999 edition), op cit p487.

(09) As discussed for example in the postscript to my book *Fuzzy Monsters*: Fear and Loathing at the BBC, Heinemann, 1994, pp 279, 290.

(10) For example chapters in DeBurg, H, editor (2008) Investigative Journalism, Routledge (Chapters on Investigative Journalism and the Law; and a practical guide to the Freedom of Information Act for Investigative Journalists ) and Horrie, C (2015) Telling the Truth about The Scum, Proof, The Justice Gap, INUK (2016).

(11) For a list of sources and interview subjects see appendix 4. Also note that the original tape recordings used for interviews used to write *Fuzzy Monsters* are archived by the Communications and Media Research Institute (CAMRI) at the University of Westminster, under the direction of Professor Jean Seaton, the official historian of the BBC.

**4. 3 Impact of the study**

(1) Geoff Hill the editor of ITV news and former executive editor of CNN Europe who said in an interview with Journalism Now: “Chris Horrie is incredibly well-versed in the industry of journalism in terms of newsgathering, in what makes a story and how those stories become relevant to an audience”: Journalism Now, You Tube, interview uploaded May 13th, 2011, 1’13” https://www.youtube.com/watch?v=-nw52v8APHs.

* 1. **(a) Citations in Parliament and public debate**

(1) National Hertitage Select Committee hearing on privacy and press intrusion. Hansard 14 January 1993 vol 216 cc 1067-82 1067.

(2) Horrie, C (2005) Stick it Up Your Punter, Simon and Schuster, Introduction, pp ii,iii.

(3) Burrell, I. (2012) What the past four months have really taught us about the tabloid press, Independent Print Ltd. Burrell writes: The [Leveson] inquiry is a "circus horror show", according to Chris Horrie, who exposed News International tabloid culture 22 years ago in his book Stick It Up Your Punter, an account of life at *The Sun* under the editorship of Kelvin MacKenzie, one of Lord Justice Leveson's witnesses last week. "Kelvin MacKenzie is a national treasure and he's very funny," he says. "But asking him for advice on the ethics of journalism is like asking Harold Shipman for advice on medical ethics. This thing is just a circus."

(4) Professsor Stuart Purvis of City University. From 2007 to 2010, Professor Purvis was Ofcom's Partner for Content and Standards, responsible for the implementation of the Ofcom Broadcast Code and other broadcasting regulation. He also chaired the UK Government's Media Literacy Working Group and was one of the founders of the online academic resource Newsfilm Online.In 2000 he was made a CBE for services to broadcast journalism, and in 2009 he received the Royal Television Society's Gold Medal for an outstanding contribution to television (source: www.city.ac.uk).

(5) (Leveson Inquiry 2012b: 53)

(6) Derek Twigg MP, Hansard, 22 October 2012 Volume 551, Col 740 and Lord Watt, Hansard, Col 770: “I suggest that anyone who does not believe that account reads the book, “Stick It Up Your Punter: The Rise and Fall of *The Sun*”, which goes through the conversations that went on in the media and parts of the establishment in some detail. After the tragedy, the London-based media and establishment were ready to pounce, led by *The Sun* and its editor, Kelvin MacKenzie. Once *The Sun* had ignored the facts, its editor could do what he wanted. He could not wait to put the knife in. Apparently, the first headline that MacKenzie came up with was, “You Scum”. That was later replaced with, “The Truth”. What does that tell us about editors and newspapers? They are happy to publish anything that fits their political and personal prejudices. Kelvin MacKenzie fits that stereotype perfectly.”

(7) Gibson, O (2004) ‘What *the Sun* said 15 years ago’ *The Guardian*, 7 July 2004, p16

(8) Gold, T, Kelvin MacKenzie destroyed his own reputation years before Hillsborough, *The Guardian*, September 28th, pp 35

(9) A Thomson, ‘Why won’t MacKenzie tell us ‘the truth’ about Hillsborough, Channel Four News website and blog, 18th September 2012.

(10) Hillsborough Justice Campaign: http://www.contrast.org/hillsborough/issue44.shtm

(11) Chapple, M. 2004, The lies are still too much to bear; Daily Post writer Mike Chapple, a lifelong Liverpool supporter who stood on the Leppings Lane terraces 15 years ago today and witnessed the Hillsborough disaster, recalls the infamous newspaper report that was to change the face of British journalism: Northwest and Liverpool edition, MGN Ltd, Liverpool (UK).

