

FM1619 - Technology, Industry and Form

View Online



-
- Akudinobi, Jude. 2015. 'Nollywood: Prisms and Paradigms.' *Cinema Journal* 54 (Issue 2): 133–40.
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=a9h&AN=100840157&site=ehost-live&scope=site&custid=s1123049>.
- Alberti, John, and P. Andrew Miller, eds. 2018. *Transforming Harry: The Adaptation of Harry Potter in the Transmedia Age*. Detroit: Wayne State University Press.
- Allen, Robert Clyde. 1992. *Channels of Discourse, Reassembled: Television and Contemporary Criticism*. 2nd ed. Chapel Hill: University of North Carolina Press.
- Allen, Robert Clyde, and Douglas Gomery. 1985. 'Film History: Theory and Practice'. In *Film History: Theory and Practice*, 109–30. New York: McGraw-Hill.
<https://contentstore.cla.co.uk/secure/link?id=4b140412-720f-e911-80cd-005056af4099>.
- Allen, Robert Clyde, and Annette Hill. 2004. 'The Television Studies Reader'. In *The Television Studies Reader*, 275–92. London: Routledge.
<https://contentstore.cla.co.uk/secure/link?id=466d7ab2-0510-e911-80cd-005056af4099>.
- Altman, Rick. 1992. 'Sound Theory, Sound Practice'. In *Sound Theory, Sound Practice*, 46–64. New York: Routledge.
<https://contentstore.cla.co.uk/secure/link?id=990e8cc5-5f12-e911-80cd-005056af4099>.
- 'Anatomy of the Action Picture'. n.d. <http://www.davidbordwell.net/essays/anatomy.php>.
- Anderson, Aaron. n.d. 'Violent Dances in Martial Arts Films'. *Jump Cut*.
<https://www.ejumpcut.org/archive/jc44.2001/aarona/aaron1.html>.
- Andrejevic, Mark. 2004. *Reality TV: The Work of Being Watched*. Lanham, Md: Rowman & Littlefield. <http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318905>.
- Badley, Linda, Claire Perkins, and Michele Schreiber, eds. 2016. 'Indie Reframed: Women's Filmmaking and Contemporary American Independent Cinema'. In *Indie Reframed: Women's Filmmaking and Contemporary American Independent Cinema*, 138–53. Edinburgh: Edinburgh University Press.
<https://contentstore.cla.co.uk/secure/link?id=a360c8fb-8712-e911-80cd-005056af4099>.
- Balio, Tino. 1985a. *The American Film Industry*. Rev. ed. Madison: University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>.

———. 1985b. *The American Film Industry*. Rev. ed. Madison: University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>.

———. 1985c. *The American Film Industry*. Rev. ed. Madison: University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>.

———. 1985d. *The American Film Industry*. Rev. ed. Madison: University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>.

———. 1990a. *Hollywood in the Age of Television*. Boston, Mass: Unwin Hyman.
<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>.

———. 1990b. *Hollywood in the Age of Television*. Boston, Mass: Unwin Hyman.
<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>.

Banet-Weiser, Sarah, Cynthia Chris, and Anthony Freitas. 2007a. *Cable Visions: Television beyond Broadcasting*. New York: New York University Press.

———. 2007b. *Cable Visions: Television beyond Broadcasting*. New York: New York University Press.

———. 2007c. *Cable Visions: Television beyond Broadcasting*. New York: New York University Press.

Bazin, André, and Bert Cardullo. 2011. *André Bazin and Italian Neorealism*. New York: Continuum.
<http://lib.myilibrary.com/browse/open.asp?id=330775&entityid=https://idp.brunel.ac.uk/entity>.

Bekmambetov, Timur. 2008. 'Wanted'.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>.

Belton, John. 1992. *Widescreen Cinema*. Cambridge, Mass: Harvard University Press.

———. 2012. 'Digital 3D Cinema: Digital Cinema's Missing Novelty Phase'. *Film History* 24 (2). <https://doi.org/10.2979/filmhistory.24.2.187>.

'Benefits Street'. n.d.
https://learningonscreen.ac.uk/ondemand/search.php/prog?q%5B0%5D%5Bv%5D=Benefit+s+Street+&search_type=1&is_available=&q%5B0%5D%5Bindex%5D=title&source=T&date_type=0&date=1952-01-01-00-00&date_start%5B1%5D=01&date_start%5B2%5D=01&date_start%5B0%5D=1952&date_start%5B3%5D=00&date_start%5B4%5D=00&date_end%5B1%5D=12&date_end%5B2%5D=04&date_end%5B0%5D=2018&date_end%5B3%5D=00&date_

end%5B4%5D=00&institution=&sort=relevance.

Benkler, Yochai. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven [Conn.]: Yale University Press.
<http://lib.myilibrary.com/browse/open.asp?id=174080&entityid=https://idp.brunel.ac.uk/entity>.

Bennett, James, and Niki Strange. 2011. *Television as Digital Media*. Durham, NC: Duke University Press.
<https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822393658>.

Berliner, Todd. 2010. *Hollywood Incoherent: Narration in Seventies Cinema*. Austin, TX.: University of Texas Press.

Biressi, Anita, and Heather Nunn. 2005. *Reality TV: Realism and Revelation*. London: Wallflower.
<http://lib.myilibrary.com/browse/open.asp?id=574418&entityid=https://idp.brunel.ac.uk/entity>.

Boddy, William. 2004. *New Media and Popular Imagination: Launching Radio, Television, and Digital Media in the United States*. Oxford: Oxford University Press.

Bolter, J. David, and Richard A. Grusin. 1999. *Remediation: Understanding New Media*. Cambridge, Mass: MIT Press.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=9351&site=ehost-live&scope=site>.

Bondanella, Peter E. 2001a. 'Italian Cinema: From Neorealism to the Present'. In *Italian Cinema: From Neorealism to the Present*, 3rd ed, 31-73. London: Continuum.
<https://contentstore.cla.co.uk/secure/link?id=138069fc-2814-e911-80cd-005056af4099>.

———. 2001b. *Italian Cinema: From Neorealism to the Present*. 3rd ed. London: Continuum.

