

FM1619 - Technology, Industry and Form

[View Online](#)

1.

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

2.

Elsaesser T, Barker A. Early cinema: space, frame, narrative. In: Early cinema: space, frame, narrative [Internet]. London: BFI Publishing; 1990. p. 56–75. Available from:
<https://contentstore.cla.co.uk/secure/link?id=d6bcce09-0110-e911-80cd-005056af4099>

3.

Hill J, Gibson PC. The Oxford guide to film studies. In: The Oxford guide to film studies [Internet]. Oxford: Oxford University Press; 1998. p. 255–71. Available from:
<https://contentstore.cla.co.uk/secure/link?id=b0609736-4d13-e911-80cd-005056af4099>

4.

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

5.

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

uk/entity

6.

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

7.

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

8.

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

9.

Musser C. The emergence of cinema: the American screen to 1907. Vol. 1. Berkeley: University of California Press; 1994.

10.

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

11.

Griffith DW. Broken blossoms [Videorecording]. Eureka Video; 2000.

12.

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

13.

Staiger J. Interpreting films: studies in the historical reception of American cinema. In: Interpreting films: studies in the historical reception of American cinema [Internet]. Princeton, NJ: Princeton University Press; 1992. p. 101–23. Available from: <https://contentstore.cla.co.uk/secure/link?id=82e0e2ee-2a14-e911-80cd-005056af4099>

14.

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

15.

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

16.

Crosland A. The jazz singer [Videorecording]. Turner Entertainment; 2007.

17.

Allen RC, Gomery D. Film history: theory and practice. In: Film history: theory and practice [Internet]. New York: McGraw-Hill; 1985. p. 109–30. Available from: <https://contentstore.cla.co.uk/secure/link?id=4b140412-720f-e911-80cd-005056af4099>

18.

Neale S. Cinema and technology: image, sound, colour. In: Cinema and technology: image,

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

19.

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

20.

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

21.

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

22.

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

23.

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

24.

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

25.

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

26.

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

27.

Maltby R, Craven I. Hollywood cinema: an introduction. In: Hollywood cinema: an introduction [Internet]. Oxford: Blackwell Publishers; 1995. p. 59-106. Available from: <https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>

28.

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

29.

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

30.

Neale S, Smith M. Contemporary Hollywood cinema. In: Contemporary Hollywood cinema [Internet]. London: Routledge; 1998. p. 21-44. Available from: <https://contentstore.cla.co.uk/secure/link?id=96611653-5613-e911-80cd-005056af4099>

31.

Cook P, Bernink M. The cinema book. In: The cinema book [Internet]. 2nd ed. London: British Film Institute; 1999. p. 19-22. Available from: <https://contentstore.cla.co.uk/secure/link?id=ca63bb8a-e018-e911-80cd-005056af4099>

32.

Gomery D. The Hollywood studio system: a history. In: The Hollywood studio system: a history [Internet]. London: BFI; 2005. p. 11–26. Available from: <https://contentstore.cla.co.uk/secure/link?id=426988b3-2613-e911-80cd-005056af4099>

33.

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

34.

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

35.

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

36.

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

37.

Lewis J. The new American cinema. In: The new American cinema [Internet]. Durham: Duke University Press; 1998. p. 87–121. Available from: <https://contentstore.cla.co.uk/secure/link?id=f3651f15-6412-e911-80cd-005056af4099>

38.

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

39.

Prince S. 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 [Internet]. Berkeley: University of California Press; 2002. p. 40-89. Available from: <https://contentstore.cla.co.uk/secure/link?id=bb5770d6-8912-e911-80cd-005056af4099>

40.

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

41.

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

42.

Miller T. Global Hollywood. London: British Film Institute; 2001.

43.

De Santis G, Mangano S, Gassman V, Vallone R, Dowling D. Riso amaro: Bitter rice [Videorecording =]. [Italy]: Cristaldifilm; 2003.

44.

Rossellini R, Amidei S, Fellini F, Fabrizi A, Magnani A, Pagliero M, et al. Roma, città aperta [Videorecording]. [S.l.]: Arrow Films; 2005.

