

FM1619 - Technology, Industry and Form

View Online



Akudinobi, J. (2015). Nollywood: Prisms and Paradigms. *Cinema Journal*, 54(Issue 2), 133–140. <https://doi.org/10.1353/cj.2015.0008>

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

Allen, R. C. (1992). Channels of discourse, reassembled: television and contemporary criticism. In *Channels of discourse, reassembled: television and contemporary criticism* (2nd ed, pp. 1–30). Routledge.

<https://contentstore.cla.co.uk/secure/link?id=0e1974a8-0ee5-e911-80cd-005056af4099>

Allen, R. C., & Gomery, D. (1985). Film history: theory and practice. In *Film history: theory and practice* (pp. 109–130). McGraw-Hill.

<https://contentstore.cla.co.uk/secure/link?id=4b140412-720f-e911-80cd-005056af4099>

Allen, R. C., & Hill, A. (2004). The television studies reader. In *The television studies reader* (pp. 275–292). Routledge.

<https://contentstore.cla.co.uk/secure/link?id=466d7ab2-0510-e911-80cd-005056af4099>

Altman, R. (1992). Sound theory, sound practice. In *Sound theory, sound practice* (pp. 46–64). Routledge.

<https://contentstore.cla.co.uk/secure/link?id=990e8cc5-5f12-e911-80cd-005056af4099>

Anatomy of the Action Picture. (n.d.). <http://www.davidbordwell.net/essays/anatomy.php>

Badley, L., Perkins, C., & Schreiber, M. (Eds.). (2016). Indie reframed: women's filmmaking and contemporary American independent cinema. In *Indie reframed: women's filmmaking and contemporary American independent cinema* (pp. 138–153). Edinburgh University Press.

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

Balio, T. (1985a). The American film industry. In *The American film industry* (Rev. ed). University of Wisconsin Press.

<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

Balio, T. (1985b). The American film industry. In *The American film industry* (Rev. ed). University of Wisconsin Press.

<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

- Balio, T. (1985c). The American film industry. In *The American film industry* (Rev. ed). University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>
- Balio, T. (1985d). The American film industry. In *The American film industry* (Rev. ed). University of Wisconsin Press.
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>
- Balio, T. (1990a). Hollywood in the age of television. In *Hollywood in the age of television* (pp. 3–40). Unwin Hyman.
<https://contentstore.cla.co.uk/secure/link?id=f01d4c91-5fe4-e911-80cd-005056af4099>
- Balio, T. (1990b). Hollywood in the age of television. In *Hollywood in the age of television*. Unwin Hyman.
<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>
- Banet-Weiser, S., Chris, C., & Freitas, A. (2007a). Cable visions: television beyond broadcasting. In *Cable visions: television beyond broadcasting*. New York University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>
- Banet-Weiser, S., Chris, C., & Freitas, A. (2007b). Cable visions: television beyond broadcasting. In *Cable visions: television beyond broadcasting*. New York University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>
- Banet-Weiser, S., Chris, C., & Freitas, A. (2007c). Cable visions: television beyond broadcasting. New York University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>
- Bazin, A., & Cardullo, B. (2011). *André Bazin and Italian neorealism*. Continuum.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=795461>
- Belton, J. (1992). *Widescreen cinema*. Harvard University Press.
- Belton, J. (2012). Digital 3D Cinema: Digital Cinema's Missing Novelty Phase. *Film History*, 24(2). <https://doi.org/10.2979/filmhistory.24.2.187>
- Benkler, Y. (2006). *The wealth of networks: how social production transforms markets and freedom*. Yale University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3419996>
- Bennett, J., & Strange, N. (2011). *Television as digital media*. Duke University Press.
<https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822393658>
- Berliner, T. (2010). *Hollywood incoherent: narration in seventies cinema*. University of Texas Press. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3571747>
- Bignell, J. (2013a). An introduction to television studies. In *An introduction to television studies* (3rd ed). Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>

- Bignell, J. (2013b). An introduction to television studies. In *An introduction to television studies* (3rd ed). Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>
- Boddy, W. (2004). *New media and popular imagination: launching radio, television, and digital media in the United States*. Oxford University Press.
- Bolter, J. D., & Grusin, R. A. (1999). *Remediation: understanding new media*. MIT Press.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=9351&site=ehost-live&scope=site>
- Bondanella, P. E. (2001a). Italian cinema: from neorealism to the present. In *Italian cinema: from neorealism to the present* (3rd ed, pp. 31-73). Continuum.
<https://contentstore.cla.co.uk/secure/link?id=138069fc-2814-e911-80cd-005056af4099>
- Bondanella, P. E. (2001b). Italian cinema: from neorealism to the present. In *Italian cinema: from neorealism to the present* (3rd ed). Continuum.
- Bondanella, P. E. (Ed.). (2014). The Italian cinema book. In *The Italian cinema book* (pp. 77-83). BFI.
<https://contentstore.cla.co.uk/secure/link?id=3416b676-1510-e911-80cd-005056af4099>
- Boni, M. (Ed.). (2017). *World building: transmedia, fans, industries* (Vol. 2). Amsterdam University Press.
- Bordwell, D. (2006a). *The way Hollywood tells it: story and style in modern movies*. University of California Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254879>
- Bordwell, D. (2006b). *The way Hollywood tells it: story and style in modern movies*. University of California Press.
<http://lib.myilibrary.com/browse/open.asp?id=275942&entityid=https://idp.brunel.ac.uk/entity>
- Bordwell, D., Staiger, J., & Thompson, K. (1988a). The classical Hollywood cinema: film style & mode of production to 1960. In *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>
- Bordwell, D., Staiger, J., & Thompson, K. (1988b). The classical Hollywood cinema: film style & mode of production to 1960. In *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>
- Bordwell, D., Staiger, J., & Thompson, K. (1988c). The classical Hollywood cinema: film style & mode of production to 1960. In *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>