———, ed. 2014. 'The Italian Cinema Book'. In *The Italian Cinema Book*, 77-83. London: BFI.
<https://contentstore.cla.co.uk/secure/link?id=3416b676-1510-e911-80cd-005056af4099>.

Boni, Marta, ed. 2017. *World Building: Transmedia, Fans, Industries*. Vol. 2. Amsterdam: Amsterdam University Press.

Bordwell, David. 2000. 'Planet Hong Kong: Popular Cinema and the Art of Entertainment'. In *Planet Hong Kong: Popular Cinema and the Art of Entertainment*, 199-247. Cambridge, Mass: Harvard University Press.
<https://contentstore.cla.co.uk/secure/link?id=f37c101e-1114-e911-80cd-005056af4099>.

———. 2006a. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley, Calif: University of California Press.
<http://lib.myilibrary.com/browse/open.asp?id=275942&entityid=https://idp.brunel.ac.uk/entity>.

———. 2006b. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley,

Calif: University of California Press.

<http://lib.myilibrary.com/browse/open.asp?id=275942&entityid=https://idp.brunel.ac.uk/entity>.

Bordwell, David, Janet Staiger, and Kristin Thompson. 1988a. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>.

———. 1988b. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>.

———. 1988c. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>.

———. 1988d. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>.

———. 1988e. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>.

Bordwell, David, Kristin Thompson, and Jeff Smith. 2017. *Film Art: An Introduction*. Eleventh edition. New York, NY: McGraw-Hill Education.

Bostrom, Nick. 2005. 'A History of Transhumanist Thought'. *Journal of Evolution and Technology* 14 (1). <https://jetpress.org/volume14/bostrom.html>.

Bozak, Nadia. 2012. *The Cinematic Footprint: Lights, Camera, Natural Resources*. New Brunswick, N.J.: Rutgers University Press.

<http://lib.myilibrary.com/browse/open.asp?id=417721&entityid=https://idp.brunel.ac.uk/entity>.

Bruzzi, Stella. 2013. *Men's Cinema: Masculinity and Mise En Scène in Hollywood*. Edinburgh: Edinburgh University Press.

<http://lib.myilibrary.com/browse/open.asp?id=906989&entityid=https://idp.brunel.ac.uk/entity>.

Buckland, Warren. 2009. *Film Theory and Contemporary Hollywood Movies*. New York: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=212452&entityid=https://idp.brunel.ac.uk/entity>.

———, ed. 2014. 'Hollywood Puzzle Films'. In *Hollywood Puzzle Films*. New York: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=614075&entityid=https://idp.brunel.ac.uk/entity>.

Budd, Mike, Steve Craig, and Clayton M. Steinman. 1999. *Consuming Environments: Television and Commercial Culture*. New Brunswick, N.J.: Rutgers University Press.

Buonanno, Milly. 2012. *Italian TV Drama and beyond: Stories from the Soil, Stories from the Sea*. Bristol: Intellect.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=914258>.

Burgess, Jean, and Joshua Green. 2009. *YouTube: Online Video and Participatory Culture*. Cambridge: Polity.
<http://lib.myilibrary.com/browse/open.asp?id=484691&entityid=https://idp.brunel.ac.uk/entity>.

Burnett, Ron. 1991. 'Explorations in Film Theory: Selected Essays from Cin e-Tracts'. In *Explorations in Film Theory: Selected Essays from Cin e-Tracts*, 612:3-14. Bloomington, IN: Indiana University Press.
<https://contentstore.cla.co.uk/secure/link?id=dc4efb2e-4f13-e911-80cd-005056af4099>.

Butler, Jeremy G. 2007. 'Television: Critical Methods and Applications'. In *Television: Critical Methods and Applications*, 3rd ed, 3-19. Mahwah, N.J.: Lawrence Erlbaum Associates.
<https://contentstore.cla.co.uk/secure/link?id=b844422b-5a12-e911-80cd-005056af4099>.

Caldwell, John Thornton. 1995. *Televisuality: Style, Crisis, and Authority in American Television*. New Jersey: Rutgers University Press.

Cardullo, Bert. 2009. *After Neorealism: Italian Filmmakers and Their Films : Essays and Interviews*. Newcastle: Cambridge Scholars.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=522871&site=ehost-live&scope=site>.

Castaing-Taylor, Lucien, Verena Paravel, and Cinema Guild. 2013. 'Leviathan'. Dogwoof Ltd.

Castells, Manuel. 2000. *The Rise of the Network Society*. 2nd ed. Vol. v. 1. Oxford: Blackwell Publishers.
<http://lib.myilibrary.com/browse/open.asp?id=320466&entityid=https://idp.brunel.ac.uk/entity>.

Caughie, John. 2000. *Television Drama: Realism, Modernism, and British Culture*. Oxford: Oxford University Press.
<http://lib.myilibrary.com/browse/open.asp?id=90673&entityid=https://idp.brunel.ac.uk/entity>.

Chanan, Michael. 1996. *The Dream That Kicks: The Prehistory and Early Years of Cinema in Britain*. 2nd ed. London: Routledge.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9780203360101>.

Christian, Aymar Jean. 2011. 'Joe Swanberg, Intimacy, and the Digital Aesthetic'. *Cinema Journal* 50 (4).
https://www.jstor.org/stable/41240738?pq-origsite=summon&seq=1#metadata_info_tab_contents.

———. n.d. 'The Problem of YouTube'. *Flow*.
<http://www.flowjournal.org/2011/02/the-problem-of-youtube/>.

Clarke, M. J. 2013. *Transmedia Television: New Trends in Network Serial Production*. New York: Bloomsbury.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1099529>.

Collins, Jim, Hilary Radner, Ava Preacher Collins, and American Film Institute. 1993. *Film Theory Goes to the Movies*. New York: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=395546&entityid=https://idp.brunel.ac.uk/entity>.

Cook, Pam. 2007. *The Cinema Book*. 3rd ed. London: British Film Institute.

Cook, Pam, and Mieke Bernink. 1999. 'The Cinema Book'. In *The Cinema Book*, 2nd ed, 19–22. London: British Film Institute.
<https://contentstore.cla.co.uk/secure/link?id=ca63bb8a-e018-e911-80cd-005056af4099>.