45.

Sica VD, Bartolini L. The bicycle thieves [Videorecording]. [U.K.]: Arrow; 2009.

46.

Visconti L, Cain JM. Ossessione [Videorecording]. BFI; 2003.

47.

De Sica V. Umberto D [Videorecording]. [S.I.]: Nouveaux Pictures; 2004.

48.

Bondanella PE, editor. The Italian cinema book. In: The Italian cinema book [Internet]. London: BFI; 2014. p. 77–83. Available from: <https://contentstore.cla.co.uk/secure/link?id=3416b676-1510-e911-80cd-005056af4099>

49.

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

50.

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

51.

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

52.

Bondanella PE. Italian cinema: from neorealism to the present. In: Italian cinema: from neorealism to the present [Internet]. 3rd ed. London: Continuum; 2001. p. 31–73. Available from: <https://contentstore.cla.co.uk/secure/link?id=138069fc-2814-e911-80cd-005056af4099>

53.

Bondanella PE. Italian cinema: from neorealism to the present. 3rd ed. London: Continuum; 2001.

54.

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

55.

Cardullo B. After neorealism: Italian filmmakers and their films : essays and interviews [Internet]. Newcastle: Cambridge Scholars; 2009. Available from: <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=522871&site=ehost-live&scope=site>

56.

Ruberto LE, Wilson KM. Italian neorealism and global cinema. Detroit: Wayne State University Press; 2007.

57.

Bazin A, Cardullo B. Andr   Bazin and Italian neorealism [Electronic resource]. New York: Continuum; 2011. Available from: <http://lib.myilibrary.com/browse/open.asp?id=330775&entityid=https://idp.brunel.ac.uk/entity>

58.

Geiger J, Rutsky RL. Film analysis: a Norton reader. In: Film analysis: a Norton reader [Internet]. 1st ed. New York, N.Y.: W.W. Norton; 2005. p. 422–38. Available from: <https://contentstore.cla.co.uk/secure/link?id=3f6fb3e7-af18-e911-80cd-005056af4099>

59.

Haggard P, Potter D, Trodd K, Hoskins B, Craven G, Colley K, et al. Pennies from heaven [Videorecording]. [London]: BBC Worldwide; 2004.

60.

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

61.

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

62.

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

63.

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

64.

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

65.

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

Macmillan; 2011.

66.

Holland P. The television handbook. In: The television handbook [Internet]. 2nd edn. London: Routledge; 2000. p. 9–26. Available from:
<https://contentstore.cla.co.uk/secure/link?id=8152bf62-480f-e911-80cd-005056af4099>

67.

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

68.

Garnham N. Public Service versus the Market. Screen. 1983 Jan 1;24(1):6–27.
doi:10.1093/screen/24.1.6

69.

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

70.

Allen RC, Hill A. The television studies reader. In: The television studies reader [Internet]. London: Routledge; 2004. p. 275–92. Available from:
<https://contentstore.cla.co.uk/secure/link?id=466d7ab2-0510-e911-80cd-005056af4099>

71.

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

72.

Taylor L, Willis A. Media studies: texts, institutions, and audiences. In: Media studies: texts, institutions, and audiences [Internet]. Oxford: Blackwell Publishers; 1999. p. 91–106.

Available from:

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

73.

Taylor L, Willis A. Media studies: texts, institutions, and audiences. In: Media studies: texts, institutions, and audiences [Internet]. Oxford: Blackwell Publishers; 1999. p. 91–106.

Available from:

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

74.

Gandolfini J, Bracco L, Falco E, Imperioli M, Chianese D, Kaplow D, et al. The Sopranos: Complete HBO Season 1 [Videorecording]. Standard Edition. Burbank, CA: Warner Home Video; 2007.

75.

Butler JG. Television: critical methods and applications. In: Television: critical methods and applications [Internet]. 3rd ed. Mahwah, N.J.: Lawrence Erlbaum Associates; 2007. p. 3–19.