(12) Deloitte is one of the world’s largest accounting and management companies. “Deloitte” is the brand under which tens of thousands of dedicated professionals in independent firms throughout the world collaborate to provide audit, consulting, financial advisory, risk management, tax, and related services to select clients. These firms are members of Deloitte Touche Tohmatsu Limited, a UK private company limited by guarantee (“DTTL”). Each DTTL member firm provides services in particular geographic areas and is subject to the laws and professional regulations of the particular country or countries in which it operates. (source: https://www2.deloitte.com/uk/en/legal/about-deloitte.html)

(13) Regester, M and Larkin, J (2008) Risk Issues and Crisis Management in Public Relations: A Casebook of Best Practice, Kogan Page Publishers, p233

(14) Harcup, T (2015) Journalism Principles and Practice, Sage, p30

(15) Scraton, P (2007) Power, Conflict and Criminalisation, Routledge, P7

(16) Jenkins, P (1992) Intimate Enemies: Moral Panics in Contemporary Great Britain, p18,19.

(17) Scraton, P (2004) Death on the Terraces: The Contexts and Injustices of the 1989 Hillsborough Disaster, Soccer & Society Vol. 5, Iss. 2, 2004.

(18) Rowbotham, J et al (2013) Crime News in Modern Britain: Press Reporting and Responsibility, 1820-2010, Palgrave.

(19) McLaughlin, E (2008) Hitting The Panic Button, Journal of Crime, Media, Culture, Vol 4, Issue 1, pp. 145 - 154

(20) Marr, A. (1996) Ruling Britannia: the failure and future of British democracy, Rev. edn, Penguin, London.

(21) Bromley, M. (2008). 11 The Media. Britain since 1945, 3, 211 in Britain Since 1945, Wiley and Son.

(22) Professor Michael Bromley. Professor of History at City University, London. He has taught at universities in the UK, USA and Australia. He has published seven books and more than 50 chapters and articles. Prior to working at City University London he was head of the School of Journalism and Communication at The University of Queensland, Australia. (source: https://www.city.ac.uk/people/academics/michael-bromley).

(23) Thomas, J. (1998). Labour, the tabloids, and the 1992 general election. Contemporary British History, 12(2), 80-104. Taylor and Francis.

(24) Price, L (2014) Where Power Lies, Simon and Schuster.

(25) Gaber I. (2017) Othering Ed: Newspaper Coverage of Miliband and the Election. In: Wring D., Mortimore R., Atkinson S. (eds) Political Communication in Britain. Palgrave Macmillan.

(26) Pimlot, B (1998) Monarchy and the Message, The political quarterly, volume 69, Issue B,1998 P 91–107. Wiley and Son.

(27) Leggett, M. (2015). Chapter in 30 Years After: Issues and Representations of The Falklands War. Chapter 11 The Falklands conflict: Media coverage, propaganda, jingoism or journalism?, Routledge, p21.

(28) Greenslade, R (2004) Press Gang, MacMillan

(29) For example, Horrie, C (2002) Gotcha! How *The Sun* reaped spoils of war, *The Guardian*, London, Business section, April 7th, p34.

https://www.theguardian.com/business/2002/apr/07/pressandpublishing.media

(30) Allan, S et al (1998) News, Gender and Power, Taylor and Francis, p22.

(31) Cite the pages in SIUYP which reference the page three debate.

(32) Horrie, C (1999), ‘Has the topless page three girl have her chips? Daily Mail, FB Edition, Solo Syndication, a division of Associated Newspapers.

(33) Shennan, P. (2015) No more Page 3? It's a start - but what about no more Sun?, MGN Ltd, Liverpool (UK):

(34) Addley, E. (2015) *The Guardian* profile: Page 3: The page is turning on Sun's topless tradition, despite its defiant return, Guardian News & Media Limited, London (UK).

**4.3 (b) Literary reviews**

(01) For Brian MacArthur on Disaster, see appendix 5.

(02) See appendix 5, selected literary reviews.

(03) Christopher Hitchens, author, essayist and journalist. Contributing editor for Vanity Fair and author of God is Not Great and Why Orwell Matters.

