

FM1619 - Technology, Industry and Form

View Online



[1]

T. Balio, *The American film industry*, Rev. ed. Madison: University of Wisconsin Press, 1985 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[2]

T. Elsaesser and A. Barker, 'Early cinema: space, frame, narrative', in *Early cinema: space, frame, narrative*, London: BFI Publishing, 1990, pp. 56–75 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=d6bcce09-0110-e911-80cd-005056af4099>

[3]

J. Hill and P. C. Gibson, 'The Oxford guide to film studies', in *The Oxford guide to film studies*, Oxford: Oxford University Press, 1998, pp. 255–271 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=b0609736-4d13-e911-80cd-005056af4099>

[4]

K. Thompson and D. Bordwell, *Film history: an introduction*, Fourth edition. New York, NY: McGraw-Hill Education, 2019.

[5]

T. Balio, *The American film industry*, Rev. ed. Madison: University of Wisconsin Press, 1985 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac>

uk/entity

[6]

T. Elsaesser and A. Barker, *Early cinema: space, frame, narrative*. London: BFI Publishing, 1990.

[7]

J. Izod, 'Hollywood and the box office 1895-1986', in *Hollywood and the box office 1895-1986*, New York: Columbia University Press, 1988, pp. 1-6 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=bbb19b17-7e15-e911-80cd-005056af4099>

[8]

D. Gomery, 'Shared pleasures: a history of movie presentation in the United States', in *Shared pleasures: a history of movie presentation in the United States*, Madison, Wis: University of Wisconsin Press, 1992, pp. 3-17 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e8278966-3b10-e911-80cd-005056af4099>

[9]

C. Musser, *The emergence of cinema: the American screen to 1907*, vol. 1. Berkeley: University of California Press, 1994.

[10]

M. Chanan, *The dream that kicks: the prehistory and early years of cinema in Britain*, 2nd ed. London: Routledge, 1996 [Online]. Available: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9780203360101>

[11]

D. W. Griffith, 'Broken blossoms'. Eureka Video, 2000.

[12]

D. Bordwell, J. Staiger, and K. Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge, 1988 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

[13]

J. Staiger, 'Interpreting films: studies in the historical reception of American cinema', in *Interpreting films: studies in the historical reception of American cinema*, Princeton, NJ: Princeton University Press, 1992, pp. 101–123 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=82e0e2ee-2a14-e911-80cd-005056af4099>

[14]

K. Thompson and D. Bordwell, *Film history: an introduction*, Fourth edition. New York, NY: McGraw-Hill Education, 2019.

[15]

D. Gomery, 'Shared pleasures: a history of movie presentation in the United States', in *Shared pleasures: a history of movie presentation in the United States*, Madison, Wis: University of Wisconsin Press, 1992, pp. 18–33 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=8beb2b00-5113-e911-80cd-005056af4099>

[16]

A. Crosland, 'The jazz singer'. Turner Entertainment, 2007.

[17]

R. C. Allen and D. Gomery, 'Film history: theory and practice', in *Film history: theory and practice*, New York: McGraw-Hill, 1985, pp. 109–130 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4b140412-720f-e911-80cd-005056af4099>

[18]

S. Neale, 'Cinema and technology: image, sound, colour', in *Cinema and technology*:

image, sound, colour, London: Macmillan Education, 1985, pp. 61–76 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=342eb3e2-2413-e911-80cd-005056af4099>

[19]

S. Neale, *Cinema and technology: image, sound, colour*. London: Macmillan Education, 1985.

[20]

B. Winston, *Technologies of seeing: photography, cinematography and television*. London: British Film Institute, 1996.

[21]

R. Altman, 'Sound theory, sound practice', in *Sound theory, sound practice*, New York: Routledge, 1992, pp. 46–64 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=990e8cc5-5f12-e911-80cd-005056af4099>

[22]

D. Bordwell, J. Staiger, and K. Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge, 1988 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

[23]

B. Nichols, *Movies and methods: an anthology*, Vol.2. Berkeley, CA: University of California Press, 1985.

[24]

T. Balio, *The American film industry*, Rev. ed. Madison: University of Wisconsin Press, 1985 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[25]

B. Nichols, *Movies and methods: an anthology*, Vol.2. Berkeley, CA: University of California Press, 1985.

[26]

D. Bordwell, J. Staiger, and K. Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge, 1988 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

[27]

R. Maltby and I. Craven, 'Hollywood cinema: an introduction', in *Hollywood cinema: an introduction*, Oxford: Blackwell Publishers, 1995, pp. 59–106 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>

[28]

G. King, *New Hollywood cinema: an introduction*. London: I. B. Tauris, 2002 [Online]. Available: <http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>

[29]

S. Neale and M. Smith, *Contemporary Hollywood cinema*. London: Routledge, 1998.

[30]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in *Contemporary Hollywood cinema*, London: Routledge, 1998, pp. 21–44 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=96611653-5613-e911-80cd-005056af4099>

[31]

P. Cook and M. Bernink, 'The cinema book', in *The cinema book*, 2nd ed., London: British Film Institute, 1999, pp. 19–22 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=ca63bb8a-e018-e911-80cd-005056af4099>

[32]

D. Gomery, 'The Hollywood studio system: a history', in *The Hollywood studio system: a history*, London: BFI, 2005, pp. 11–26 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=426988b3-2613-e911-80cd-005056af4099>

[33]

T. Schatz, *The genius of the system: Hollywood filmmaking in the studio era*. London: Faber and Faber, 1998.

[34]

T. Schatz, *Hollywood genres: formulas, filmmaking, and the studio system*. New York: McGraw-Hill, 1981.

[35]

A. Moran, *Film policy: international, national and regional perspectives*. London: Routledge, 1996 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=13838&entityid=https://idp.brunel.ac.uk/entity>

[36]

J. Stringer, *Movie blockbusters*. London: Routledge, 2003 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

[37]

J. Lewis, 'The new American cinema', in *The new American cinema*, Durham: Duke University Press, 1998, pp. 87–121 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=f3651f15-6412-e911-80cd-005056af4099>

[38]

J. Stringer, *Movie blockbusters*. London: Routledge, 2003 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

[39]

S. Prince, '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*, vol. v. 10, Berkeley: University of California Press, 2002, pp. 40-89 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=bb5770d6-8912-e911-80cd-005056af4099>

[40]

S. Prince, *A new pot of gold: Hollywood under the electronic rainbow, 1980-1989*, vol. v. 10. Berkeley: University of California Press, 2002.