- Bordwell, D., Staiger, J., & Thompson, K. (1988d). The classical Hollywood cinema: film style & mode of production to 1960. In *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>
- Bordwell, D., Staiger, J., & Thompson, K. (1988e). The classical Hollywood cinema: film style & mode of production to 1960. In *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.brunel.ac.uk/entity>
- Bordwell, D., Thompson, K., & Smith, J. (2020). *Film art: an introduction* (Twelfth edition). McGraw-Hill Education.
- Bostrom, N. (2005). A History of Transhumanist Thought. *Journal of Evolution and Technology*, 14(1). <https://jetpress.org/volume14/bostrom.html>
- Bozak, N. (2012). *The cinematic footprint: lights, camera, natural resources*. Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417721&entityid=https://idp.brunel.ac.uk/entity>
- Brereton, P. (2016). *Environmental ethics and film*. Routledge.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4015143>
- Bruzzi, S. (2013). *Men's cinema: masculinity and Mise en Scène in Hollywood*. Edinburgh University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1835368>
- Buckland, W. (2009). Film theory and contemporary Hollywood movies. In *Film theory and contemporary Hollywood movies*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=212452&entityid=https://idp.brunel.ac.uk/entity>
- Buckland, W. (Ed.). (2014). *Hollywood puzzle films*. In *Hollywood puzzle films*. Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=614075&entityid=https://idp.brunel.ac.uk/entity>
- Budd, M., Craig, S., & Steinman, C. M. (1999). *Consuming environments: television and commercial culture*. Rutgers University Press.
- Buonanno, M. (2012). *Italian TV drama and beyond: stories from the soil, stories from the sea*. Intellect. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=914258>
- Burgess, J., & Green, J. (2009). *YouTube: online video and participatory culture*. Polity.
<http://lib.myilibrary.com/browse/open.asp?id=484691&entityid=https://idp.brunel.ac.uk/entity>
- Burnett, R. (1991). Explorations in film theory: selected essays from Ciné-tracts. In *Explorations in film theory: selected essays from Ciné-tracts* (Vol. 612, pp. 3-14). Indiana University Press.
<https://contentstore.cla.co.uk/secure/link?id=dc4efb2e-4f13-e911-80cd-005056af4099>

- Butler, J. G. (2007). Television: critical methods and applications. In Television: critical methods and applications (3rd ed, pp. 3–19). Lawrence Erlbaum Associates.
<https://contentstore.cla.co.uk/secure/link?id=b844422b-5a12-e911-80cd-005056af4099>
- Caldwell, J. T. (1995). Televisuality: style, crisis, and authority in American television. Rutgers University Press.
- Cardullo, B. (2009). After neorealism: Italian filmmakers and their films : essays and interviews. Cambridge Scholars.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=522871&site=ehost-live&scope=site>
- Casey, B. (2008). Television studies: the key concepts. In Television studies: the key concepts (2nd ed, pp. 286–288). Routledge.
<https://contentstore.cla.co.uk/secure/link?id=4176d1c5-bfcd-ea11-80cd-005056af4099>
- Castaing-Taylor, L., Paravel, V., & Cinema Guild. (2013). Leviathan. Dogwoof Ltd.
- Castells, M. (2000). The rise of the network society: Vol. v. 1 (2nd ed). Blackwell Publishers.
<http://lib.myilibrary.com/browse/open.asp?id=320466&entityid=https://idp.brunel.ac.uk/entity>
- Caughie, J. (2000). Television drama: realism, modernism, and British culture. Oxford University Press.
<http://lib.myilibrary.com/browse/open.asp?id=90673&entityid=https://idp.brunel.ac.uk/entity>
- Chanan, M. (1996). The dream that kicks: the prehistory and early years of cinema in Britain (2nd ed). Routledge.
<http://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9780203360101>
- Christian, A. J. (n.d.). The Problem of YouTube. Flow.
<http://www.flowjournal.org/2011/02/the-problem-of-youtube/>
- Christian, A. J. (2011). Joe Swanberg, Intimacy, and the Digital Aesthetic. Cinema Journal, 50(4). <https://doi.org/10.1353/cj.2011.0049>
- Clarke, M. J. (2013). Transmedia television: new trends in network serial production. Bloomsbury. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1099529>
- Cook, P. (2007). The cinema book. In The cinema book (3rd ed, pp. 233–237). British Film Institute.
<https://contentstore.cla.co.uk/secure/link?id=764ce19b-1ed0-ea11-80cd-005056af4099>
- Cook, P., & Bernink, M. (1999). The cinema book. In The cinema book (2nd ed, pp. 19–22). British Film Institute.
<https://contentstore.cla.co.uk/secure/link?id=ca63bb8a-e018-e911-80cd-005056af4099>
- Corner, J. (1999). Critical ideas in television studies. In Critical ideas in television studies (pp. 13–23). Clarendon Press.
<https://contentstore.cla.co.uk/secure/link?id=6645edfc-b015-e911-80cd-005056af4099>