Available from:

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

76.

Turner G, Tay J. Television studies after TV: understanding television in the post-broadcast era. In: Television studies after TV: understanding television in the post-broadcast era [Internet]. London: Routledge; 2009. p. 9–19. Available from:

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

77.

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

78.

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

79.

Edgerton GR, Rose BG. Thinking outside the box: a contemporary television genre reader. In: Thinking outside the box: a contemporary television genre reader [Internet]. Lexington, Ky: University Press of Kentucky; 2005. p. 226–46. Available from: <https://contentstore.cla.co.uk/secure/link?id=4127e178-730f-e911-80cd-005056af4099>

80.

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

81.

Caldwell JT. Televisuality: style, crisis, and authority in American television. New Jersey: Rutgers University Press; 1995.

82.

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

83.

Bolter JD, Grusin RA. Remediation: understanding new media [Internet]. Cambridge, Mass: MIT Press; 1999. Available from: <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=9351&site=ehost-live&scope=site>

84.

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

85.

Castells M. The rise of the network society [Internet]. 2nd ed. v. 1. Oxford: Blackwell Publishers; 2000. Available from: <http://lib.myilibrary.com/browse/open.asp?id=320466&entityid=https://idp.brunel.ac.uk/entity>

86.

Christian AJ. The Problem of YouTube. Flow [Internet]. Available from: [http://www.flowjournal.org/2011/02/the-problem-of-youtube./](http://www.flowjournal.org/2011/02/the-problem-of-youtube/)

87.

Gillespie T. The politics of 'platforms'. New Media & Society. 2010 May;12(3):347-64. doi:10.1177/1461444809342738

88.

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

89.

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

90.

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

91.

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

92.

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

93.

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

94.

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

95.

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

96.

Whissel K, Duke University Press. Spectacular digital effects: CGI and contemporary cinema [Electronic resource]. Durham: Duke University Press; 2014.

97.

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

98.

Purse L. Contemporary action cinema [Internet]. Edinburgh: Edinburgh University Press;

2011. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=313319&entityid=https://idp.brunel.ac.uk/entity>

99.

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

100.

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

101.

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

102.

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

103.

Elsaesser T, Buckland W. Studying contemporary American film: a guide to movie analysis. In: Studying contemporary American film: a guide to movie analysis [Internet]. London: Hodder Education; 2002. p. 26–79. Available from:
<https://contentstore.cla.co.uk/secure/link?id=60559fa8-5413-e911-80cd-005056af4099>

104.

Keating P. Emotional Curves and Linear Narratives. The velvet light trap [Internet].

2006;58. Available from:
<https://search.proquest.com/docview/222829442?pq-origsite=360link>

105.

Neale S, Smith M. Contemporary Hollywood cinema. In: Contemporary Hollywood cinema. London: Routledge; 1998.

106.

Neale S, Smith M. Contemporary Hollywood cinema. In: Contemporary Hollywood cinema. London: Routledge; 1998.

107.

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

108.

McClean ST. Digital storytelling: the narrative power of visual effects in film. Cambridge, Mass: MIT; 2007.

109.

Buckland W, editor. Hollywood puzzle films. In: Hollywood puzzle films [Internet]. New York: Routledge; 2014. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=614075&entityid=https://idp.brunel.ac.uk/entity>

110.

King G. Quality Hollywood: markers of distinction in contemporary studio film. In: Quality Hollywood: markers of distinction in contemporary studio film [Internet]. London: I.B. Tauris; 2016. p. 81-124. Available from:
<https://contentstore.cla.co.uk/secure/link?id=a8ea312a-bb15-e911-80cd-005056af4099>

111.

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

112.

Miller MC. Seeing through movies. New York: Pantheon Books; 1990.

113.

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

114.

Ndalianis A. Neo-Baroque aesthetics and contemporary entertainment. London: MIT; 2004.

115.