[41]

J. Wasko, *Hollywood in the information age: beyond the silver screen*. Cambridge: Polity, 1994 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=770240&entityid=https://idp.brunel.ac.uk/entity>

[42]

T. Miller, *Global Hollywood*. London: British Film Institute, 2001.

[43]

G. De Santis, S. Mangano, V. Gassman, R. Vallone, and D. Dowling, 'Riso amaro: Bitter rice'. *Cristaldifilm*, [Italy], 2003.

[44]

R. Rossellini et al., 'Roma, città aperta'. *Arrow Films*, [S.I.], 2005.

[45]

V. D. Sica and L. Bartolini, *The bicycle thieves*. [U.K.]: Arrow, 2009.

[46]

L. Visconti and J. M. Cain, *'Osessione'*. BFI, 2003.

[47]

V. De Sica, *'Umberto D'*. Nouveaux Pictures, [S.I.], 2004.

[48]

P. E. Bondanella, Ed., *'The Italian cinema book'*, in *The Italian cinema book*, London: BFI, 2014, pp. 77-83 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=3416b676-1510-e911-80cd-005056af4099>

[49]

K. Thompson and D. Bordwell, *Film history: an introduction*, Fourth edition. New York, NY: McGraw-Hill Education, 2019.

[50]

M. Shiel, *Italian neorealism: rebuilding the cinematic city*, vol. 31. London: Wallflower Press, 2006 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=608590&entityid=https://idp.brunel.ac.uk/entity>

[51]

P. Cook, *The cinema book*, 3rd ed. London: British Film Institute, 2007.

[52]

P. E. Bondanella, *'Italian cinema: from neorealism to the present'*, in *Italian cinema: from*

neorealism to the present, 3rd ed., London: Continuum, 2001, pp. 31–73 [Online].

Available:

<https://contentstore.cla.co.uk/secure/link?id=138069fc-2814-e911-80cd-005056af4099>

[53]

P. E. Bondanella, *Italian cinema: from neorealism to the present*, 3rd ed. London: Continuum, 2001.

[54]

M. Marcus, *Italian film in the light of neorealism*. Princeton, N.J.: Princeton University Press, 1986.

[55]

B. Cardullo, *After neorealism: Italian filmmakers and their films : essays and interviews*.

Newcastle: Cambridge Scholars, 2009 [Online]. Available:

<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=522871&site=ehost-live&scope=site>

[56]

L. E. Ruberto and K. M. Wilson, *Italian neorealism and global cinema*. Detroit: Wayne State University Press, 2007.

[57]

A. Bazin and B. Cardullo, *Andr e Bazin and Italian neorealism*. New York: Continuum, 2011 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=330775&entityid=https://idp.brunel.ac.uk/entity>

[58]

J. Geiger and R. L. Rutsky, 'Film analysis: a Norton reader', in *Film analysis: a Norton reader*, 1st ed., New York, N.Y.: W.W. Norton, 2005, pp. 422–438 [Online]. Available:

<https://contentstore.cla.co.uk/secure/link?id=3f6fb3e7-af18-e911-80cd-005056af4099>

[59]

P. Haggard et al., 'Pennies from heaven'. BBC Worldwide, [London], 2004.

[60]

A. Goodwin and G. Whannel, Understanding television. London: Routledge, 1990 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=14659&entityid=https://idp.brunel.ac.uk/entity>

[61]

T. Miller, Television studies: the basics. London: Routledge, 2010 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=244349&entityid=https://idp.brunel.ac.uk/entity>

[62]

T. Miller, Television studies: the basics. London: Routledge, 2010 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=244349&entityid=https://idp.brunel.ac.uk/entity>

[63]

J. Caughie, Television drama: realism, modernism, and British culture. Oxford: Oxford University Press, 2000 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=90673&entityid=https://idp.brunel.ac.uk/entity>

[64]

C. Geraghty and D. Lusted, The television studies book. London: Arnold, 1998.

[65]

J. Hill and British Film Institute, Ken Loach: the politics of film and television. London: Palgrave Macmillan, 2011.

[66]

P. Holland, 'The television handbook', in *The television handbook*, 2nd ed., London: Routledge, 2000, pp. 9–26 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=8152bf62-480f-e911-80cd-005056af4099>

[67]

R. C. Allen, *Channels of discourse, reassembled: television and contemporary criticism*, 2nd ed. Chapel Hill: University of North Carolina Press, 1992.

[68]

N. Garnham, 'Public Service versus the Market', *Screen*, vol. 24, no. 1, pp. 6–27, Jan. 1983, doi: 10.1093/screen/24.1.6. [Online]. Available: <https://academic.oup.com/screen/article/24/1/6/1602189>

[69]

J. Corner, 'Critical ideas in television studies', in *Critical ideas in television studies*, Oxford: Clarendon Press, 1999, pp. 13–23 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6645edfc-b015-e911-80cd-005056af4099>

[70]

R. C. Allen and A. Hill, 'The television studies reader', in *The television studies reader*, London: Routledge, 2004, pp. 275–292 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=466d7ab2-0510-e911-80cd-005056af4099>

[71]

J. Ellis, *Visible fictions: cinema, television, video*, Rev. ed. London: Routledge, 1992 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>

[72]

L. Taylor and A. Willis, 'Media studies: texts, institutions, and audiences', in *Media studies: texts, institutions, and audiences*, Oxford: Blackwell Publishers, 1999, pp. 91–106 [Online].