- Crafton, D. (1993). *Before Mickey: the animated film, 1898-1928* (University of Chicago Press ed). University of Chicago Press.
- Crosland, A. (2007). *The jazz singer*. Turner Entertainment.
- Crumley, A., & Buice, S. (2008). *Four eyed monsters*.
- Cuarón, A., Bullock, S., & Clooney, G. (2014). *Gravity*. Warner Bros entertainment Inc.
- Cubitt, S. (n.d.). EcoMedia. Rodopi.
- Cubitt, S. (2017). *Finite media: environmental implications of digital technologies*. Duke University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4753360>
- Cunningham, S., & Silver, J. (2013). *Screen distribution and the new King Kongs of the online world*. Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318147>
- Deshpande, S. A., & Mazaj, M. (2018). *World cinema: a critical introduction*. In *World cinema: a critical introduction*. Routledge.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5220292>
- Dobson, N., Honess Roe, A., Ratelle, A., & Ruddell, C. (Eds.). (2019a). *The animation studies reader*. In *The animation studies reader*. Bloomsbury Academic.
- Dobson, N., Honess Roe, A., Ratelle, A., & Ruddell, C. (Eds.). (2019b). *The animation studies reader*. Bloomsbury Academic.
- Edgerton, G. R., & Rose, B. G. (2005). *Thinking outside the box: a contemporary television genre reader*. In *Thinking outside the box: a contemporary television genre reader* (pp. 226-246). University Press of Kentucky.
<https://contentstore.cla.co.uk/secure/link?id=4127e178-730f-e911-80cd-005056af4099>
- Ellis, J. (1992a). *Visible fictions: cinema, television, video* (Rev. ed). Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>
- Ellis, J. (1992b). *Visible fictions: cinema, television, video* (Rev. ed). Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>
- Ellis, J. (1992c). *Visible fictions: cinema, television, video* (Rev. ed). Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>
- Elsaesser, T., & Barker, A. (1990a). *Early cinema: space, frame, narrative*. In *Early cinema: space, frame, narrative* (pp. 56-75). BFI Publishing.
<https://contentstore.cla.co.uk/secure/link?id=d6bcce09-0110-e911-80cd-005056af4099>
- Elsaesser, T., & Barker, A. (1990b). *Early cinema: space, frame, narrative*. BFI Publishing.
- Elsaesser, T., & Barker, A. (1990c). *Early cinema: space, frame, narrative*. In *Early cinema:*

space, frame, narrative (pp. 56–75). BFI Publishing.

<https://contentstore.cla.co.uk/secure/link?id=d6bcce09-0110-e911-80cd-005056af4099>

Elsaesser, T., & Buckland, W. (2002). Studying contemporary American film: a guide to movie analysis. In *Studying contemporary American film: a guide to movie analysis* (pp. 26–79). Hodder Education.

<https://contentstore.cla.co.uk/secure/link?id=60559fa8-5413-e911-80cd-005056af4099>

Ferrando, F. (2013). Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations. *Existenz*, 8(2), 26–32.

<https://doi.org/10.7213/1980-5934.31.054.TD01>

Forshaw, B. (2012). *Death in a cold climate: a guide to Scandinavian crime fiction*. Palgrave Macmillan.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=832165>

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

Forshaw, B. (2014). *Euro noir: the pocket essential guide to European crime fiction, film & TV*. Pocket Essentials.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1712149>

Freedman, D. (2008). *The politics of media policy*. Polity.

<http://lib.myilibrary.com/browse/open.asp?id=504452&entityid=https://idp.brunel.ac.uk/entity>

Freedman, D. (2018). Populism and media policy failure. *European Journal of Communication*, 33(6), 604–618. <https://doi.org/10.1177/0267323118790156>

Furniss, M. (Ed.). (2012). *Animation: art & industry*. JL.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1977963>

Furniss, M. (2017). *History of Animation (Newly Published Works)*. Thames & Hudson Australia Pty, Limited.

Gandolfini, J., Bracco, L., Falco, E., Imperioli, M., Chianese, D., Kaplow, D., Mazen, O. 'Nini', & Chase, D. (2007). *The Sopranos: Complete HBO Season 1 (Standard Edition)*. Warner Home Video.

Garnham, N. (1983). Public Service versus the Market. *Screen*, 24(1), 6–27.

<https://doi.org/10.1093/screen/24.1.6>

Gaylor, B. (2009). *RiP!: a remix manifesto*. Artefact Films.

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

Geiger, J., & Rutsky, R. L. (2005). *Film analysis: a Norton reader*. In *Film analysis: a Norton reader* (1st ed, pp. 422–438). W.W. Norton.