Corner, John. 1999. 'Critical Ideas in Television Studies'. In *Critical Ideas in Television Studies*, 13–23. Oxford: Clarendon Press.
<https://contentstore.cla.co.uk/secure/link?id=6645edfc-b015-e911-80cd-005056af4099>.

Crosland, Alan. 2007. 'The Jazz Singer'. Turner Entertainment.

Crumley, Arin, and Susan Buice. 2008. 'Four Eyed Monsters'. Dogwoof.

Cuaron, Alfonso. 2013. 'Gravity [DVD] [2013]'

Cubitt, Sean. 2005. *EcoMedia*. Amsterdam: Rodopi.

Cunningham, Stuart, and Jon Silver. 2013. *Screen Distribution and the New King Kongs of the Online World*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318147>.

Dancer, Greg. 1998. 'Film Style and Performance: Comedy and Kung Fu From Hong'. *Asian Cinema* 10 (1): 42–50. <https://www.intellectbooks.co.uk/journals/view-Article,id=13974/>.

De Santis, Giuseppe, Silvana Mangano, Vittorio Gassman, Raf Vallone, and Doris Dowling. 2003. 'Riso Amaro: Bitter Rice'. [Italy]: Cristaldifilm.

De Sica, Vittorio. 2004. 'Umberto D'. [S.I.]: Nouveaux Pictures.

Edgerton, Gary R., and Brian Geoffrey Rose. 2005. 'Thinking Outside the Box: A Contemporary Television Genre Reader'. In *Thinking Outside the Box: A Contemporary Television Genre Reader*, 226–46. Lexington, Ky: University Press of Kentucky.
<https://contentstore.cla.co.uk/secure/link?id=4127e178-730f-e911-80cd-005056af4099>.

- Ellis, John. 1992a. *Visible Fictions: Cinema, Television, Video*. Rev. ed. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>.
- . 1992b. *Visible Fictions: Cinema, Television, Video*. Rev. ed. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>.
- . 1992c. *Visible Fictions: Cinema, Television, Video*. Rev. ed. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>.
- Elsaesser, Thomas, and Adam Barker. 1990a. 'Early Cinema: Space, Frame, Narrative'. In *Early Cinema: Space, Frame, Narrative*, 56–75. London: BFI Publishing.
<https://contentstore.cla.co.uk/secure/link?id=d6bcce09-0110-e911-80cd-005056af4099>.
- . 1990b. *Early Cinema: Space, Frame, Narrative*. London: BFI Publishing.
- . 1990c. *Early Cinema: Space, Frame, Narrative*. London: BFI Publishing.
- Elsaesser, Thomas, and Warren Buckland. 2002. 'Studying Contemporary American Film: A Guide to Movie Analysis'. In *Studying Contemporary American Film: A Guide to Movie Analysis*, 26–79. London: Hodder Education.
<https://contentstore.cla.co.uk/secure/link?id=60559fa8-5413-e911-80cd-005056af4099>.
- Ferrando, Francesca. 2013. 'Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations'. *Existenz* 8 (2): 26–32.
<https://existenz.us/volumes/Vol.8-2Ferrando.pdf>.
- Forshaw, Barry. 2012. *Death in a Cold Climate: A Guide to Scandinavian Crime Fiction*. Basingstoke: Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=832165>.
- . 2013. *Nordic Noir: The Pocket Essential Guide to Scandinavian Crime Fiction, Film & TV*. Harpenden, Herts: Pocket Essentials.
- . 2014. *Euro Noir: The Pocket Essential Guide to European Crime Fiction, Film & TV*. Harpenden, Herts: Pocket Essentials.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1712149>.
- Fu, Poshek, and David Desser. 2000a. 'The Cinema of Hong Kong: History, Arts, Identity'. In *The Cinema of Hong Kong: History, Arts, Identity*, 113–36. Cambridge, UK: Cambridge University Press.
<https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>.
- . 2000b. 'The Cinema of Hong Kong: History, Arts, Identity'. In *The Cinema of Hong Kong: History, Arts, Identity*, 113–36. Cambridge, UK: Cambridge University Press.
<https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>.
- Gandolfini, James, Lorraine Bracco, Edie Falco, Michael Imperioli, Dominic Chianese, Dan Kaplow, Omneya 'Nini' Mazen, and David Chase. 2007. *The Sopranos: Complete HBO Season 1*. Burbank, CA: Warner Home Video.

- Garnham, Nicholas. 1983. 'Public Service versus the Market'. *Screen* 24 (1): 6–27. <https://doi.org/10.1093/screen/24.1.6>.
- Gaylor, Brett. 2009. 'RiP!: A Remix Manifesto'. Place of publication not identified: Artefact Films.
- Geiger, Jeffrey. 2012. 'Nollywood Style: Nigerian Movies and "Shifting Perceptions of Worth"'. *Film International* 10 (6): 58–72. https://doi.org/10.1386/fiin.10.6.58_1.
- Geiger, Jeffrey, and R. L. Rutsky. 2005. 'Film Analysis: A Norton Reader'. In *Film Analysis: A Norton Reader*, 1st ed, 422–38. New York, N.Y.: W.W. Norton. <https://contentstore.cla.co.uk/secure/link?id=3f6fb3e7-af18-e911-80cd-005056af4099>.
- Geraghty, Christine, and David Lusted. 1998. *The Television Studies Book*. London: Arnold.
- Gerbarg, Darcy, ed. 2010. *Television Goes Digital*. New York, NY, USA: Springer. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=417813>.
- Gillespie, Tarleton. 2010. 'The Politics of "Platforms"'. *New Media & Society* 12 (3): 347–64. <https://doi.org/10.1177/1461444809342738>.
- Gillespie, Tarleton and ProQuest (Firm). 2007. *Wired Shut: Copyright and the Shape of Digital Culture*. Cambridge, Mass: MIT Press. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3338717>.
- Gomery, Douglas. 1992a. 'Shared Pleasures: A History of Movie Presentation in the United States'. In *Shared Pleasures: A History of Movie Presentation in the United States*, 3–17. Madison, Wis: University of Wisconsin Press. <https://contentstore.cla.co.uk/secure/link?id=e8278966-3b10-e911-80cd-005056af4099>.
- . 1992b. 'Shared Pleasures: A History of Movie Presentation in the United States'. In *Shared Pleasures: A History of Movie Presentation in the United States*, 18–33. Madison, Wis: University of Wisconsin Press. <https://contentstore.cla.co.uk/secure/link?id=8beb2b00-5113-e911-80cd-005056af4099>.
- . 2005. 'The Hollywood Studio System: A History'. In *The Hollywood Studio System: A History*, 11–26. London: BFI. <https://contentstore.cla.co.uk/secure/link?id=426988b3-2613-e911-80cd-005056af4099>.
- Goodwin, Andrew, and Garry Whannel. 1990. *Understanding Television*. London: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=14659&entityid=https://idp.brunel.ac.uk/entity>.
- Greengrass, Paul. 2004. 'The Bourne Supremacy'. Universal Pictures.
- Griffith, D. W. 2000. 'Broken Blossoms'. Eureka Video.
- Gündüz Özdemirci, Ekin. 2016. 'Greening the Screen: An Environmental Challenge'. *Humanities* 5 (2). <https://doi.org/10.3390/h5020035>.