Available:

<https://contentstore.cla.co.uk/secure/link?id=87d66318-5e0f-e911-80cd-005056af4099>

[73]

L. Taylor and A. Willis, 'Media studies: texts, institutions, and audiences', in *Media studies: texts, institutions, and audiences*, Oxford: Blackwell Publishers, 1999, pp. 91–106 [Online].

Available:

<https://contentstore.cla.co.uk/secure/link?id=87d66318-5e0f-e911-80cd-005056af4099>

[74]

J. Gandolfini et al., 'The Sopranos: Complete HBO Season 1'. Warner Home Video, Burbank, CA, 2007.

[75]

J. G. Butler, 'Television: critical methods and applications', in *Television: critical methods and applications*, 3rd ed., Mahwah, N.J.: Lawrence Erlbaum Associates, 2007, pp. 3–19 [Online]. Available:

<https://contentstore.cla.co.uk/secure/link?id=b844422b-5a12-e911-80cd-005056af4099>

[76]

G. Turner and J. Tay, 'Television studies after TV: understanding television in the post-broadcast era', in *Television studies after TV: understanding television in the post-broadcast era*, London: Routledge, 2009, pp. 9–19 [Online]. Available:

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

[77]

S. Banet-Weiser, C. Chris, and A. Freitas, *Cable visions: television beyond broadcasting*. New York: New York University Press, 2007.

[78]

S. Banet-Weiser, C. Chris, and A. Freitas, *Cable visions: television beyond broadcasting*. New York: New York University Press, 2007.

[79]

G. R. Edgerton and B. G. Rose, 'Thinking outside the box: a contemporary television genre reader', in *Thinking outside the box: a contemporary television genre reader*, Lexington, Ky: University Press of Kentucky, 2005, pp. 226–246 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4127e178-730f-e911-80cd-005056af4099>

[80]

J. Bennett and N. Strange, *Television as digital media*. Durham, NC: Duke University Press, 2011 [Online]. Available: <https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822393658>

[81]

J. T. Caldwell, *Televisuality: style, crisis, and authority in American television*. New Jersey: Rutgers University Press, 1995.

[82]

S. Banet-Weiser, C. Chris, and A. Freitas, *Cable visions: television beyond broadcasting*. New York: New York University Press, 2007.

[83]

J. D. Bolter and R. A. Grusin, *Remediation: understanding new media*. Cambridge, Mass: MIT Press, 1999 [Online]. Available: <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=9351&site=ehost-live&scope=site>

[84]

J. Burgess and J. Green, *YouTube: online video and participatory culture*. Cambridge: Polity, 2009 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=484691&entityid=https://idp.brunel.ac.uk/entity>

[85]

M. Castells, *The rise of the network society*, 2nd ed., vol. v. 1. Oxford: Blackwell Publishers,

2000 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=320466&entityid=https://idp.brunel.ac.uk/entity>

[86]

A. J. Christian, 'The Problem of YouTube', *Flow* [Online]. Available:
[http://www.flowjournal.org/2011/02/the-problem-of-youtube./](http://www.flowjournal.org/2011/02/the-problem-of-youtube/)

[87]

T. Gillespie, 'The politics of "platforms"', *New Media & Society*, vol. 12, no. 3, pp. 347–364, May 2010, doi: 10.1177/1461444809342738. [Online]. Available:
<https://journals.sagepub.com/doi/10.1177/1461444809342738>

[88]

W. Boddy, *New media and popular imagination: launching radio, television, and digital media in the United States*. Oxford: Oxford University Press, 2004.

[89]

D. Gerbarg, Ed., *Television goes digital*. New York, NY, USA: Springer, 2010 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=417813>

[90]

A. D. Lotz, *Beyond prime time: television programming in the post-network era*. New York: Routledge, 2009 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=435636>

[91]

C. Trevorrow, 'Jurassic World'. 2015 [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0A83D549?bcast=127388626>

[92]

G. King, Spectacular narratives: Hollywood in the age of the blockbuster. London: I.B. Tauris, 2000 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=252940&entityid=https://idp.brunel.ac.uk/entity>

[93]

G. King, New Hollywood cinema: an introduction. London: I. B. Tauris, 2002 [Online]. Available:
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>

[94]

J. Lewis, The new American cinema. Durham: Duke University Press, 1998.

[95]

D. Bordwell, The way Hollywood tells it: story and style in modern movies. Berkeley, Calif: University of California Press, 2006 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=275942&entityid=https://idp.brunel.ac.uk/entity>

[96]

K. Whissel and Duke University Press, Spectacular digital effects: CGI and contemporary cinema. Durham: Duke University Press, 2014.

[97]

L. Purse, Digital imaging in popular cinema. Edinburgh: Edinburgh University Press, 2013 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>

[98]

L. Purse, Contemporary action cinema. Edinburgh: Edinburgh University Press, 2011 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=313319&entityid=https://idp.brunel.ac.uk/entity>

uk/entity

[99]

S. Prince, *Digital visual effects in cinema: the seduction of reality*. New Brunswick, N.J.: Rutgers University Press, 2012 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>

[100]

'Anatomy of the Action Picture' [Online]. Available: <http://www.davidbordwell.net/essays/anatomy.php>

[101]

B. Langford, *Post-classical Hollywood: film industry, style and ideology since 1945*. Edinburgh: Edinburgh University Press, 2010 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=289978&entityid=https://idp.brunel.ac.uk/entity>

[102]

S. Keane, 'CineTech: film, convergence and new media', in *CineTech: film, convergence and new media*, Basingstoke [England]: Palgrave Macmillan, 2007, pp. 56–75 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=50bde8ab-5b12-e911-80cd-005056af4099>

[103]

T. Elsaesser and W. Buckland, 'Studying contemporary American film: a guide to movie analysis', in *Studying contemporary American film: a guide to movie analysis*, London: Hodder Education, 2002, pp. 26–79 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=60559fa8-5413-e911-80cd-005056af4099>

[104]

P. Keating, 'Emotional Curves and Linear Narratives', *The velvet light trap*, vol. 58, 2006 [Online]. Available: <https://search.proquest.com/docview/222829442?pq-origsite=360link>

[105]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998.