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

- Geraghty, C., & Lusted, D. (1998). *The television studies book*. Arnold.
- Gerbarg, D. (Ed.). (2010). *Television goes digital*. Springer.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=417813>
- Gillespie, T. (2007). *Wired shut: copyright and the shape of digital culture*. MIT Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3338717>
- Gillespie, T. (2010). The politics of 'platforms'. *New Media & Society*, 12(3), 347–364.
<https://doi.org/10.1177/1461444809342738>
- Gomery, D. (1992a). Shared pleasures: a history of movie presentation in the United States. In *Shared pleasures: a history of movie presentation in the United States* (pp. 3–17). University of Wisconsin Press.
<https://contentstore.cla.co.uk/secure/link?id=e8278966-3b10-e911-80cd-005056af4099>
- Gomery, D. (1992b). Shared pleasures: a history of movie presentation in the United States. In *Shared pleasures: a history of movie presentation in the United States* (pp. 18–33). University of Wisconsin Press.
<https://contentstore.cla.co.uk/secure/link?id=8beb2b00-5113-e911-80cd-005056af4099>
- Gomery, D. (2005a). *The Hollywood studio system: a history*. BFI.
- Gomery, D. (2005b). *The Hollywood studio system: a history*. In *The Hollywood studio system: a history* (pp. 11–26). BFI.
<https://contentstore.cla.co.uk/secure/link?id=426988b3-2613-e911-80cd-005056af4099>
- Goodwin, A., & Whannel, G. (1990). Understanding television. In *Understanding television* (pp. 11–29). Routledge.
<https://contentstore.cla.co.uk/secure/link?id=18e2a167-48e4-e911-80cd-005056af4099>
- Greengrass, P. (2004). *The Bourne supremacy*. Universal Pictures.
- Griffith, D. W. (2000). *Broken blossoms*. Eureka Video.
- Gündüz Özdemirci, E. (2016). Greening the Screen: An Environmental Challenge. *Humanities*, 5(2). <https://doi.org/10.3390/h5020035>
- Guynes, S. A., & Hassler-Forest, D. (Eds.). (2018). *Star Wars and the history of transmedia storytelling*. Amsterdam University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5261322>
- Haggard, P., Potter, D., Trodd, K., Hoskins, B., Craven, G., Colley, K., Bennett, H., & British Broadcasting Corporation. Television Service. (2004). *Pennies from heaven*. BBC Worldwide.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/RT3CB597?bcast=119438677>
- Hammond, M., & Williams, L. R. (2006a). *Contemporary American cinema*. Open University Press.
<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>

- Hammond, M., & Williams, L. R. (2006b). Contemporary American cinema. In Contemporary American cinema. Open University Press.
<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>
- Hansen, K. T., & Waade, A. M. (2017). Locating Nordic Noir: from Beck to The bridge. Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5106086>
- Hauskeller, M., Philbeck, T. D., & Carbonell, C. D. (Eds.). (2018). The Palgrave handbook of posthumanism in film and television. In The Palgrave handbook of posthumanism in film and television (pp. 99–108). Palgrave Macmillan.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4001366>
- Haynes, J. (2016). Nollywood: the creation of Nigerian film genres. The University of Chicago Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4504550>
- Heise, U. K. (2008). Sense of place and sense of planet: the environmental imagination of the global. Oxford University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3053055>
- Hesmondhalgh, D. (2019). The cultural industries (Fourth edition). SAGE.
- Hilderbrand, L. (2007). Youtube: Where Cultural Memory and Copyright Converge. *Film Quarterly*, 61(1), 48–57. <https://doi.org/10.1525/fq.2007.61.1.48>
- Hill, C. W. L. (2007). Digital piracy: Causes, consequences, and strategic responses. *Asia Pacific Journal of Management*, 24(1), 9–25. <https://doi.org/10.1007/s10490-006-9025-0>
- Hill, J. & British Film Institute. (2011). Ken Loach: the politics of film and television. Palgrave Macmillan.
- Hill, J., & Gibson, P. C. (1998). The Oxford guide to film studies. In The Oxford guide to film studies (pp. 255–271). Oxford University Press.
<https://contentstore.cla.co.uk/secure/link?id=b0609736-4d13-e911-80cd-005056af4099>
- Hills, M. (Ed.). (2013). New dimensions of Doctor Who: adventures in space, time and television. I.B. Tauris.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1511071>
- Holland, P. (2000). The television handbook. In The television handbook (2nd ed., pp. 9–26). Routledge.
<https://contentstore.cla.co.uk/secure/link?id=8152bf62-480f-e911-80cd-005056af4099>
- Hye-Kyung Lee. (n.d.). Introduction: Animation industry at a crossroads. *Creative Industries Journal*, 3, 183–187. https://doi.org/10.1386/cij.3.3.183_1
- Ingram, D. (2000). Green screen: environmentalism and Hollywood cinema. University of Exeter Press.
- Iordanova, D., Cunningham, S., & University of St Andrews. Film Studies. (2012a). Digital

disruption: cinema moves on-line. St Andrews Film Studies.

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

Iordanova, D., Cunningham, S., & University of St Andrews. Film Studies. (2012c). Digital disruption: cinema moves on-line. In Digital disruption: cinema moves on-line (pp. 67–100). St Andrews Film Studies.

<https://contentstore.cla.co.uk/secure/link?id=700a1c74-0f10-e911-80cd-005056af4099>

Izod, J. (1988a). Hollywood and the box office 1895-1986. In Hollywood and the box office 1895-1986 (pp. 1–6). Columbia University Press.

<https://contentstore.cla.co.uk/secure/link?id=bbb19b17-7e15-e911-80cd-005056af4099>

Izod, J. (1988b). Hollywood and the box office 1895-1986. In Hollywood and the box office 1895-1986 (pp. 7–15). Columbia University Press.

<https://contentstore.cla.co.uk/secure/link?id=18b46531-becd-ea11-80cd-005056af4099>

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

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

Jenkins, H., Ford, S., & Green, J. (2013). Spreadable media: creating value and meaning in a networked culture. New York University Press.

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

Kackman, M. (2010). Flow TV: television in the age of media convergence. Routledge.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=574457>

Kaplan, E. A. (1987). Rocking around the clock: music television, postmodernism, and consumer culture. Methuen.

Keane, S. (2007). CineTech: film, convergence and new media. In CineTech: film, convergence and new media (pp. 56–75). Palgrave Macmillan.

<https://contentstore.cla.co.uk/secure/link?id=50bde8ab-5b12-e911-80cd-005056af4099>

Keating, P. (2006). Emotional Curves and Linear Narratives. The Velvet Light Trap, 58.

