

FM1619 - Technology, Industry and Form

[View Online](#)

[1]

T. Balio, 'The American film industry', in *The American film industry*, Rev. ed., Madison: University of Wisconsin Press, 1985. [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[2]

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

[3]

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

[4]

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

[5]

T. Balio, 'The American film industry', in *The American film industry*, Rev. ed., Madison: University of Wisconsin Press, 1985. [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac>

uk/entity

[6]

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

[7]

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

[8]

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

[9]

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

[10]

M. Chanan, *The dream that kicks: the prehistory and early years of cinema in Britain*, 2nd ed. London: Routledge, 1996. [Online]. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9780203360101>

[11]

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

[12]

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

[13]

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

[14]

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

[15]

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

[16]

J. Izod, 'Hollywood and the box office 1895-1986', in *Hollywood and the box office 1895-1986*, New York: Columbia University Press, 1988, pp. 7-15. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=18b46531-becd-ea11-80cd-005056af4099>

[17]

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

[18]

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

[19]

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

[20]

S. Neale, 'Cinema and technology: image, sound, colour', in Cinema and technology: image, sound, colour, London: Macmillan Education, 1985. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=342eb3e2-2413-e911-80cd-005056af4099>

[21]

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

[22]

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

[23]

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

[24]

B. Nichols, 'Movies and methods: an anthology, Vol.2', in Movies and methods: an anthology, Vol.2, Berkeley, CA: University of California Press, 1985, pp. 83–92. [Online]. Available:

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

[25]

T. Balio, 'The American film industry', in *The American film industry*, Rev. ed., Madison: University of Wisconsin Press, 1985. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[26]

B. Nichols, 'Movies and methods: an anthology, Vol.2', in *Movies and methods: an anthology, Vol.2*, Berkeley, CA: University of California Press, 1985, pp. 109–120. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=d30e05e5-21e5-e911-80cd-005056af4099>

[27]

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

[28]

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

[29]

G. King, *New Hollywood cinema: an introduction*. London: I. B. Tauris, 2002. [Online]. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9786000006914>

[30]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998. [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

[31]

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

[32]

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

[33]

D. Gomery, The Hollywood studio system: a history. London: BFI, 2005.

[34]

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

[35]

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

[36]

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

[37]

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

[38]

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

[39]

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

[40]

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

[41]

S. Prince, 'A new pot of gold: Hollywood under the electronic rainbow, 1980-1989', in A new pot of gold: Hollywood under the electronic rainbow, 1980-1989, vol. v. 10, Berkeley: University of California Press, 2002, pp. 40–89. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=bb5770d6-8912-e911-80cd-005056af4099>

[42]

S. Prince, 'A new pot of gold: Hollywood under the electronic rainbow, 1980-1989', in A new pot of gold: Hollywood under the electronic rainbow, 1980-1989, vol. v. 10, Berkeley:

University of California Press, 2002.

[43]

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

[44]

T. Miller, *Global Hollywood 2*, [2nd ed.]. London: BFI Publishing, 2005.

[45]

R. Rossellini et al., 'Roma, città aperta'. Arrow Films, [S.I.], 2005. [Videorecording]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B00A0?bcast=4048008>

[46]

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

[47]

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

[48]

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

[49]

M. Shiel, *Italian neorealism: rebuilding the cinematic city*, vol. 31. London: Wallflower Press, 2006. [Online]. Available:

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=909624>

[50]

P. Cook, 'The cinema book', in *The cinema book*, 3rd ed., London: British Film Institute, 2007, pp. 233–237. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=764ce19b-1ed0-ea11-80cd-005056af4099>

[51]

P. E. Bondanella, 'Italian cinema: from neorealism to the present', in *Italian cinema: from neorealism to the present*, 3rd ed., London: Continuum, 2001, pp. 31–73. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=138069fc-2814-e911-80cd-005056af4099>

[52]

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

[53]

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

[54]

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

[55]

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

[56]

A. Bazin and B. Cardullo, André Bazin and Italian neorealism. New York: Continuum, 2011. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=795461>

[57]

J. Geiger and R. L. Rutsky, 'Film analysis: a Norton reader', in Film analysis: a Norton reader, 1st ed., New York, N.Y.: W.W. Norton, 2005, pp. 422-438. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=3f6fb3e7-af18-e911-80cd-005056af4099>