[106]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998.

[107]

K. Thompson, *Storytelling in the new Hollywood: understanding classical narrative technique*. Cambridge, Mass: Harvard University Press, 1999.

[108]

S. T. McClean, *Digital storytelling: the narrative power of visual effects in film*. Cambridge, Mass: MIT, 2007.

[109]

W. Buckland, Ed., 'Hollywood puzzle films', in *Hollywood puzzle films*, New York: Routledge, 2014 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=614075&entityid=https://idp.brunel.ac.uk/entity>

[110]

G. King, 'Quality Hollywood: markers of distinction in contemporary studio film', in *Quality Hollywood: markers of distinction in contemporary studio film*, vol. 28, London: I.B. Tauris, 2016, pp. 81–124 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=a8ea312a-bb15-e911-80cd-005056af4099>

[111]

T. Elsaesser and A. Barker, *Early cinema: space, frame, narrative*. London: BFI Publishing,

1990.

[112]

M. C. Miller, *Seeing through movies*. New York: Pantheon Books, 1990.

[113]

R. Burnett, 'Explorations in film theory: selected essays from Cin e-tracts', in *Explorations in film theory: selected essays from Cin e-tracts*, vol. 612, Bloomington, IN: Indiana University Press, 1991, pp. 3–14 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=dc4efb2e-4f13-e911-80cd-005056af4099>

[114]

A. Ndalians, *Neo-Baroque aesthetics and contemporary entertainment*. London: MIT, 2004.

[115]

V. Sobchack, 'Meta-morphing: visual transformation and the culture of quick-change', in *Meta-morphing: visual transformation and the culture of quick-change*, Minneapolis: University of Minnesota Press, 2000, pp. 251–271 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=9f4a408a-2313-e911-80cd-005056af4099>

[116]

W. Strauven, *The cinema of attractions reloaded*. Amsterdam: Amsterdam University Press, 2006 [Online]. Available: <http://oopen.org/download?type=document&docid=340138>

[117]

D. Bordwell, J. Staiger, and K. Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge, 1988 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

[118]

E. Lichtenfeld, *Action speaks louder: violence, spectacle, and the American action movie*, Revised&Expanded ed. Middletown, Conn: Wesleyan University Press, 2007.

[119]

R. Maltby and I. Craven, 'Hollywood cinema: an introduction', in *Hollywood cinema: an introduction*, Oxford: Blackwell Publishers, 1995, pp. 59-106 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>

[120]

L. R. Williams and M. Hammond, *Contemporary American cinema*. London: Open University Press, 2006 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>

[121]

J. Stringer, *Movie blockbusters*. London: Routledge, 2003 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

[122]

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

[123]

T. Balio, *The American film industry*, Rev. ed. Madison: University of Wisconsin Press, 1985 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[124]

T. Balio, *Hollywood in the age of television*. Boston, Mass: Unwin Hyman, 1990 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>

[125]

T. Balio, *Hollywood in the age of television*. Boston, Mass: Unwin Hyman, 1990 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>

[126]

G. Mast and M. Cohen, 'Film theory and criticism: introductory readings', in *Film theory and criticism: introductory readings*, New York, N.Y.: Oxford University Press, 1974, pp. 120-146 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=9ed5a00a-e218-e911-80cd-005056af4099>

[127]

J. Belton, *Widescreen cinema*. Cambridge, Mass: Harvard University Press, 1992.

[128]

J. Collins, H. Radner, A. P. Collins, and American Film Institute, *Film theory goes to the movies*. New York: Routledge, 1993 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=395546&entityid=https://idp.brunel.ac.uk/entity>

[129]

B. Winston, 'Technologies of seeing: photography, cinematography and television', in *Technologies of seeing: photography, cinematography and television*, London: British Film Institute, 1996, pp. 109-118 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=259b02d6-0a10-e911-80cd-005056af4099>

[130]

W. Paul, 'The Aesthetics of Emergence', *Film history*, vol. 5, 1993 [Online]. Available: https://www.jstor.org/stable/3815145?pq-origsite=360link&seq=1#metadata_info_tab_contents

[131]

J. Belton, 'Digital 3D Cinema: Digital Cinema's Missing Novelty Phase', *Film History*, vol. 24, no. 2, 2012, doi: 10.2979/filmhistory.24.2.187. [Online]. Available: https://www.jstor.org/stable/10.2979/filmhistory.24.2.187?pq-origsite=360link#metadata_info_tab_contents

[132]

S. Prince, *Digital visual effects in cinema: the seduction of reality*. New Brunswick, N.J.: Rutgers University Press, 2012 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>

[133]

L. Purse, *Digital imaging in popular cinema*. Edinburgh: Edinburgh University Press, 2013 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>

[134]

M. Ross, *3D cinema: optical illusions and tactile experiences*. Houndmills, Basingstoke: Palgrave Macmillan, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=2006615>

[135]

S. Ross, 'Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema', *Film History*, vol. 24, no. 2, 2012, doi: 10.2979/filmhistory.24.2.210. [Online]. Available: https://www.jstor.org/stable/10.2979/filmhistory.24.2.210?pq-origsite=360link#metadata_info_tab_contents

[136]

M. Ross, 'Stereoscopic visuality', *Convergence: The International Journal of Research into New Media Technologies*, vol. 19, no. 4, pp. 406–414, Nov. 2013, doi: 10.1177/1354856513494178. [Online]. Available: <https://journals.sagepub.com/doi/10.1177/1354856513494178>

[137]