Guynes, Sean A., and Dan Hassler-Forest, eds. 2018. *Star Wars and the History of Transmedia Storytelling*. Amsterdam: Amsterdam University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5261322>.

Haggard, Piers, Dennis Potter, Kenith Trodd, Bob Hoskins, Gemma Craven, Kenneth Colley, Hywel Bennett, and British Broadcasting Corporation. *Television Service*. 2004. 'Pennies from Heaven'. [London]: BBC Worldwide.

Hansen, Kim Toft, and Anne Marit Waade. 2017. *Locating Nordic Noir: From Beck to The Bridge*. Cham, Switzerland: Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5106086>.

Hauskeller, Michael, Thomas Drew Philbeck, and Curtis D. Carbonell, eds. 2018. *The Palgrave Handbook of Posthumanism in Film and Television*. Basingstoke, Hampshire: Palgrave Macmillan.

Haynes, Jonathan. 2016. *Nollywood: The Creation of Nigerian Film Genres*. Chicago: The University of Chicago Press.
<http://lib.myilibrary.com/browse/open.asp?id=952469&entityid=https://idp.brunel.ac.uk/entity>.

Heise, Ursula K. 2008. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. New York: Oxford University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3053055>.

Hilderbrand, Lucas. 2007. 'Youtube: Where Cultural Memory and Copyright Converge'. *Film Quarterly* 61 (1): 48–57. <https://doi.org/10.1525/fq.2007.61.1.48>.

Hill, Charles W. L. 2007. 'Digital Piracy: Causes, Consequences, and Strategic Responses'. *Asia Pacific Journal of Management* 24 (1): 9–25.
<https://doi.org/10.1007/s10490-006-9025-0>.

Hill, John and British Film Institute. 2011. *Ken Loach: The Politics of Film and Television*. London: Palgrave Macmillan.

Hill, John, and Pamela Church Gibson. 1998. 'The Oxford Guide to Film Studies'. In *The Oxford Guide to Film Studies*, 255–71. Oxford: Oxford University Press.
<https://contentstore.cla.co.uk/secure/link?id=b0609736-4d13-e911-80cd-005056af4099>.

Hills, Matt, ed. 2013. *New Dimensions of Doctor Who: Adventures in Space, Time and Television*. London: I.B. Tauris.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1511071>.

Holland, Patricia. 2000. 'The Television Handbook'. In *The Television Handbook*, 2nd ed., 9–26. London: Routledge.
<https://contentstore.cla.co.uk/secure/link?id=8152bf62-480f-e911-80cd-005056af4099>.

Hunt, Leon. 2003. 'Kung Fu Cult Masters'. In *Kung Fu Cult Masters*, 21–47. London: Wallflower Press.
<https://contentstore.cla.co.uk/secure/link?id=e7e97c84-4813-e911-80cd-005056af4099>.

Iordanova, Dina, Stuart Cunningham, and University of St Andrews. *Film Studies*. 2012a.

Digital Disruption: Cinema Moves on-Line. St Andrews: St Andrews Film Studies.

———. 2012b. Digital Disruption: Cinema Moves on-Line. St Andrews: St Andrews Film Studies.

———. 2012c. 'Digital Disruption: Cinema Moves on-Line'. In Digital Disruption: Cinema Moves on-Line, 67–100. St Andrews: St Andrews Film Studies.
<https://contentstore.cla.co.uk/secure/link?id=700a1c74-0f10-e911-80cd-005056af4099>.

Izod, John. 1988. 'Hollywood and the Box Office 1895-1986'. In Hollywood and the Box Office 1895-1986, 1–6. New York: Columbia University Press.
<https://contentstore.cla.co.uk/secure/link?id=bbb19b17-7e15-e911-80cd-005056af4099>.

Jancovich, Mark, and James Lyons. 2003. Quality Popular Television: Cult TV, the Industry and Fans. London: British Film Institute.

Jenkins, Henry. 2006. Convergence Culture: Where Old and New Media Collide. Updated ed. New York: New York University Press.

Jenkins, Henry, Sam Ford, and Joshua Green. 2013. Spreadable Media: Creating Value and Meaning in a Networked Culture. New York: New York University Press.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=529617>.

Kackman, Michael. 2010. Flow TV: Television in the Age of Media Convergence. New York, NY: Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=574457>.

Kaplan, E. Ann. 1987. Rocking around the Clock: Music Television, Postmodernism, and Consumer Culture. New York: Methuen.

Keane, Stephen. 2007. 'CineTech: Film, Convergence and New Media'. In CineTech: Film, Convergence and New Media, 56–75. Basingstoke [England]: Palgrave Macmillan.
<https://contentstore.cla.co.uk/secure/link?id=50bde8ab-5b12-e911-80cd-005056af4099>.

Keating, Patrick. 2006. 'Emotional Curves and Linear Narratives'. The Velvet Light Trap 58. <https://search.proquest.com/docview/222829442?pq-origsite=360link>.