(04) Hitchens, C, (1990) ‘At the Scamulator’, Times Literary Supplement, 30 December 1990 p 36.

(05) John Lanchester, Whitbread prize winning novelist, journalist and author.

(06) Lanchester, J (1990) ‘Born of the Age we live in’ London Review of Books, 6 December, 1990, p 17.

(07) Seaton, M (1990) ‘How Mr Murdoch taught the people to bonk’. L,iterary Review, November 1990, p 26.

(08) Waugh ,A (1990) ‘An Appeal to the Masses’ *The Sunday Times*, 4th December, p 48. Also quoted in ‘Christmas Books’, Daily Mail, 6 December, p30.

(09): Ray Snoddy, Professor of Journalism at City University, London and previously media editor of the Financial Times and the Times. Presenter of Hard News, Channel Four documentary series on press standards.

(10): Ray Snoddy, review of SIUYP in the Financial Times.

(11) Rogers, B (1990) ‘Comic heroes bask in *The Sun’*, The Times Review, 24 November 1990, p 26.

(12) Burchill, J (1990) ‘Gotcha!’. The New Statesman, 6 November, p 14.

(13) Professor Jim McGuiggin. Visiting professorships abroad include Bergen, Canberra, Canterbury (Christchurch), Catalonia, Copenhagen, Izmir, Jyvaskyla and Rostock. I spent the Autumn of 2012 as Senior Visiting Research Fellow at IFK, the Internationales Forschungszentrum Kulturwissenschaften (International Centre for Cultural Research) in Vienna.

(14) McGuiggin, J (2003) Cultural Populism, Routledge, P175.

(15) Sunday Times Books (1990) ‘True Story Alert’, Brian MacArthur, 2 December, page 6.

(16) Chippindale, P. and Horrie, C., 1990. [BOOK REVIEW] Stick it up your punter!, the rise and fall of *The Sun*. Economist, 317, pp.107-107.

(17) Chippindale, P. and Horrie, C., 1991. [BOOK REVIEW] Stick it up your punter!, the rise and fall of *The Sun*. New Statesman and Society, 3, pp.35-36.

(18) Horrie, C and Clarke, S (1994) *Fuzzy Monsters*: Fear and Loathing at the BBC, Heinemann.

(19) Horrie, C and Nathan, A (1999) Live TV: Tellybrats and Topless Darts – the Uncut Story of Tabloid TV, Simon and Schuster, London.

(20) Horrie, C and Clarke, S (2001) *Citizen Greg*, Simon and Schuster.

(21) See appendix 4

(22) Horrie, C. (1999) The $50bn man His TV empire makes him `ten times bigger than Murdoch'. Al Gore calls him the Darth Vader of the information age. And last week a new deal gave John Malone a slice of Rupert's News Corp, Guardian News & Media Limited, London (UK).

(23) For example, in the work of the influential Glasgow Media Group: Eldridge, J. (1996). A very special case: The BBC from John Reith to John Birt, International Journal of Cultural Policy, 2(2), 269-280.

(24) Brian Wenham (1937 -1997) Controller of BBC 2 from 1978 until 1982.

(25) Wenham, B. (1994) Beeb's Birt pangs, Guardian News & Media Limited, London (UK).

(26) Rt Hon Roy Hattersley, deputy leader of the Labour Party 1983 – 1992.

(27) Roy Hattersley review of *Fuzzy Monsters* in the Times 1994.

(28) Anthony Smith, senior BBC producer, author and commentator See: https://en.wikipedia.org/wiki/Anthony\_Smith\_(producer).

(29) Smith, A (1994) Ravages of Change, New Statesman and Society, February 18th 1994, p37-38.

(30) Wishart, R (1994) Agitating Auntie, The Scotsman, February 26th, p 18.

(31) Bell, I Birt of the Birtish tendency, The Glasgow Herald, Book, February 12th 1994, page 8

(32) Godfrey Hodgson, newspaper and television journalist. 1956-1960 reporter The Times of London 1960-1962 business reporter The Observer 1962-5 Washington correspondent The Observer 1965-1967 reporter "This Week" TV 1967 to 1976 Insight editor, then foreign features editor, London Sunday Times 1976.

(33) Charles Wheeler, Senior BBC journalist, North America correspondent.

(34) Hodgson, G (1994) Smug, wet, pink orthodoxy, Independent (Weekend edition), February 26th, 1994, page 16.