Sobchack V. Meta-morphing: visual transformation and the culture of quick-change. In: Meta-morphing: visual transformation and the culture of quick-change [Internet]. Minneapolis: University of Minnesota Press; 2000. p. 251-71. Available from: <https://contentstore.cla.co.uk/secure/link?id=9f4a408a-2313-e911-80cd-005056af4099>

116.

Strauven W. The cinema of attractions reloaded [Internet]. Amsterdam: Amsterdam University Press; 2006. Available from: <http://oapen.org/download?type=document&docid=340138>

117.

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

118.

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

119.

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

120.

Williams LR, Hammond M. Contemporary American cinema [Electronic resource]. London: Open University Press; 2006. Available from: <http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>

121.

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

122.

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

123.

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

124.

Balio T. Hollywood in the age of television [Internet]. Boston, Mass: Unwin Hyman; 1990. Available from:

<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>

125.

Balio T. Hollywood in the age of television [Internet]. Boston, Mass: Unwin Hyman; 1990.

Available from:

<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>

126.

Mast G, Cohen M. Film theory and criticism: introductory readings. In: Film theory and criticism: introductory readings [Internet]. New York, N.Y.: Oxford University Press; 1974. p. 120–46. Available from:

<https://contentstore.cla.co.uk/secure/link?id=9ed5a00a-e218-e911-80cd-005056af4099>

127.

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

128.

Collins J, Radner H, Collins AP, American Film Institute. Film theory goes to the movies [Internet]. New York: Routledge; 1993. Available from:

<http://lib.myilibrary.com/browse/open.asp?id=395546&entityid=https://idp.brunel.ac.uk/entity>

129.

Winston B. Technologies of seeing: photography, cinematography and television. In: Technologies of seeing: photography, cinematography and television [Internet]. London: British Film Institute; 1996. p. 109–18. Available from:

<https://contentstore.cla.co.uk/secure/link?id=259b02d6-0a10-e911-80cd-005056af4099>

130.

Paul W. The Aesthetics of Emergence. Film history [Internet]. 1993;5. Available from:

https://www.jstor.org/stable/3815145?pq-origsite=360link&seq=1#metadata_info_tab_contents

131.

Belton J. Digital 3D Cinema: Digital Cinema's Missing Novelty Phase. *Film History*. 2012;24(2). doi:10.2979/filmhistory.24.2.187

132.

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

133.

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

134.

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

135.

Ross S. Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema. *Film History*. 2012;24(2). doi:10.2979/filmhistory.24.2.210

136.

Ross M. Stereoscopic visuality. *Convergence: The International Journal of Research into New Media Technologies*. 2013 Nov;19(4):406–14. doi:10.1177/1354856513494178

137.

Whissel K. Parallax Effects: Epistemology, Affect and Digital 3D Cinema. *Journal of Visual Culture*. 2016 Aug;15(2):233–49. doi:10.1177/1470412916654512

138.

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

139.

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

140.

Greengrass P. *The Bourne supremacy* [Videorecording]. Universal Pictures; 2004.

141.

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

142.

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

143.

Bordwell D, Thompson K, Smith J. *Film art: an introduction*. Eleventh edition. New York, NY:

McGraw-Hill Education; 2017.

144.

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

145.

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

146.

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

147.

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

148.

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

149.

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

150.

Wyatt J. High concept: movies and marketing in Hollywood. In: High concept: movies and marketing in Hollywood [Internet]. 1st ed. Austin, TX: University of Texas Press; 1994. p. 23–64. Available from:

<https://contentstore.cla.co.uk/secure/link?id=6aa5740b-8612-e911-80cd-005056af4099>

151.

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

152.

Buckland W. Film theory and contemporary Hollywood movies [Internet]. New York: Routledge; 2009. Available from:

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

153.

Bruzzi S. Men's cinema: masculinity and Mise en Scène in Hollywood [Internet].

Edinburgh: Edinburgh University Press; 2013. Available from:

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

154.

McDonald P. Video and DVD industries. In: Video and DVD industries [Internet]. London: British Film Institute; 2007. p. 107–42. Available from:

<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>

155.

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

156.

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

157.

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

158.

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

159.