K. Whissel, 'Parallax Effects: Epistemology, Affect and Digital 3D Cinema', *Journal of Visual Culture*, vol. 15, no. 2, pp. 233-249, Aug. 2016, doi: 10.1177/1470412916654512. [Online]. Available: <https://journals.sagepub.com/doi/10.1177/1470412916654512>

[138]

K. Thompson and D. Bordwell, 'Has 3D Already Failed? The sequel, part one: RealDlighted Print' [Online]. Available: <http://www.davidbordwell.net/blog/2011/01/20/has-3d-already-failed-the-sequel-part-one-realDlighted/print/>

[139]

R. Zone, *3-D revolution: the history of modern stereoscopic cinema*. Lexington: University Press of Kentucky, 2012 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=369178&entityid=https://idp.brunel.ac.uk/entity>

[140]

P. Greengrass, 'The Bourne supremacy'. Universal Pictures, 2004.

[141]

D. Bordwell, *The way Hollywood tells it: story and style in modern movies*. Berkeley, Calif: University of California Press, 2006 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=275942&entityid=https://idp.brunel.ac.uk/entity>

[142]

D. Bordwell, J. Staiger, and K. Thompson, *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge, 1988 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

[143]

D. Bordwell, K. Thompson, and J. Smith, *Film art: an introduction*, Eleventh edition. New York, NY: McGraw-Hill Education, 2017.

[144]

B. Langford, *Post-classical Hollywood: film industry, style and ideology since 1945*. Edinburgh: Edinburgh University Press, 2010 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=289978&entityid=https://idp.brunel.ac.uk/entity>

[145]

G. King, *New Hollywood cinema: an introduction*. London: I. B. Tauris, 2002 [Online]. Available: <http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>

[146]

E. Thanouli, *Post-classical cinema: an international poetics of film narration*. London: Wallflower Press, 2009.

[147]

S. Prince, *Digital visual effects in cinema: the seduction of reality*. New Brunswick, N.J.: Rutgers University Press, 2012 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>

[148]

L. Purse, *Digital imaging in popular cinema*. Edinburgh: Edinburgh University Press, 2013 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>

[149]

D. Morton, *Panel to the screen: style, American film, and comic books during the blockbuster era*. Jackson: University Press of Mississippi, 2017.

[150]

J. Wyatt, 'High concept: movies and marketing in Hollywood', in High concept: movies and marketing in Hollywood, 1st ed., Austin, TX: University of Texas Press, 1994, pp. 23-64 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=6aa5740b-8612-e911-80cd-005056af4099>

[151]

T. Berliner, Hollywood incoherent: narration in seventies cinema. Austin, TX.: University of Texas Press, 2010.

[152]

W. Buckland, Film theory and contemporary Hollywood movies. New York: Routledge, 2009 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=212452&entityid=https://idp.brunel.ac.uk/entity>

[153]

S. Bruzzi, Men's cinema: masculinity and Mise en Scène in Hollywood. Edinburgh: Edinburgh University Press, 2013 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=906989&entityid=https://idp.brunel.ac.uk/entity>

[154]

P. McDonald, 'Video and DVD industries', in Video and DVD industries, London: British Film Institute, 2007, pp. 107-142 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>

[155]

P. McDonald, Video and DVD industries. London: British Film Institute, 2007.

[156]

M. McLoone and J. Hill, 'Big picture, small screen: the relations between film and television', in *Big picture, small screen: the relations between film and television*, vol. 16, Luton: University of Luton Press, 1996, pp. 9-46 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e905ffbb-d318-e911-80cd-005056af4099>

[157]

J. Ellis, *Visible fictions: cinema, television, video*, Rev. ed. London: Routledge, 1992 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>

[158]

S. Prince, *A new pot of gold: Hollywood under the electronic rainbow, 1980-1989*, vol. v. 10. Berkeley: University of California Press, 2002.

[159]

M. C. Miller, *Seeing through movies*. New York: Pantheon Books, 1990.

[160]

T. Bekmambetov, 'Wanted'. 2008 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>

[161]

S. Cunningham and J. Silver, *Screen distribution and the new King Kongs of the online world*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318147>

[162]

D. Iordanova, S. Cunningham, and University of St Andrews. *Film Studies, Digital disruption: cinema moves on-line*. St Andrews: St Andrews Film Studies, 2012.

[163]

C. Tryon, *On-demand culture: digital delivery and the future of movies*. New Brunswick, N.J.: Rutgers University Press, 2013 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>

[164]

G. King, *New Hollywood cinema: an introduction*. London: I. B. Tauris, 2002 [Online]. Available:
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>

[165]

L. R. Williams and M. Hammond, *Contemporary American cinema*. London: Open University Press, 2006 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>

[166]

A. D. Lotz, *Portals: a treatise on internet-distributed television*. United States of America: Maize Books, an imprint of Michigan Publishing, 2017.

[167]

M. Strangelove, *Post-TV: piracy, cord-cutting, and the future of television*. Toronto: University of Toronto Press, 2015 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4669834>

[168]

B. Klinger, *Beyond the multiplex: cinema, new technologies, and the home*. Berkeley, Calif: University of California Press, 2006 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254875>

[169]

P. McDonald and J. Wasko, 'The contemporary Hollywood film industry', in *The contemporary Hollywood film industry*, Oxford: Blackwell Publishing, 2008, pp. 106–119 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=70ba6558-3810-e911-80cd-005056af4099>

[170]

P. McDonald and J. Wasko, 'The contemporary Hollywood film industry', in *The contemporary Hollywood film industry*, Oxford: Blackwell Publishing, 2008, pp. 120–131 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=cd3f1fea-1210-e911-80cd-005056af4099>

[171]

J. Ulin, *The business of media distribution: monetizing film, TV, and video content*. Amsterdam: Focal Press/Elsevier, 2010 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=234516&entityid=https://idp.brunel.ac.uk/entity>

[172]

S. Neale and M. Smith, *Contemporary Hollywood cinema*. London: Routledge, 1998.

[173]

J. Ellis, *Visible fictions: cinema, television, video*, Rev. ed. London: Routledge, 1992 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>

[174]

E. A. Kaplan, *Rocking around the clock: music television, postmodernism, and consumer culture*. New York: Methuen, 1987.