(35) Jeremy Isaacs, arts documentary maker and founding director Channel Four television.

(36) Isaacs, J (1994) Snakes and Ladders for the Mandarins at the Top of the BBC, Daily Mail, February 12th 1994, p 34.

(37) Roberts, L (1994) Birtspeak at the Beeb, Times Literary Supplement, February 25th, p 22.

(38) Mark Lawson, senior newspaper and radio arts journalist, commentator and reviewer. Presenteer BBC Radio 4 ‘Front Row’.

(39) Lawson, M (1994) The trouble with out Auntie, Independent on Sunday, February 13th, 1994, p 32.

(40) Horrie, C and Nathan, A (1999) Live TV: Tellybrats and Topless Darts, Simon and Schuster.

(41) Horrie, C and Nathan, A (1999( Opt cit page 123-124.

(42) Fanthome, C., 2005. Alistair D. McGown and Mark J. Docherty, The Hill and Beyond: Children's Television Drama–an Encyclopaedia. Journal of British Cinema and Television, 2(2), pp.374-376.

(43) Hoggart, S. (1999) The grisly contents of Pandora's box, The Spectator Limited, London.

(44) Parris, M (1999) L!ve but not kicking, Sunday Times, book section, February 7th 1999, p8.

(45) Hennessy, V (1999) News Bunny has the Last Laugh, The Daily Mail, January 23rd 1999, p 45.

(46) Bennett, C (1999) Kelvin in Charge, *The Guardian*, January 21st 1999, p 8.

(47) Katherine Flett review of Live TV.

(48) Viner, B (1999) The bollocking of a lifetime, *The Independent on Sunday* Culture section, January 24th, p13.

(49) McCann, P (1999) Topless darts, clueless television, *The Independent*, February 4th, 1999, p 5.

(50) Fiddick, P (1999) Carry On Kelvin, Broadcast, Janunary 23rd, 1999, p17.

(51) Hegarty, B (1999) Live, topless and uncut! Live TV: Tellybrats and Topless Darts, British Journalism Review, 03/1999.

(52) Terrance Blacker’s review of Live TV.

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(62) Barnett, S (2011) The Rise and Fall of Television Journalism, Bloomsbury Academic.

(63) Cox, D. (2000) Tea-party vicar, New Statesman, culture section, October 16th, 129, pp.53-54.

(64) Snoddy, R (2000) Auntie’s Favourite, The Times, October 14th, p21.

(65) Glover, S (2000) No power to the people, Daily Mail, October 20th, p57. Glover described the book as “a fascinating tale about a man who appears likeable in some ways, but also coarse and rather second- rate. Perhaps they are not as alarmed as their story should have made them. Dyke has evidently given them several interviews, and his co- operation may have stayed their outright criticism. But the facts really speak for themselves. Here is a man who should have never been put in charge of the BBC.”

(66) The access to media industry figures at the level of BBC director general and, in other works, editors of national newspapers and senior managers, and the accurate and fair recording of their activities, as attested by very extensive review and discussion of the work goes to the value of the body of work, in terms of PhD by publication in terms of the stated criteria, especially in relation to “contribution to knowledge” in the subject area. See: Staffordshire University (2017) Regulations for the Award of the Doctor of Philosophy on the basis of Published Work.

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(69) Jon Snow, news anchor, Channel Four News.

(70) Chris Smith, senior Labour party politician holding several posts inclusing Minister of Culture in the Labour Government 1997 – 2010.

(71) In addition the list of contributors include David Cox (head of current affairs at LWT/ITV, opt cit), Peter Bazelgette, the executive producer of entertainment television shows including Big Brother, Maggie Brown the television correspondent of *The Independent*, and David Lloyd, the head of current affairs at Channel Four.

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**3.4 (c) Evidence of esteem**

1. Irwin Winkler (born 1931). American film producer and director. Acquired screen adaptation rights for Stick it Up Your Punter in order to produce The Paper (1994). He is the producer or director of 50 motion pictures, dating back to Double Trouble (1967), starring Elvis Presley.

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http://www.bbc.co.uk/pressoffice/speeches/stories/rogermosey\_editors\_conference.shtml

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(20) Alan Rusbridger, editor of *The Guardian*. Broadcaster and author.

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**5.0 Findings**

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