Miller MC. Seeing through movies. New York: Pantheon Books; 1990.

160.

Bekmambetov T. Wanted [Internet]. 2008. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>

161.

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

162.

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

163.

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

164.

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

165.

Williams LR, Hammond M. Contemporary American cinema [Electronic resource]. London: Open University Press; 2006. Available from: <http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>

166.

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

167.

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

168.

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

169.

McDonald P, Wasko J. The contemporary Hollywood film industry. In: The contemporary Hollywood film industry [Internet]. Oxford: Blackwell Publishing; 2008. p. 106–19. Available from:
<https://contentstore.cla.co.uk/secure/link?id=70ba6558-3810-e911-80cd-005056af4099>

170.

McDonald P, Wasko J. The contemporary Hollywood film industry. In: The contemporary Hollywood film industry [Internet]. Oxford: Blackwell Publishing; 2008. p. 120–31. Available from:
<https://contentstore.cla.co.uk/secure/link?id=cd3f1fea-1210-e911-80cd-005056af4099>

171.

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

172.

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

173.

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

174.

Kaplan EA. Rocking around the clock: music television, postmodernism, and consumer culture. New York: Methuen; 1987.

175.

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

176.

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

177.

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

178.

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

179.

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

180.

Boni M, editor. World building: transmedia, fans, industries. Vol. 2. Amsterdam: Amsterdam University Press; 2017.

181.

Clarke MJ. Transmedia television: new trends in network serial production [Internet]. New York: Bloomsbury; 2013. Available from: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1099529>

182.

Stein LE, Busse K. Sherlock and transmedia fandom: essays on the BBC series [Electronic resource]. Jefferson, N.C.: McFarland; 2012. Available from:

<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.

Guynes SA, Hassler-Forest D, editors. Star Wars and the history of transmedia storytelling [Internet]. Amsterdam: Amsterdam University Press; 2018. Available from: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5261322>

184.

Stein LE. Millennial fandom: television audiences in the transmedia age [Internet]. Iowa City: University of Iowa Press; 2015. Available from: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3570587>

185.

Alberti J, Miller PA, editors. Transforming Harry: the adaptation of Harry Potter in the transmedia age. Detroit: Wayne State University Press; 2018.

186.

Crumley A, Buice S. Four eyed monsters [Videorecording]. Dogwoof; 2008.

187.

King G. Indie 2.0: change and continuity in contemporary American indie film. In: Indie 2.0: change and continuity in contemporary American indie film [Internet]. London: I.B. Tauris; 2014. p. 77–121. Available from: <https://contentstore.cla.co.uk/secure/link?id=8ce33d9e-7112-e911-80cd-005056af4099>

188.

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

189.

Christian AJ. Joe Swanberg, Intimacy, and the Digital Aesthetic. *Cinema Journal* [Internet]. 2011;50(4). Available from: https://www.jstor.org/stable/41240738?pq-origsite=summon&seq=1#metadata_info_tab_contents

190.

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

191.

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

192.

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

193.

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

194.

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

195.

King G, editor. *A companion to American indie film* [Internet]. Chichester, West Sussex, UK:

Wiley Blackwell; 2017. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

196.

Badley L, Perkins C, Schreiber M, editors. Indie reframed: women's filmmaking and contemporary American independent cinema. In: Indie reframed: women's filmmaking and contemporary American independent cinema [Internet]. Edinburgh: Edinburgh University Press; 2016. p. 138-53. Available from:
<https://contentstore.cla.co.uk/secure/link?id=a360c8fb-8712-e911-80cd-005056af4099>

197.

King G, editor. A companion to American indie film [Internet]. Chichester, West Sussex, UK: Wiley Blackwell; 2017. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

198.

King G, editor. A companion to American indie film [Internet]. Chichester, West Sussex, UK: Wiley Blackwell; 2017. Available from:
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

199.

Jenkins H, Ford S, Green J. Spreadable media: creating value and meaning in a networked culture [Electronic resource]. New York: New York University Press; 2013. Available from:
<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.

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

201.