<https://doi.org/10.1353/vlt.2006.0029>

King, G. (2000). Spectacular narratives: Hollywood in the age of the blockbuster. I.B. Tauris.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=676862>

King, G. (2002a). New Hollywood cinema: an introduction. I. B. Tauris.

<https://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9786000006914>

King, G. (2002b). New Hollywood cinema: an introduction. In New Hollywood cinema: an introduction. I. B. Tauris.

<http://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.brunel.ac.uk/entity&dest=http://www.dawsonera.com/abstract/9786000006914>

King, G. (2002c). New Hollywood cinema: an introduction. In *New Hollywood cinema: an introduction* (pp. 224–256). I. B. Tauris.
<https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>

King, G. (2002d). New Hollywood cinema: an introduction. In *New Hollywood cinema: an introduction* (pp. 224–256). I. B. Tauris.
<https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>

King, G. (2014a). 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, pp. 77–121). I.B. Tauris.
<https://contentstore.cla.co.uk/secure/link?id=8ce33d9e-7112-e911-80cd-005056af4099>

King, G. (2014b). 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). I.B. Tauris.

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

King, G. (Ed.). (2017a). A companion to American indie film. In *A companion to American indie film* (pp. 279–299). Wiley Blackwell.
<https://contentstore.cla.co.uk/secure/link?id=6668cc34-b7f0-e911-80cd-005056af4099>

King, G. (Ed.). (2017b). A companion to American indie film. In *A companion to American indie film* (pp. 433–451). Wiley Blackwell.
<https://contentstore.cla.co.uk/secure/link?id=492a658f-b7f0-e911-80cd-005056af4099>

King, G. (Ed.). (2017c). A companion to American indie film. In *A companion to American indie film*. Wiley Blackwell.
<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>

Kirsner, S. (2009). Fans, friends & followers. Scott Kirsner.

Klinger, B. (n.d.). Contraband Cinema: Piracy, Titanic, and Central Asia. *Cinema Journal*, 49, 106–124. <https://doi.org/10.1353/cj.0.0180>

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

Langford, B. (2010a). Post-classical Hollywood: film industry, style and ideology since 1945. In *Post-classical Hollywood: film industry, style and ideology since 1945* (pp. 244–254). Edinburgh University Press.
<https://contentstore.cla.co.uk/secure/link?id=9a12e048-17e5-e911-80cd-005056af4099>

- Langford, B. (2010b). Post-classical Hollywood: film industry, style and ideology since 1945. In *Post-classical Hollywood: film industry, style and ideology since 1945* (pp. 244–254). Edinburgh University Press.
<https://contentstore.cla.co.uk/secure/link?id=9a12e048-17e5-e911-80cd-005056af4099>
- Law, J. (1992). Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity. *Systems Practice*, 5(4), 379–393. <https://doi.org/10.1007/BF01059830>
- Leimbacher, I. (n.d.). *The World Made Flesh*. *Film Comment*, 50, 36–39.
<https://search.proquest.com/docview/1523427232?pq-origsite=summon>
- Lewis, J. (1998a). The new American cinema. In *The new American cinema* (pp. 87–121). Duke University Press.
<https://contentstore.cla.co.uk/secure/link?id=f3651f15-6412-e911-80cd-005056af4099>
- Lewis, J. (1998b). The new American cinema. In *The new American cinema*. Duke University Press.
- Lichtenfeld, E. (2007). *Action speaks louder: violence, spectacle, and the American action movie* (Revised&expanded ed). Wesleyan University Press.
- Lobato, R. (2010). Creative industries and informal economies. *International Journal of Cultural Studies*, 13(4), 337–354. <https://doi.org/10.1177/1367877910369971>
- Lobato, R. (2012). *Shadow economies of cinema: mapping informal film distribution*. Palgrave Macmillan [on behalf of the] BFI.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5400915>
- López, A. (2012). *The media ecosystem: what ecology can teach us about responsible media practice*. Evolver Editions.
- Lotz, A. D. (2009). *Beyond prime time: television programming in the post-network era*. Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=435636>
- Lotz, A. D. (2017). *Portals: a treatise on internet-distributed television*. Maize Books, an imprint of Michigan Publishing.
- Maltby, R., & Craven, I. (1995a). Hollywood cinema: an introduction. In *Hollywood cinema: an introduction* (pp. 59–106). Blackwell Publishers.
<https://contentstore.cla.co.uk/secure/link?id=97e74340-7f12-e911-80cd-005056af4099>
- Maltby, R., & Craven, I. (1995b). Hollywood cinema: an introduction. In *Hollywood cinema: an introduction*. Blackwell Publishers.
- Marcus, M. (1986). *Italian film in the light of neorealism*. Princeton University Press.
- Mast, G., & Cohen, M. (1974). Film theory and criticism: introductory readings. In *Film theory and criticism: introductory readings* (pp. 120–146). Oxford University Press.
<https://contentstore.cla.co.uk/secure/link?id=9ed5a00a-e218-e911-80cd-005056af4099>
- McCabe, J., & Akass, K. (2007). *Quality TV: contemporary American television and beyond*. I. B. Tauris.