[175]

H. Jenkins, *Convergence culture: where old and new media collide*, Updated ed. New York: New York University Press, 2006.

[176]

J. Mittell, *Complex TV: the poetics of contemporary television storytelling*. New York: New York University Press, 2015 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1991882>

[177]

M. Hills, Ed., *New dimensions of Doctor Who: adventures in space, time and television*. London: I.B. Tauris, 2013 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1511071>

[178]

C. Tryon, *Reinventing cinema: movies in the age of media convergence*. New Brunswick, N.J.: Rutgers University Press, 2009.

[179]

M. Kackman, *Flow TV: television in the age of media convergence*. New York, NY: Routledge, 2010 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=574457>

[180]

M. Boni, Ed., *World building: transmedia, fans, industries, vol. 2*. Amsterdam: Amsterdam University Press, 2017.

[181]

M. J. Clarke, *Transmedia television: new trends in network serial production*. New York: Bloomsbury, 2013 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1099529>

[182]

L. E. Stein and K. Busse, *Sherlock and transmedia fandom: essays on the BBC series*. Jefferson, N.C.: McFarland, 2012 [Online]. Available:

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

[183]

S. A. Guynes and D. Hassler-Forest, Eds., *Star Wars and the history of transmedia storytelling*. Amsterdam: Amsterdam University Press, 2018 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5261322>

[184]

L. E. Stein, *Millennial fandom: television audiences in the transmedia age*. Iowa City: University of Iowa Press, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3570587>

[185]

J. Alberti and P. A. Miller, Eds., *Transforming Harry: the adaptation of Harry Potter in the transmedia age*. Detroit: Wayne State University Press, 2018.

[186]

A. Crumley and S. Buice, 'Four eyed monsters'. Dogwoof, 2008.

[187]

G. King, 'Indie 2.0: change and continuity in contemporary American indie film', in *Indie 2.0: change and continuity in contemporary American indie film*, vol. 10, London: I.B. Tauris, 2014, pp. 77-121 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=8ce33d9e-7112-e911-80cd-005056af4099>

[188]

G. King, *Indie 2.0: change and continuity in contemporary American indie film*, vol. 10. London: I.B. Tauris, 2014.

[189]

A. J. Christian, 'Joe Swanberg, Intimacy, and the Digital Aesthetic', *Cinema Journal*, vol. 50, no. 4, 2011 [Online]. Available:
https://www.jstor.org/stable/41240738?pq-origsite=summon&seq=1#metadata_info_tab_contents

[190]

H. Willis, *New digital cinema: reinventing the moving image*. London: Wallflower Press, 2005.

[191]

C. Tryon, 'Reinventing cinema: movies in the age of media convergence', in *Reinventing cinema: movies in the age of media convergence*, New Brunswick, N.J.: Rutgers University Press, 2009, pp. 93–124 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=fa504901-610f-e911-80cd-005056af4099>

[192]

C. Tryon, *On-demand culture: digital delivery and the future of movies*. New Brunswick, N.J.: Rutgers University Press, 2013 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>

[193]

D. Iordanova, S. Cunningham, and University of St Andrews. *Film Studies, Digital disruption: cinema moves on-line*. St Andrews: St Andrews Film Studies, 2012.

[194]

D. Iordanova, S. Cunningham, and University of St Andrews. *Film Studies, 'Digital disruption: cinema moves on-line'*, in *Digital disruption: cinema moves on-line*, St Andrews: St Andrews Film Studies, 2012, pp. 67–100 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=700a1c74-0f10-e911-80cd-005056af4099>

[195]

G. King, Ed., *A companion to American indie film*. Chichester, West Sussex, UK: Wiley

Blackwell, 2017 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

[196]

L. Badley, C. Perkins, and M. Schreiber, Eds., 'Indie reframed: women's filmmaking and contemporary American independent cinema', in *Indie reframed: women's filmmaking and contemporary American independent cinema*, Edinburgh: Edinburgh University Press, 2016, pp. 138-153 [Online]. Available:

<https://contentstore.cla.co.uk/secure/link?id=a360c8fb-8712-e911-80cd-005056af4099>

[197]

G. King, Ed., *A companion to American indie film*. Chichester, West Sussex, UK: Wiley Blackwell, 2017 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

[198]

G. King, Ed., *A companion to American indie film*. Chichester, West Sussex, UK: Wiley Blackwell, 2017 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

[199]

H. Jenkins, S. Ford, and J. Green, *Spreadable media: creating value and meaning in a networked culture*. New York: New York University Press, 2013 [Online]. Available:

<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=529617>

[200]

S. Kirsner, *Fans, friends & followers*. [Cambridge, Mass.]: Scott Kirsner, 2009.

[201]

J. Reiss, *Think outside the box office: the ultimate guide to film distribution in the digital*

era. [Los Angeles, California]: Hybrid Cinema Publishing, 2010 [Online]. Available: <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=550794>

[202]

A. Varda, 'The gleaners and I' . .

[203]

N. Bozak, *The cinematic footprint: lights, camera, natural resources*. New Brunswick, N.J.: Rutgers University Press, 2012 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417721&entityid=https://idp.brunel.ac.uk/entity>

[204]

E. Gündüz Özdemirci, 'Greening the Screen: An Environmental Challenge', *Humanities*, vol. 5, no. 2, Jun. 2016, doi: 10.3390/h5020035.