King, Geoff. 2000. Spectacular Narratives: Hollywood in the Age of the Blockbuster. London: I.B. Tauris.
<http://lib.myilibrary.com/browse/open.asp?id=252940&entityid=https://idp.brunel.ac.uk/entity>.

———. 2002a. New Hollywood Cinema: An Introduction. London: I. B. Tauris.
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>.

———. 2002b. New Hollywood Cinema: An Introduction. London: I. B. Tauris.
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>.

- . 2002c. *New Hollywood Cinema: An Introduction*. London: I. B. Tauris.
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>.
- . 2002d. *New Hollywood Cinema: An Introduction*. London: I. B. Tauris.
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>.
- . 2014a. 'Indie 2.0: Change and Continuity in Contemporary American Indie Film'. In *Indie 2.0: Change and Continuity in Contemporary American Indie Film*, 10:77–121. London: I.B. Tauris.
<https://contentstore.cla.co.uk/secure/link?id=8ce33d9e-7112-e911-80cd-005056af4099>.
- . 2014b. *Indie 2.0: Change and Continuity in Contemporary American Indie Film*. Vol. 10. London: I.B. Tauris.
- . 2016. 'Quality Hollywood: Markers of Distinction in Contemporary Studio Film'. In *Quality Hollywood: Markers of Distinction in Contemporary Studio Film*, 28:81–124. London: I.B. Tauris.
<https://contentstore.cla.co.uk/secure/link?id=a8ea312a-bb15-e911-80cd-005056af4099>.
- , ed. 2017a. *A Companion to American Indie Film*. Chichester, West Sussex, UK: Wiley Blackwell.
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>.
- , ed. 2017b. *A Companion to American Indie Film*. Chichester, West Sussex, UK: Wiley Blackwell.
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>.
- , ed. 2017c. *A Companion to American Indie Film*. Chichester, West Sussex, UK: Wiley Blackwell.
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>.
- Kirsner, Scott. 2009. *Fans, Friends & Followers*. [Cambridge, Mass.]: Scott Kirsner.
- Klinger, Barbara. 2006. *Beyond the Multiplex: Cinema, New Technologies, and the Home*. Berkeley, Calif: University of California Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254875>.
- Klinger, Barbara. n.d. 'Contraband Cinema: Piracy, Titanic, and Central Asia'. *Cinema Journal* 49: 106–24.
<https://search.proquest.com/docview/222306812?pq-origsite=summon>.
- Langford, Barry. 2010a. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*. Edinburgh: Edinburgh University Press.
<http://lib.myilibrary.com/browse/open.asp?id=289978&entityid=https://idp.brunel.ac.uk/entity>.
- . 2010b. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*.

Edinburgh: Edinburgh University Press.

<http://lib.myilibrary.com/browse/open.asp?id=289978&entityid=https://idp.brunel.ac.uk/entity>.

López, Antonio. 2012. *The Media Ecosystem: What Ecology Can Teach Us about Responsible Media Practice*. Berkeley, California: Evolver Editions.

Law, John. 1992. 'Notes on the Theory of the Actor-Network: Ordering, Strategy, and Heterogeneity'. *Systems Practice* 5 (4): 379–93. <https://doi.org/10.1007/BF01059830>.

Leimbacher, Irina. n.d. 'The World Made Flesh'. *Film Comment* 50: 36–39. <https://search.proquest.com/docview/1523427232?pq-origsite=summon>.

Lewis, Jon. 1998a. 'The New American Cinema'. In *The New American Cinema*, 87–121. Durham: Duke University Press. <https://contentstore.cla.co.uk/secure/link?id=f3651f15-6412-e911-80cd-005056af4099>.

———. 1998b. *The New American Cinema*. Durham: Duke University Press.

Lichtenfeld, Eric. 2007. *Action Speaks Louder: Violence, Spectacle, and the American Action Movie*. Revised&Expanded ed. Middletown, Conn: Wesleyan University Press.

Lobato, Ramon. 2010. 'Creative Industries and Informal Economies'. *International Journal of Cultural Studies* 13 (4): 337–54. <https://doi.org/10.1177/1367877910369971>.

———. 2012. *Shadow Economies of Cinema: Mapping Informal Film Distribution*. London: Palgrave Macmillan [on behalf of the] BFI. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5400915>.

Lotz, Amanda D. 2009. *Beyond Prime Time: Television Programming in the Post-Network Era*. New York: Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=435636>.

———. 2017. *Portals: A Treatise on Internet-Distributed Television*. United States of America: Maize Books, an imprint of Michigan Publishing.

Maltby, Richard, and Ian Craven. 1995a. 'Hollywood Cinema: An Introduction'. In *Hollywood Cinema: An Introduction*, 59–106. Oxford: Blackwell Publishers. <https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>.

———. 1995b. 'Hollywood Cinema: An Introduction'. In *Hollywood Cinema: An Introduction*, 59–106. Oxford: Blackwell Publishers. <https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>.

Marcus, Millicent. 1986. *Italian Film in the Light of Neorealism*. Princeton, N.J.: Princeton University Press.

Mast, Gerald, and Marshall Cohen. 1974. 'Film Theory and Criticism: Introductory Readings'. In *Film Theory and Criticism: Introductory Readings*, 120–46. New York, N.Y.: Oxford University Press. <https://contentstore.cla.co.uk/secure/link?id=9ed5a00a-e218-e911-80cd-005056af4099>.