- McClean, S. T. (2007). Digital storytelling: the narrative power of visual effects in film. MIT. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339423>
- McDonald, P. (2007a). Video and DVD industries. In Video and DVD industries (pp. 107–142). British Film Institute. <https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>
- McDonald, P. (2007b). Video and DVD industries. British Film Institute. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=6265661>
- McDonald, P. (2007c). Video and DVD industries. In Video and DVD industries (pp. 107–142). British Film Institute. <https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>
- McDonald, P. (2007d). Video and DVD industries. In Video and DVD industries. British Film Institute.
- McDonald, P., & Wasko, J. (2008a). The contemporary Hollywood film industry. In The contemporary Hollywood film industry (pp. 106–119). Blackwell Publishing. <https://contentstore.cla.co.uk/secure/link?id=70ba6558-3810-e911-80cd-005056af4099>
- McDonald, P., & Wasko, J. (2008b). The contemporary Hollywood film industry. In The contemporary Hollywood film industry (pp. 120–131). Blackwell Publishing. <https://contentstore.cla.co.uk/secure/link?id=cd3f1fea-1210-e911-80cd-005056af4099>
- McLoone, M., & Hill, J. (1996). Big picture, small screen: the relations between film and television. In Big picture, small screen: the relations between film and television (Vol. 16, pp. 9–46). University of Luton Press. <https://contentstore.cla.co.uk/secure/link?id=e905ffbb-d318-e911-80cd-005056af4099>
- McLuhan, M., & Gordon, W. T. (n.d.). Understanding media: the extensions of man (Critical ed). Gingko Press. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1222206>
- Merleau-Ponty, M., & Lefort, C. (1968). The visible and the invisible: followed by working notes. Northwestern University Press.
- Mike Wayne. (2007). Failing the Public: The BBC, The War Game and Revisionist History A Reply to James Chapman. *Journal of Contemporary History*, 42(4). <https://doi.org/10.1177/0022009407081490>
- Miller, J. L. (2016). *Nollywood central*. BFI.
- Miller, M. C. (1990a). *Seeing through movies*. In *Seeing through movies*. Pantheon Books.
- Miller, M. C. (1990b). *Seeing through movies*. In *Seeing through movies*. Pantheon Books.
- Miller, T. (2005). *Global Hollywood 2* ([2nd ed.]). BFI Publishing.
- Miller, T. (2010). Television studies: the basics. In *Television studies: the basics* (pp. 50–79). Routledge. <https://contentstore.cla.co.uk/secure/link?id=6c456770-36e4-e911-80cd-005056af4099>
- Mittell, J. (2015). *Complex TV: the poetics of contemporary television storytelling*. In

Complex TV: the poetics of contemporary television storytelling (pp. 292–318). New York University Press.

<https://contentstore.cla.co.uk/secure/link?id=d16a15d7-f9e4-e911-80cd-005056af4099>

Moran, A. (1996). Film policy: international, national and regional perspectives. In Film policy: international, national and regional perspectives. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=13838&entityid=https://idp.brunel.ac.uk/entity>

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

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4745701>

Mosco, V., & Mosco, V. (2009). The political economy of communication (2nd ed). SAGE.

<http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=743695>

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

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

Murray, R. L., & Heumann, J. K. (2014). Film & everyday eco-disasters. University of Nebraska Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1676467>

Musser, C. (1994). The emergence of cinema: the American screen to 1907 (Vol. 1). University of California Press.

Ndalianis, A. (2004). Neo-Baroque aesthetics and contemporary entertainment. MIT.

Neale, S. (1985a). Cinema and technology: image, sound, colour. Macmillan Education.

Neale, S. (1985b). Cinema and technology: image, sound, colour. In Cinema and technology: image, sound, colour. Macmillan Education.

<https://contentstore.cla.co.uk/secure/link?id=342eb3e2-2413-e911-80cd-005056af4099>

Neale, S., & Smith, M. (1998a). Contemporary Hollywood cinema. In Contemporary Hollywood cinema. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

Neale, S., & Smith, M. (1998b). Contemporary Hollywood cinema. In Contemporary Hollywood cinema (pp. 21–44). Routledge.

<https://contentstore.cla.co.uk/secure/link?id=96611653-5613-e911-80cd-005056af4099>

Neale, S., & Smith, M. (1998c). Contemporary Hollywood cinema. In Contemporary Hollywood cinema. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

Neale, S., & Smith, M. (1998d). Contemporary Hollywood cinema. In Contemporary

Hollywood cinema. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

Neale, S., & Smith, M. (1998e). Contemporary Hollywood cinema. In Contemporary Hollywood cinema. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

Nelmes, J. (2012). Introduction to film studies (5th ed). Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=761269&entityid=https://idp.brunel.ac.uk/entity>

Nichols, B. (1985a). Movies and methods: an anthology, Vol.2. In Movies and methods: an anthology, Vol.2 (pp. 83-92). University of California Press.

<https://contentstore.cla.co.uk/secure/link?id=88beb029-21e5-e911-80cd-005056af4099>

Nichols, B. (1985b). Movies and methods: an anthology, Vol.2. In Movies and methods: an anthology, Vol.2 (pp. 109-120). University of California Press.

<https://contentstore.cla.co.uk/secure/link?id=d30e05e5-21e5-e911-80cd-005056af4099>

Noyce, P., Bekmambetov, T., Jolie, A., Schreiber, L., Ejiófor, C., Lister-Jones, Z., Shahidi, Y., McAvoy, J., & Freeman, M. (2011). Wanted (Widescreen). Sony Pictures.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>

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

Paul, W. (1993). The Aesthetics of Emergence. *Film History*, 5.