[205]

R. L. Murray and J. K. Heumann, *Ecology and popular film: cinema on the edge*. Albany: SUNY Press, 2009.

[206]

R. L. Murray and J. K. Heumann, *Film & everyday eco-disasters*. Lincoln: University of Nebraska Press, 2014.

[207]

U. K. Heise, *Sense of place and sense of planet: the environmental imagination of the global*. New York: Oxford University Press, 2008 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3053055>

[208]

S. Cubitt, EcoMedia. Amsterdam: Rodopi, 2005.

[209]

S. Rust, S. Monani, and S. Cubitt, Ecocinema theory and practice. New York: Routledge, 2013 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=391901&entityid=https://idp.brunel.ac.uk/entity>

[210]

P. D. Murphy, The media commons: globalization and environmental discourses. Urbana: University of Illinois Press, 2017.

[211]

A. Lôopez, The media ecosystem: what ecology can teach us about responsible media practice. Berkeley, California: Evolver Editions, 2012.

[212]

J. Parham, Green media and popular culture: an introduction. London: Macmillan Education/Palgrave, 2016.

[213]

M. Budd, S. Craig, and C. M. Steinman, Consuming environments: television and commercial culture. New Brunswick, N.J.: Rutgers University Press, 1999.

[214]

B. Gaylor, 'RiP!: a remix manifesto'. Artefact Films, Place of publication not identified, 2009.

[215]

Y. Benkler, The wealth of networks: how social production transforms markets and freedom. New Haven [Conn.]: Yale University Press, 2006 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=174080&entityid=https://idp.brunel.ac.uk/entity>

[216]

T. Gillespie and ProQuest (Firm), *Wired shut: copyright and the shape of digital culture*. Cambridge, Mass: MIT Press, 2007 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3338717>

[217]

L. Hilderbrand, 'Youtube: Where Cultural Memory and Copyright Converge', *Film Quarterly*, vol. 61, no. 1, pp. 48-57, Sep. 2007, doi: 10.1525/fq.2007.61.1.48.

[218]

C. W. L. Hill, 'Digital piracy: Causes, consequences, and strategic responses', *Asia Pacific Journal of Management*, vol. 24, no. 1, pp. 9-25, Feb. 2007, doi: 10.1007/s10490-006-9025-0.

[219]

Klinger, Barbara, 'Contraband Cinema: Piracy, Titanic, and Central Asia', *Cinema Journal*, vol. 49, pp. 106-124 [Online]. Available: <https://search.proquest.com/docview/222306812?pq-origsite=summon>

[220]

Shujen Wang, 'Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization', *Cinema Journal*, vol. 43, no. 1, 2003 [Online]. Available: 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

[221]

'Benefits Street'. [Online]. Available:

https://learningonscreen.ac.uk/ondemand/search.php/prog?q%5B0%5D%5Bv%5D=Benefits+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

[222]

M. Andrejevic, Reality TV: the work of being watched. Lanham, Md: Rowman & Littlefield, 2004 [Online]. Available:

<http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318905>

[223]

A. Biressi and H. Nunn, Reality TV: realism and revelation. London: Wallflower, 2005

[Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=574418&entityid=https://idp.brunel.ac.uk/entity>

[224]

I. Taylor, "'Being Poor is Not Entertainment": Class Struggles against Poverty Porn | The Social Action & Research Foundation'. [Online]. Available:

<http://www.the-sarf.org.uk/being-poor-is-not-entertainment-class-struggles-against-poverty-porn-by-imogen-tyler/>

[225]

H. Wood, B. Skeggs, and British Film Institute, Reality television and class. London: Palgrave Macmillan, 2011.

[226]

D. O'Neill and M. Wayne, Eds., Considering class: theory, culture and the media in the 21st century, vol. Volume 113. Leiden, The Netherlands: Brill, 2018 [Online]. Available:

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

[227]

R. Saviano et al., 'Gomorra: The complete season one'. Arrow Films, [Great Britain], 2018.

[228]

R. Saviano et al., 'Gomorra: The complete season two'. Arrow Films, [Great Britain], 2018.

[229]

R. Saviano et al., 'Gomorra: The complete season three'. Arrow Films, [Great Britain], 2018.

[230]

S. Turnbull, The TV crime drama. Edinburgh: Edinburgh University Press, 2014 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=637218&entityid=https://idp.brunel.ac.uk/entity>

[231]

M. Jancovich and J. Lyons, Quality popular television: cult TV, the industry and fans. London: British Film Institute, 2003.

[232]

M. Buonanno, Italian TV drama and beyond: stories from the soil, stories from the sea. Bristol: Intellect, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=914258>

[233]

K. T. Hansen and A. M. Waade, Locating Nordic Noir: from Beck to The bridge. Cham, Switzerland: Palgrave Macmillan, 2017 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5106086>

[234]

B. Forshaw, Euro noir: the pocket essential guide to European crime fiction, film & TV. Harpenden, Herts: Pocket Essentials, 2014 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1712149>

[235]

B. Pezzotti, Investigating Italy's past through historical crime fiction, films, and TV series: murder in the age of chaos. New York: Palgrave Macmillan, 2016 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4716385>

[236]

B. Forshaw, Death in a cold climate: a guide to Scandinavian crime fiction. Basingstoke: Palgrave Macmillan, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=832165>

[237]

J. McCabe and K. Akass, Quality TV: contemporary American television and beyond. London: I. B. Tauris, 2007.

[238]

S. Peacock, Swedish crime fiction: novel, film, television. Manchester: Manchester University Press, 2014 [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4706720>

[239]

B. Forshaw, Nordic noir: the pocket essential guide to Scandinavian crime fiction, film & TV. Harpenden, Herts: Pocket Essentials, 2013.