- McCabe, Janet, and Kim Akass. 2007. *Quality TV: Contemporary American Television and Beyond*. London: I. B. Tauris.
- McClean, Shilo T. 2007. *Digital Storytelling: The Narrative Power of Visual Effects in Film*. Cambridge, Mass: MIT.
- McDonald, Paul. 2007a. 'Video and DVD Industries'. In *Video and DVD Industries*, 107–42. London: British Film Institute.
<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>.
- . 2007b. *Video and DVD Industries*. London: British Film Institute.
- McDonald, Paul, and Janet Wasko. 2008a. 'The Contemporary Hollywood Film Industry'. In *The Contemporary Hollywood Film Industry*, 106–19. Oxford: Blackwell Publishing.
<https://contentstore.cla.co.uk/secure/link?id=70ba6558-3810-e911-80cd-005056af4099>.
- . 2008b. 'The Contemporary Hollywood Film Industry'. In *The Contemporary Hollywood Film Industry*, 120–31. Oxford: Blackwell Publishing.
<https://contentstore.cla.co.uk/secure/link?id=cd3f1fea-1210-e911-80cd-005056af4099>.
- McLoone, Martin, and John Hill. 1996. 'Big Picture, Small Screen: The Relations between Film and Television'. In *Big Picture, Small Screen: The Relations between Film and Television*, 16:9–46. Luton: University of Luton Press.
<https://contentstore.cla.co.uk/secure/link?id=e905ffbb-d318-e911-80cd-005056af4099>.
- Merleau-Ponty, Maurice, and Claude Lefort. 1968. *The Visible and the Invisible: Followed by Working Notes*. Evanston [Ill.]: Northwestern University Press.
- Miller, Jade L. 2016. *Nollywood Central*. London: BFI.
- Miller, Mark Crispin. 1990a. *Seeing through Movies*. New York: Pantheon Books.
- . 1990b. *Seeing through Movies*. New York: Pantheon Books.
- Miller, Toby. 2001. *Global Hollywood*. London: British Film Institute.
- . 2010a. *Television Studies: The Basics*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=244349&entityid=https://idp.brunel.ac.uk/entity>.
- . 2010b. *Television Studies: The Basics*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=244349&entityid=https://idp.brunel.ac.uk/entity>.
- Mittell, Jason. 2015. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York: New York University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1991882>.
- Moran, Albert. 1996. *Film Policy: International, National and Regional Perspectives*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=13838&entityid=https://idp.brunel.ac.uk/entity>.

- Morris, Meaghan, Siu Leung Li, and Stephen Ching-kiu Chan. 2006. *Hong Kong Connections: Transnational Imagination in Action Cinema*. Durham. <http://lib.myilibrary.com/browse/open.asp?id=270444&entityid=https://idp.brunel.ac.uk/entity>.
- Morton, Drew. 2017. *Panel to the Screen: Style, American Film, and Comic Books during the Blockbuster Era*. Jackson: University Press of Mississippi.
- Murphy, Patrick D. 2017. *The Media Commons: Globalization and Environmental Discourses*. Urbana: University of Illinois Press.
- Murray, Robin L., and Joseph K. Heumann. 2009. *Ecology and Popular Film: Cinema on the Edge*. Albany: SUNY Press.
- . 2014. *Film & Everyday Eco-Disasters*. Lincoln: University of Nebraska Press.
- Musser, Charles. 1994. *The Emergence of Cinema: The American Screen to 1907*. Vol. 1. Berkeley: University of California Press.
- Ndalianis, Angela. 2004. *Neo-Baroque Aesthetics and Contemporary Entertainment*. London: MIT.
- Neale, Steve. 1985a. 'Cinema and Technology: Image, Sound, Colour'. In *Cinema and Technology: Image, Sound, Colour*, 61–76. London: Macmillan Education. <https://contentstore.cla.co.uk/secure/link?id=342eb3e2-2413-e911-80cd-005056af4099>.
- . 1985b. *Cinema and Technology: Image, Sound, Colour*. London: Macmillan Education.
- Neale, Steve, and Murray Smith. 1998a. *Contemporary Hollywood Cinema*. London: Routledge.
- . 1998b. 'Contemporary Hollywood Cinema'. In *Contemporary Hollywood Cinema*, 21–44. London: Routledge. <https://contentstore.cla.co.uk/secure/link?id=96611653-5613-e911-80cd-005056af4099>.
- . 1998c. 'Contemporary Hollywood Cinema'. In *Contemporary Hollywood Cinema*. London: Routledge.
- . 1998d. 'Contemporary Hollywood Cinema'. In *Contemporary Hollywood Cinema*. London: Routledge.
- . 1998e. *Contemporary Hollywood Cinema*. London: Routledge.
- Nichols, Bill. 1985a. *Movies and Methods: An Anthology*, Vol.2. Berkeley, CA: University of California Press.
- . 1985b. *Movies and Methods: An Anthology*, Vol.2. Berkeley, CA: University of California Press.
- O'Neill, Deirdre, and Mike Wayne, eds. 2018. *Considering Class: Theory, Culture and the Media in the 21st Century*. Vol. Volume 113. Leiden, The Netherlands: Brill.

<http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5151482>.

Parham, John. 2016. *Green Media and Popular Culture: An Introduction*. London: Macmillan Education/Palgrave.

Paul, William. 1993. 'The Aesthetics of Emergence'. *Film History* 5.
https://www.jstor.org/stable/3815145?pq-origsite=360link&seq=1#metadata_info_tab_contents.

Paumgarten, Nick. 22AD. 'We Are a Camera: Experience and Memory in the Age of GoPro'. *The New Yorker*. <https://www.newyorker.com/magazine/2014/09/22/camera>.

Pavsek, Christopher. 2015. 'Leviathan and the Experience of Sensory Ethnography'. *Visual Anthropology Review* 31 (1): 4–11. <https://doi.org/10.1111/var.12056>.

Peacock, Steven. 2014. *Swedish Crime Fiction: Novel, Film, Television*. Manchester: Manchester University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4706720>.

Pezzotti, Barbara. 2016. *Investigating Italy's Past through Historical Crime Fiction, Films, and TV Series: Murder in the Age of Chaos*. New York: Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4716385>.

Prince, Stephen. 2002a. 'A New Pot of Gold: Hollywood under the Electronic Rainbow, 1980-1989'. In *A New Pot of Gold: Hollywood under the Electronic Rainbow, 1980-1989*, v. 10:40–89. Berkeley: University of California Press.
<https://contentstore.cla.co.uk/secure/link?id=bb5770d6-8912-e911-80cd-005056af4099>.

———. 2002b. *A New Pot of Gold: Hollywood under the Electronic Rainbow, 1980-1989*. Vol. v. 10. Berkeley: University of California Press.