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

Paumgarten, N. (22 C.E.). We Are a Camera: Experience and memory in the age of GoPro. *The New Yorker*. <https://www.newyorker.com/magazine/2014/09/22/camera>

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

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

Pezzotti, B. (2016). Investigating Italy's past through historical crime fiction, films, and TV series: murder in the age of chaos. Palgrave Macmillan.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4716385>

Prince, S. (2002a). A new pot of gold: Hollywood under the electronic rainbow, 1980-1989. In *A new pot of gold: Hollywood under the electronic rainbow, 1980-1989: Vol. v. 10* (pp. 40-89). University of California Press.

<https://contentstore.cla.co.uk/secure/link?id=bb5770d6-8912-e911-80cd-005056af4099>

Prince, S. (2002b). 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*.

University of California Press.

Prince, S. (2002c). 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. University of California Press.

Prince, S. (2012a). *Digital visual effects in cinema: the seduction of reality*. Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>

Prince, S. (2012b). *Digital visual effects in cinema: the seduction of reality*. In *Digital visual effects in cinema: the seduction of reality*. Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>

Prince, S. (2012c). *Digital visual effects in cinema: the seduction of reality*. Rutgers University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=861454>

Purse, L. (2011). Contemporary action cinema. In *Contemporary action cinema* (pp. 21-36). Edinburgh University Press.
<https://contentstore.cla.co.uk/secure/link?id=077b1b22-62e4-e911-80cd-005056af4099>

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

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

Purse, L. (2013c). *Digital imaging in popular cinema*. Edinburgh University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1126596>

Rapu, C. O. (1992). *Living in Bondage*.
<https://www.youtube.com/channel/UCCPN35XwRi1duxqq3aj6JFQ>

Reiss, J. (2010). *Think outside the box office: the ultimate guide to film distribution in the digital era*. Hybrid Cinema Publishing.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=550794>

Ross, M. (2013). Stereoscopic visuality: Where is the screen, where is the film? *Convergence: The International Journal of Research into New Media Technologies*, 19(4), 406-414. <https://doi.org/10.1177/1354856513494178>

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

- Ross, S. (2012). Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema. *Film History*, 24(2). <https://doi.org/10.2979/filmhistory.24.2.210>
- Rossellini, R., Amidei, S., Fellini, F., Fabrizi, A., Magnani, A., Pagliero, M., Annichiarico, V., Bruno, N., Galletti, G., Rossellini, R., Arata, U., & Da Roma, E. (2005). *Roma, città aperta*. Arrow Films. <https://learningonscreen.ac.uk/ondemand/index.php/prog/001B00A0?bcast=4048008>
- Ruberto, L. E., & Wilson, K. M. (2007). *Italian neorealism and global cinema*. Wayne State University Press.
- Rust, S., Monani, S., & Cubitt, S. (2013). *Ecocinema theory and practice*. Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1024590>
- Saviano, R., Sillima, S., Cupellini, C., Comencini, F., Arrow Films (Firm), Sky (Firm : Italy), & Fandango (Firm). (2018a). *Gomorra: The complete season one*. Arrow Films.
- Saviano, R., Sillima, S., Cupellini, C., Comencini, F., Arrow Films (Firm), Sky (Firm : Italy), & Fandango (Firm). (2018b). *Gomorra: The complete season three*. Arrow Films.
- Saviano, R., Sillima, S., Cupellini, C., Comencini, F., Arrow Films (Firm), Sky (Firm : Italy), & Fandango (Firm). (2018c). *Gomorra: The complete season two*. Arrow Films.
- Schatz, T. (1981). *Hollywood genres: formulas, filmmaking, and the studio system*. McGraw-Hill.
- Schatz, T. (1998). *The genius of the system: Hollywood filmmaking in the studio era*. Faber and Faber.
- Schiller, D. (2001). World Communications in Today's Age of Capital. *Emergences: Journal for the Study of Media & Composite Cultures*, 11(1), 51-68. <https://doi.org/10.1080/10457220120044666>
- Shiel, M. (2006). *Italian neorealism: rebuilding the cinematic city (Vol. 31)*. Wallflower Press. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=909624>
- Sica, V. D., & Bartolini, L. (2009). *The bicycle thieves*. Arrow.
- Sito, T. & ProQuest (Firm). (2013). *Moving innovation: a history of computer animation*. MIT Press. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339617>
- Sobchack, V. (2000). Meta-morphing: visual transformation and the culture of quick-change. In *Meta-morphing: visual transformation and the culture of quick-change* (pp. 251-271). University of Minnesota Press. <https://contentstore.cla.co.uk/secure/link?id=9f4a408a-2313-e911-80cd-005056af4099>
- Sobchack, V. C. (1992). *The address of the eye: a phenomenology of film experience*. Princeton University Press.
- Staiger, J. (1992). Interpreting films: studies in the historical reception of American cinema. In *Interpreting films: studies in the historical reception of American cinema* (pp. 101-123). Princeton University Press.

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

Stein, L. E. (2015). *Millennial fandom: television audiences in the transmedia age*. University of Iowa Press.

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

Stein, L. E., & Busse, K. (2012). *Sherlock and transmedia fandom: essays on the BBC series*. McFarland.

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

Stone, R., Cooke, P., Dennison, S., & Marlow-Mann, A. (Eds.). (2018). *The Routledge companion to world cinema*. In *The Routledge companion to world cinema* (pp. 59–72). Routledge, Taylor & Francis Group.

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

Strangelove, M. (2015). *Post-TV: piracy, cord-cutting, and the future of television*. University of Toronto Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4669834>

Strauven, W. (2006). *The cinema of attractions reloaded*. Amsterdam University Press.