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

[Internet]. [Los Angeles, California]: Hybrid Cinema Publishing; 2010. Available from: <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.

Varda A. The gleaners and I [Videorecording].

203.

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

204.

Gündüz Özdemirci E. Greening the Screen: An Environmental Challenge. Humanities. 2016 Jun 3;5(2). doi:10.3390/h5020035

205.

Murray RL, Heumann JK. Ecology and popular film: cinema on the edge. Albany: SUNY Press; 2009.

206.

Murray RL, Heumann JK. Film & everyday eco-disasters. Lincoln: University of Nebraska Press; 2014.

207.

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

208.

Cubitt S. EcoMedia. Amsterdam: Rodopi; 2005.

209.

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

210.

Murphy PD. The media commons: globalization and environmental discourses. Urbana: University of Illinois Press; 2017.

211.

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

212.

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

213.

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

214.

Gaylor B. RiP!: a remix manifesto [Videorecording]. Place of publication not identified: Artefact Films; 2009.

215.

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

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

216.

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

217.

Hilderbrand L. Youtube: Where Cultural Memory and Copyright Converge. *Film Quarterly*. 2007 Sep;61(1):48–57. doi:10.1525/fq.2007.61.1.48

218.

Hill CWL. Digital piracy: Causes, consequences, and strategic responses. *Asia Pacific Journal of Management*. 2007 Feb 26;24(1):9–25. doi:10.1007/s10490-006-9025-0

219.

Klinger, Barbara. Contraband Cinema: Piracy, Titanic, and Central Asia. *Cinema Journal* [Internet]. 49:106–24. Available from: <https://search.proquest.com/docview/222306812?pq-origsite=summon>

220.

Shujen Wang. Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization. *Cinema Journal* [Internet]. 2003;43(1). Available from: 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%3Bsbbox%3D%26amp%3BsbjBox%3D%26amp%3BspBox%3D&seq=1#metadata_info_tab_contents

221.

Benefits Street [Internet]. Available from:

https://learningonscreen.ac.uk/ondemand/search.php/prog?q%5B0%5D%5Bv%5D=Benefit+s+Street+%amp;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.

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

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

223.

Biressi A, Nunn H. Reality TV: realism and revelation [Internet]. London: Wallflower; 2005. Available from:

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

224.

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

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

225.

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

226.

O'Neill D, Wayne M, editors. Considering class: theory, culture and the media in the 21st century [Electronic resource]. Volume 113. Leiden, The Netherlands: Brill; 2018. Available from: <http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5151482>

227.

Saviano R, Sillima S, Cupellini C, Comencini F, Arrow Films (Firm), Sky (Firm : Italy), et al. Gomorrah: The complete season one [Videorecording]. [Great Britain]: Arrow Films; 2018.

228.

Saviano R, Sillima S, Cupellini C, Comencini F, Arrow Films (Firm), Sky (Firm : Italy), et al. Gomorrah: The complete season two [Videorecording]. [Great Britain]: Arrow Films; 2018.

229.

Saviano R, Sillima S, Cupellini C, Comencini F, Arrow Films (Firm), Sky (Firm : Italy), et al. Gomorrah: The complete season three [Videorecording]. [Great Britain]: Arrow Films; 2018.

230.

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

231.

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

232.

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

233.

Hansen KT, Waade AM. Locating Nordic Noir: from Beck to The bridge [Internet]. Cham, Switzerland: Palgrave Macmillan; 2017. Available from:

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5106086>

234.

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

235.

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

236.

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

237.

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

238.

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

239.

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

240.

Yen D, Hung S, Yam S. Kill zone [Videorecording]. 2 disc ultimate ed. [S.l.]: Showbox Media; 2010.

241.

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

242.

Yau CME. At full speed: Hong Kong cinema in a borderless world [Internet]. Minneapolis: University of Minnesota Press; 2001. Available from: <http://lib.mylibrary.com/browse/open.asp?id=522675&entityid=https://idp.brunel.ac.uk/entity>

243.