———. 2002c. *A New Pot of Gold: Hollywood under the Electronic Rainbow, 1980-1989*. Vol. v. 10. Berkeley: University of California Press.

———. 2012a. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>.

———. 2012b. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>.

———. 2012c. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>.

Purse, Lisa. 2011. *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press.
<http://lib.myilibrary.com/browse/open.asp?id=313319&entityid=https://idp.brunel.ac.uk/entity>.

- . 2013a. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press. <http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>.
- . 2013b. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press. <http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>.
- . 2013c. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press. <http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>.
- Rapu, Chris Obi. 1992. 'Living in Bondage'. <https://www.youtube.com/watch?v=oGXs6Cd1jfA>.
- Reiss, Jon. 2010. *Think Outside the Box Office: The Ultimate Guide to Film Distribution in the Digital Era*. [Los Angeles, California]: Hybrid Cinema Publishing. <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=550794>.
- Ross, Miriam. 2013. 'Stereoscopic Visuality'. *Convergence: The International Journal of Research into New Media Technologies* 19 (4): 406–14. <https://doi.org/10.1177/1354856513494178>.
- . 2015. *3D Cinema: Optical Illusions and Tactile Experiences*. Houndmills, Basingstoke: Palgrave Macmillan. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=2006615>.
- Ross, Sarah. 2012. 'Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema'. *Film History* 24 (2). <https://doi.org/10.2979/filmhistory.24.2.210>.
- Rossellini, Roberto, Sergio Amidei, Federico Fellini, Aldo Fabrizi, Anna Magnani, Marcello Pagliero, Vito Annichiarico, et al. 2005. 'Roma, Città Aperta'. [S.I.]: Arrow Films.
- Ruberto, Laura E., and Kristi M. Wilson. 2007. *Italian Neorealism and Global Cinema*. Detroit: Wayne State University Press.
- Rust, Stephen, Salma Monani, and Sean Cubitt. 2013. *Ecocinema Theory and Practice*. New York: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=391901&entityid=https://idp.brunel.ac.uk/entity>.
- Saviano, Roberto, Stefano Sillima, Claudio Cupellini, Francesca Comencini, Arrow Films (Firm), Sky (Firm : Italy), and Fandango (Firm). 2018a. 'Gomorra: The Complete Season One'. [Great Britain]: Arrow Films.
- . 2018b. 'Gomorra: The Complete Season Three'. [Great Britain]: Arrow Films.
- . 2018c. 'Gomorra: The Complete Season Two'. [Great Britain]: Arrow Films.
- Schatz, Thomas. 1981. *Hollywood Genres: Formulas, Filmmaking, and the Studio System*.

New York: McGraw-Hill.

———. 1998. *The Genius of the System: Hollywood Filmmaking in the Studio Era*. London: Faber and Faber.

Shiel, Mark. 2006. *Italian Neorealism: Rebuilding the Cinematic City*. Vol. 31. London: Wallflower Press.

<http://lib.myilibrary.com/browse/open.asp?id=608590&entityid=https://idp.brunel.ac.uk/entity>.

Shujen Wang. 2003. 'Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization'. *Cinema Journal* 43 (1).

https://www.jstor.org/stable/1225929?Search=yes&resultItemClick=true&searchText=Recontextualizing&searchText=Copyright:&searchText=Piracy,&searchText=Hollywood,&searchText=the&searchText=State,&searchText=and&searchText=Globalization&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DRecontextualizing%2BCopyright%253A%2BPiracy%252C%2BHollywood%252C%2Bthe%2BState%252C%2Band%2BGlobalization%26amp%3Bfilter%3Djid%253A10.2307%252Fj100121%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbbBox%3D%26amp%3BsbjBox%3D%26amp%3BspBox%3D&seq=1#metadata_info_tab_contents.

Sica, Vittorio De, and Luigi Bartolini. 2009. *The Bicycle Thieves*. [U.K.]: Arrow.

Sobchack, Vivian. 2000. 'Meta-Morphing: Visual Transformation and the Culture of Quick-Change'. In *Meta-Morphing: Visual Transformation and the Culture of Quick-Change*, 251-71. Minneapolis: University of Minnesota Press.

<https://contentstore.cla.co.uk/secure/link?id=9f4a408a-2313-e911-80cd-005056af4099>.

Sobchack, Vivian Carol. 1992. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton, N.J.: Princeton University Press.

Staiger, Janet. 1992. 'Interpreting Films: Studies in the Historical Reception of American Cinema'. In *Interpreting Films: Studies in the Historical Reception of American Cinema*, 101-23. Princeton, NJ: Princeton University Press.

<https://contentstore.cla.co.uk/secure/link?id=82e0e2ee-2a14-e911-80cd-005056af4099>.

Stein, Louisa Ellen. 2015. *Millennial Fandom: Television Audiences in the Transmedia Age*. Iowa City: University of Iowa Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3570587>.

Stein, Louisa Ellen, and Kristina Busse. 2012. *Sherlock and Transmedia Fandom: Essays on the BBC Series*. Jefferson, N.C.: McFarland.

<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=462577>.

Stokes, Lisa Odham, and Michael Hoover. 1999. *City on Fire: Hong Kong Cinema*. New York: Verso.

Stone, Rob, Paul Cooke, Stephanie Dennison, and Alex Marlow-Mann, eds. 2018. *The Routledge Companion to World Cinema*. London: Routledge, Taylor & Francis Group.

<http://lib.myilibrary.com/browse/open.asp?id=1038523&entityid=https://idp.brunel.ac.uk/entity>.

Strangelove, Michael. 2015. *Post-TV: Piracy, Cord-Cutting, and the Future of Television*. Toronto: University of Toronto Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4669834>.

Strauven, Wanda. 2006. *The Cinema of Attractions Reloaded*. Amsterdam: Amsterdam University Press. <http://oopen.org/download?type=document&docid=340138>.

Stringer, Julian. 2003a. *Movie Blockbusters*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>.

———. 2003b. *Movie Blockbusters*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>.

———. 2003c. *Movie Blockbusters*. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>.