[240]

D. Yen, S. Hung, and S. Yam, 'Kill zone'. Showbox Media, [S.l.], 2010.

[241]

D. Bordwell, 'Planet Hong Kong: popular cinema and the art of entertainment', in Planet Hong Kong: popular cinema and the art of entertainment, Cambridge, Mass: Harvard University Press, 2000, pp. 199–247 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=f37c101e-1114-e911-80cd-005056af4099>

[242]

C.-M. E. Yau, At full speed: Hong Kong cinema in a borderless world. Minneapolis: University of Minnesota Press, 2001 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=522675&entityid=https://idp.brunel.ac.uk/entity>

[243]

L. Hunt, 'Kung Fu cult masters', in Kung Fu cult masters, London: Wallflower Press, 2003, pp. 21–47 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e7e97c84-4813-e911-80cd-005056af4099>

[244]

A. Anderson, 'Violent dances in martial arts films', Jump Cut [Online]. Available: <https://www.ejumpcut.org/archive/jc44.2001/aarona/aaron1.html>

[245]

G. Dancer, 'Film Style and Performance: Comedy and Kung Fu From Hong', Asian Cinema, vol. 10, no. 1, pp. 42–50, 1998 [Online]. Available: <https://www.intellectbooks.co.uk/journals/view-Article,id=13974/>

[246]

P. Fu and D. Desser, 'The Cinema of Hong Kong: history, arts, identity', in The Cinema of Hong Kong: history, arts, identity, Cambridge, UK: Cambridge University Press, 2000, pp. 113–136 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>

[247]

P. Fu and D. Desser, 'The Cinema of Hong Kong: history, arts, identity', in *The Cinema of Hong Kong: history, arts, identity*, Cambridge, UK: Cambridge University Press, 2000, pp. 113-136 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>

[248]

M. Morris, S. L. Li, and S. C. Chan, *Hong Kong connections: Transnational imagination in action cinema*. Durham, 2006 [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=270444&entityid=https://idp.brunel.ac.uk/entity>

[249]

L. O. Stokes and M. Hoover, *City on fire: Hong Kong cinema*. New York: Verso, 1999.

[250]

S. Teo, *Hong Kong cinema: the extra dimensions*. London: BFI, 1997.

[251]

C. O. Rapu, 'Living in Bondage'. 1992 [Online]. Available:
<https://www.youtube.com/watch?v=oGXs6Cd1jfA>

[252]

R. Lobato, *Shadow economies of cinema: mapping informal film distribution*. London: Palgrave Macmillan [on behalf of the] BFI, 2012 [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5400915>

[253]

J. L. Miller, *Nollywood central*. London: BFI, 2016.

[254]

J. Haynes, *Nollywood: the creation of Nigerian film genres*. Chicago: The University of Chicago Press, 2016 [Online]. Available:

<http://lib.myilibrary.com/browse/open.asp?id=952469&entityid=https://idp.brunel.ac.uk/entity>

[255]

J. Geiger, 'Nollywood Style: Nigerian movies and "shifting perceptions of worth"', *Film International*, vol. 10, no. 6, pp. 58–72, Dec. 2012, doi: 10.1386/fiin.10.6.58_1. [Online]. Available: <https://www.ingentaconnect.com/content/intellect/fint/2012/00000010/00000006/art00005%3bjsessionid=13rv0wehfgnad.x-ic-live-03>

[256]

R. Stone, P. Cooke, S. Dennison, and A. Marlow-Mann, Eds., *The Routledge companion to world cinema*. London: Routledge, Taylor & Francis Group, 2018 [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=1038523&entityid=https://idp.brunel.ac.uk/entity>

[257]

R. Lobato, 'Creative industries and informal economies', *International Journal of Cultural Studies*, vol. 13, no. 4, pp. 337–354, Jul. 2010, doi: 10.1177/1367877910369971.

[258]

J. Akudinobi, 'Nollywood: Prisms and Paradigms.', *Cinema Journal*, vol. 54, no. Issue 2, pp. 133–140, 2015 [Online]. Available: <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=a9h&AN=100840157&site=ehost-live&scope=site&custid=s1123049>

[259]

L. Castaing-Taylor, V. Paravel, and Cinema Guild, 'Leviathan'. Dogwoof Ltd, 2013.

[260]

C. Pavsek, 'Leviathan and the Experience of Sensory Ethnography', *Visual Anthropology Review*, vol. 31, no. 1, pp. 4–11, May 2015, doi: 10.1111/var.12056. [Online]. Available: <https://anthrosource.onlinelibrary.wiley.com/doi/full/10.1111/var.12056>

[261]

I. Leimbacher, 'The World Made Flesh', *Film Comment*, vol. 50, pp. 36–39 [Online]. Available: <https://search.proquest.com/docview/1523427232?pq-origsite=summon>

[262]

F. Ferrando, 'Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations', *Existenz*, vol. 8, no. 2, pp. 26–32, 2013 [Online]. Available: <https://existenz.us/volumes/Vol.8-2Ferrando.pdf>

[263]

N. Bostrom, 'A History of Transhumanist Thought', *Journal of evolution and technology*, vol. 14, no. 1, Apr. 2005 [Online]. Available: <https://jetpress.org/volume14/bostrom.html>

[264]

N. Paumgarten, 'We Are a Camera: Experience and memory in the age of GoPro', *The New Yorker*, 22AD [Online]. Available: <https://www.newyorker.com/magazine/2014/09/22/camera>

[265]

J. Law, 'Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity', *Systems Practice*, vol. 5, no. 4, pp. 379–393, 1992, doi: 10.1007/BF01059830. [Online]. Available: <http://www.lancaster.ac.uk/fass/resources/sociology-online-papers/papers/law-notes-on-ant.pdf>

[266]

M. Hauskeller, T. D. Philbeck, and C. D. Carbonell, Eds., *The Palgrave handbook of posthumanism in film and television*. Basingstoke, Hampshire: Palgrave Macmillan, 2018.

[267]

V. C. Sobchack, *The address of the eye: a phenomenology of film experience*. Princeton, N.J.: Princeton University Press, 1992.

[268]

M. Merleau-Ponty and C. Lefort, *The visible and the invisible: followed by working notes*. Evanston [Ill.]: Northwestern University Press, 1968.