<http://oopen.org/download?type=document&docid=340138>

Stringer, J. (2003a). *Movie blockbusters*. In *Movie blockbusters*. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

Stringer, J. (2003b). *Movie blockbusters*. In *Movie blockbusters*. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

Stringer, J. (2003c). *Movie blockbusters*. In *Movie blockbusters*. Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=536184&entityid=https://idp.brunel.ac.uk/entity>

Taylor, L., & Willis, A. (1999a). *Media studies: texts, institutions, and audiences*. In *Media studies: texts, institutions, and audiences* (pp. 91–106). Blackwell Publishers.

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

Taylor, L., & Willis, A. (1999b). *Media studies: texts, institutions, and audiences*. In *Media studies: texts, institutions, and audiences*. Blackwell Publishers.

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

The Bridge. (n.d.).

[https://learningonscreen.ac.uk/ondemand/search.php?q=&q\[0\]\[v\]=%22the+bridge%22&q\[0\]\[index\]=title&q\[0\]\[oper\]=and&date_start=2012-04-01-00-00&date_end=2012-05-31-01-00&date_type=1&search_type=1&source=T&sort=relevance&page=1](https://learningonscreen.ac.uk/ondemand/search.php?q=&q[0][v]=%22the+bridge%22&q[0][index]=title&q[0][oper]=and&date_start=2012-04-01-00-00&date_end=2012-05-31-01-00&date_type=1&search_type=1&source=T&sort=relevance&page=1)

- Thompson, K. (1999). *Storytelling in the new Hollywood: understanding classical narrative technique*. Harvard University Press.
- Thompson, K., & Bordwell, D. (n.d.). *Has 3D Already Failed? The sequel, part one: RealDlighted*. Print.
<http://www.davidbordwell.net/blog/2011/01/20/has-3d-already-failed-the-sequel-part-one-realDlighted/print/>
- Thompson, K., & Bordwell, D. (2019a). *Film history: an introduction*. In *Film history: an introduction* (Fourth edition). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019b). *Film history: an introduction*. In *Film history: an introduction* (Fourth edition). McGraw-Hill Education.
- Thompson, K., & Bordwell, D. (2019c). *Film history: an introduction*. In *Film history: an introduction* (Fourth edition). McGraw-Hill Education.
- Trevorrow, C. (2015). *Jurassic World*.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0A83D549?bcast=127388626>
- Tryon, C. (2009a). *Reinventing cinema: movies in the age of media convergence*. Rutgers University Press.
- Tryon, C. (2009b). *Reinventing cinema: movies in the age of media convergence*. In *Reinventing cinema: movies in the age of media convergence* (pp. 93–124). Rutgers University Press.
<https://contentstore.cla.co.uk/secure/link?id=fa504901-610f-e911-80cd-005056af4099>
- Tryon, C. (2013a). *On-demand culture: digital delivery and the future of movies*. Rutgers University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1184490>
- Tryon, C. (2013b). *On-demand culture: digital delivery and the future of movies*. Rutgers University Press.
<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>
- Turnbull, S. (2014). *The TV crime drama*. Edinburgh University Press.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1842870>
- Turner, G., & Tay, J. (2009). *Television studies after TV: understanding television in the post-broadcast era*. In *Television studies after TV: understanding television in the post-broadcast era* (pp. 9–19). Routledge.
<https://contentstore.cla.co.uk/secure/link?id=4978e404-fe0f-e911-80cd-005056af4099>
- Tzioumakis, Y., & Molloy, C. (Eds.). (2016). *The Routledge companion to cinema and politics*. In *The Routledge companion to cinema and politics*. Routledge.
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4579017>
- Ulin, J. (2013). *The Business of Media Distribution, 2nd Edition*. Focal Press.
<https://go.oreilly.com/brunel-university?state=/library/view/~/9780240824239/?ar>

Varda, A. (n.d.). *The gleaners and I*.

Wang, S. (2003). *Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization*. *Cinema Journal*, 43(1). <https://doi.org/10.1353/cj.2003.0027>

Wasko, J. (1994). *Hollywood in the information age: beyond the silver screen*. Polity. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1602912>

Wayne, M. (2020). *Marxism goes to the movies*. Routledge, Taylor & Francis Group. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5986891>

Weetch, O. (2016). *Expressive spaces in digital 3D cinema*. Palgrave Macmillan. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4720331>

Wells, P. (1998a). *Understanding animation*. In *Understanding animation*. Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>

Wells, P. (1998b). *Understanding animation*. In *Understanding animation*. Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>

Whissel, K. (2016). *Parallax Effects: Epistemology, Affect and Digital 3D Cinema*. *Journal of Visual Culture*, 15(2), 233–249. <https://doi.org/10.1177/1470412916654512>

Whissel, K. & Duke University Press. (2014). *Spectacular digital effects: CGI and contemporary cinema*. Duke University Press. <https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822377146>

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

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

Winston, B. (1996b). *Technologies of seeing: photography, cinematography and television*. In *Technologies of seeing: photography, cinematography and television* (pp. 109–118). British Film Institute. <https://contentstore.cla.co.uk/secure/link?id=259b02d6-0a10-e911-80cd-005056af4099>

Wyatt, J. (1994). *High concept: movies and marketing in Hollywood*. In *High concept: movies and marketing in Hollywood* (1st ed, pp. 23–64). University of Texas Press. <https://contentstore.cla.co.uk/secure/link?id=6aa5740b-8612-e911-80cd-005056af4099>

Zemeckis, R. (2003). *Who framed Roger Rabbit*. Buena Vista Home Entertainment.

Zone, R. (2012). *3-D revolution: the history of modern stereoscopic cinema*. University Press of Kentucky. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=948469>