Taylor, I. n.d. "'Being Poor Is Not Entertainment": Class Struggles against Poverty Porn | The Social Action & Research Foundation'.
<http://www.the-sarf.org.uk/being-poor-is-not-entertainment-class-struggles-against-poverty-porn-by-imogen-tyler/>.

Taylor, Lisa, and Andrew Willis. 1999a. 'Media Studies: Texts, Institutions, and Audiences'. In *Media Studies: Texts, Institutions, and Audiences*, 91–106. Oxford: Blackwell Publishers.
<https://contentstore.cla.co.uk/secure/link?id=87d66318-5e0f-e911-80cd-005056af4099>.

———. 1999b. 'Media Studies: Texts, Institutions, and Audiences'. In *Media Studies: Texts, Institutions, and Audiences*, 91–106. Oxford: Blackwell Publishers.
<https://contentstore.cla.co.uk/secure/link?id=87d66318-5e0f-e911-80cd-005056af4099>.

Teo, Stephen. 1997. *Hong Kong Cinema: The Extra Dimensions*. London: BFI.

Thanouli, Eleftheria. 2009. *Post-Classical Cinema: An International Poetics of Film Narration*. London: Wallflower Press.

Thompson, Kirsten, and David Bordwell. n.d. 'Has 3D Already Failed? The Sequel, Part One: RealDlighted Print'.
<http://www.davidbordwell.net/blog/2011/01/20/has-3d-already-failed-the-sequel-part-one-realDlighted/print/>.

Thompson, Kristin. 1999. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. Cambridge, Mass: Harvard University Press.

Thompson, Kristin, and David Bordwell. 2019a. *Film History: An Introduction*. Fourth edition. New York, NY: McGraw-Hill Education.

———. 2019b. *Film History: An Introduction*. Fourth edition. New York, NY: McGraw-Hill

Education.

———. 2019c. *Film History: An Introduction*. Fourth edition. New York, NY: McGraw-Hill Education.

Trevorrow, Colin. 2015. 'Jurassic World'.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0A83D549?bcast=127388626>.

Tryon, Chuck. 2009a. *Reinventing Cinema: Movies in the Age of Media Convergence*. New Brunswick, N.J.: Rutgers University Press.

———. 2009b. 'Reinventing Cinema: Movies in the Age of Media Convergence'. In *Reinventing Cinema: Movies in the Age of Media Convergence*, 93–124. New Brunswick, N.J.: Rutgers University Press.

<https://contentstore.cla.co.uk/secure/link?id=fa504901-610f-e911-80cd-005056af4099>.

———. 2013a. *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, N.J.: Rutgers University Press.

<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>.

———. 2013b. *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, N.J.: Rutgers University Press.

<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>.

Turnbull, Sue. 2014. *The TV Crime Drama*. Edinburgh: Edinburgh University Press.

<http://lib.myilibrary.com/browse/open.asp?id=637218&entityid=https://idp.brunel.ac.uk/entity>.

Turner, Graeme, and Jinna Tay. 2009. 'Television Studies after TV: Understanding Television in the Post-Broadcast Era'. In *Television Studies after TV: Understanding Television in the Post-Broadcast Era*, 9–19. London: Routledge.

<https://contentstore.cla.co.uk/secure/link?id=4978e404-fe0f-e911-80cd-005056af4099>.

Ulin, Jeff. 2010. *The Business of Media Distribution: Monetizing Film, TV, and Video Content*. Amsterdam: Focal Press/Elsevier.

<http://lib.myilibrary.com/browse/open.asp?id=234516&entityid=https://idp.brunel.ac.uk/entity>.

Varda, Agnes. n.d. 'The Gleaners and I'.

Visconti, Luchino, and James M. Cain. 2003. 'Ossessione'. BFI.

Wasko, Janet. 1994. *Hollywood in the Information Age: Beyond the Silver Screen*. Cambridge: Polity.

<http://lib.myilibrary.com/browse/open.asp?id=770240&entityid=https://idp.brunel.ac.uk/entity>.

Whissel, Kristen. 2016. 'Parallax Effects: Epistemology, Affect and Digital 3D Cinema'. *Journal of Visual Culture* 15 (2): 233–49. <https://doi.org/10.1177/1470412916654512>.

Whissel, Kristen and Duke University Press. 2014. *Spectacular Digital Effects: CGI and Contemporary Cinema*. Durham: Duke University Press.

Williams, Linda Ruth, and Michael Hammond. 2006a. *Contemporary American Cinema*. London: Open University Press.
<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>.

———. 2006b. *Contemporary American Cinema*. London: Open University Press.
<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>.

Willis, Holly. 2005. *New Digital Cinema: Reinventing the Moving Image*. London: Wallflower Press.

Winston, Brian. 1996a. *Technologies of Seeing: Photography, Cinematography and Television*. London: British Film Institute.

———. 1996b. 'Technologies of Seeing: Photography, Cinematography and Television'. In *Technologies of Seeing: Photography, Cinematography and Television*, 109–18. London: British Film Institute.
<https://contentstore.cla.co.uk/secure/link?id=259b02d6-0a10-e911-80cd-005056af4099>.

Wood, Helen, Beverley Skeggs, and British Film Institute. 2011. *Reality Television and Class*. London: Palgrave Macmillan.

Wyatt, Justin. 1994. 'High Concept: Movies and Marketing in Hollywood'. In *High Concept: Movies and Marketing in Hollywood*, 1st ed, 23–64. Austin, TX: University of Texas Press.
<https://contentstore.cla.co.uk/secure/link?id=6aa5740b-8612-e911-80cd-005056af4099>.

Yau, Ching-Mei Esther. 2001. *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis: University of Minnesota Press.
<http://lib.myilibrary.com/browse/open.asp?id=522675&entityid=https://idp.brunel.ac.uk/entity>.

Yen, Donnie, Samo Hung, and Simon Yam. 2010. 'Kill Zone'. [S.I.]: Showbox Media.

Zone, Ray. 2012. *3-D Revolution: The History of Modern Stereoscopic Cinema*. Lexington: University Press of Kentucky.
<http://lib.myilibrary.com/browse/open.asp?id=369178&entityid=https://idp.brunel.ac.uk/entity>.