Hunt L. Kung Fu cult masters. In: Kung Fu cult masters [Internet]. London: Wallflower Press; 2003. p. 21–47. Available from: <https://contentstore.cla.co.uk/secure/link?id=e7e97c84-4813-e911-80cd-005056af4099>

244.

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

245.

Dancer G. Film Style and Performance: Comedy and Kung Fu From Hong. Asian Cinema [Internet]. 1998;10(1):42–50. Available from: <https://www.intellectbooks.co.uk/journals/view-Article,id=13974/>

246.

Fu P, Desser D. The Cinema of Hong Kong: history, arts, identity. In: The Cinema of Hong Kong: history, arts, identity [Internet]. Cambridge, UK: Cambridge University Press; 2000. p. 113–36. Available from: <https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>

247.

Fu P, Desser D. The Cinema of Hong Kong: history, arts, identity. In: The Cinema of Hong Kong: history, arts, identity [Internet]. Cambridge, UK: Cambridge University Press; 2000. p. 113–36. Available from: <https://contentstore.cla.co.uk/secure/link?id=6cd7fb07-3d10-e911-80cd-005056af4099>

248.

Morris M, Li SL, Chan SC kiu. Hong Kong connections: Transnational imagination in action cinema [Internet]. Durham; 2006. Available from: <http://lib.myilibrary.com/browse/open.asp?id=270444&entityid=https://idp.brunel.ac.uk/entity>

249.

Stokes LO, Hoover M. City on fire: Hong Kong cinema. New York: Verso; 1999.

250.

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

251.

Rapu CO. Living in Bondage [Internet]. 1992. Available from: <https://www.youtube.com/watch?v=oGXs6Cd1jfA>

252.

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

253.

Miller JL. Nollywood central. London: BFI; 2016.

254.

Haynes J. Nollywood: the creation of Nigerian film genres [Electronic resource]. Chicago: The University of Chicago Press; 2016. Available from: <http://lib.myilibrary.com/browse/open.asp?id=952469&entityid=https://idp.brunel.ac.uk/entity>

255.

Geiger J. Nollywood Style: Nigerian movies and 'shifting perceptions of worth'. *Film International*. 2012 Dec 1;10(6):58–72. doi:10.1386/fiin.10.6.58_1

256.

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

257.

Lobato R. Creative industries and informal economies. *International Journal of Cultural Studies*. 2010 Jul;13(4):337–54. doi:10.1177/1367877910369971

258.

Akudinobi J. Nollywood: Prisms and Paradigms. *Cinema Journal* [Internet]. 2015;54(Issue 2):133–40. Available from: <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=a9h&AN=100840157&site=ehost-live&scope=site&custid=s1123049>

259.

Castaing-Taylor L, Paravel V, Cinema Guild. *Leviathan* [Videorecording]. Dogwoof Ltd; 2013.

260.

Pavsek C. *Leviathan and the Experience of Sensory Ethnography*. *Visual Anthropology Review*. 2015 May;31(1):4–11. doi:10.1111/var.12056

261.

Leimbacher I. The World Made Flesh. Film Comment [Internet]. 50:36–9. Available from: <https://search.proquest.com/docview/1523427232?pq-origsite=summon>

262.

Ferrando F. Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations. Existenz [Internet]. 2013;8(2):26–32. Available from: <https://existenz.us/volumes/Vol.8-2Ferrando.pdf>

263.

Bostrom N. A History of Transhumanist Thought. Journal of evolution and technology [Internet]. 2005 Apr 1;14(1). Available from: <https://jetpress.org/volume14/bostrom.html>

264.

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

265.

Law J. Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity. Systems Practice. 1992;5(4):379–93. doi:10.1007/BF01059830

266.

Hauskeller M, Philbeck TD, Carbonell CD, editors. The Palgrave handbook of posthumanism in film and television. Basingstoke, Hampshire: Palgrave Macmillan; 2018.

267.

Sobchack VC. The address of the eye: a phenomenology of film experience. Princeton, N.J.: Princeton University Press; 1992.

268.

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