[58]

P. Haggard et al., 'Pennies from heaven'. BBC Worldwide, [London], 2004. [Videorecording]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/RT3CB597?bcast=119438677>

[59]

J. Bignell, 'An introduction to television studies', in An introduction to television studies, 3rd ed., London: Routledge, 2013. [Electronic resource]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>

[60]

J. Bignell, 'An introduction to television studies', in An introduction to television studies, 3rd ed., London: Routledge, 2013. [Electronic resource]. Available: <http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>

[61]

A. Goodwin and G. Whannel, 'Understanding television', in Understanding television, London: Routledge, 1990, pp. 11-29. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=18e2a167-48e4-e911-80cd-005056af4099>

[62]

T. Miller, 'Television studies: the basics', in Television studies: the basics, London: Routledge, 2010, pp. 50–79. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6c456770-36e4-e911-80cd-005056af4099>

[63]

B. Casey, 'Television studies: the key concepts', in Television studies: the key concepts, 2nd ed., London: Routledge, 2008, pp. 286–288. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4176d1c5-bfcd-ea11-80cd-005056af4099>

[64]

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

[65]

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

[66]

D. Freedman, The politics of media policy. Cambridge, UK: Polity, 2008. [Online]. Available: <http://lib.myilibrary.com/browse/open.asp?id=504452&entityid=https://idp.brunel.ac.uk/entity>

[67]

D. Freedman, 'Populism and media policy failure', European Journal of Communication, vol. 33, no. 6, pp. 604–618, Dec. 2018, doi: 10.1177/0267323118790156.

[68]

Mike Wayne, 'Failing the Public: The BBC, The War Game and Revisionist History A Reply to James Chapman', Journal of Contemporary History, vol. 42, no. 4, 2007, doi: 10.1177/0022009407081490.

[69]

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

[70]

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

[71]

R. C. Allen, 'Channels of discourse, reassembled: television and contemporary criticism', in Channels of discourse, reassembled: television and contemporary criticism, 2nd ed., London: Routledge, 1992, pp. 1–30. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=0e1974a8-0ee5-e911-80cd-005056af4099>

[72]

N. Garnham, 'Public Service versus the Market', Screen, vol. 24, no. 1, pp. 6–27, Jan. 1983, doi: 10.1093/screen/24.1.6.

[73]

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

[74]

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

[75]

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

[76]

L. Taylor and A. Willis, 'Media studies: texts, institutions, and audiences', in *Media studies: texts, institutions, and audiences*, Oxford: Blackwell Publishers, 1999, pp. 91–106. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=87d66318-5e0f-e911-80cd-005056af4099>

[77]

L. Taylor and A. Willis, 'Media studies: texts, institutions, and audiences', in *Media studies: texts, institutions, and audiences*, Oxford: Blackwell Publishers, 1999.

[78]

M. McLuhan and W. T. Gordon, *Understanding media: the extensions of man*, Critical ed. Corte Madera, CA: Gingko Press. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1222206>

[79]

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

[80]

J. G. Butler, 'Television: critical methods and applications', in *Television: critical methods and applications*, 3rd ed., Mahwah, N.J.: Lawrence Erlbaum Associates, 2007, pp. 3–19. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=b844422b-5a12-e911-80cd-005056af4099>

[81]

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

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

[82]

S. Banet-Weiser, C. Chris, and A. Freitas, 'Cable visions: television beyond broadcasting', in *Cable visions: television beyond broadcasting*, New York: New York University Press, 2007. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>

[83]

S. Banet-Weiser, C. Chris, and A. Freitas, 'Cable visions: television beyond broadcasting', in *Cable visions: television beyond broadcasting*, New York: New York University Press, 2007. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>

[84]

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

[85]

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

[86]

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

[87]

S. Banet-Weiser, C. Chris, and A. Freitas, *Cable visions: television beyond broadcasting*. New York: New York University Press, 2007. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>

[88]

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

[89]

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

[90]

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

[91]

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

[92]

T. Gillespie, 'The politics of "platforms"', *New Media & Society*, vol. 12, no. 3, pp. 347–364, May 2010, doi: 10.1177/1461444809342738.

[93]

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

[94]

D. Gerbarg, Ed., *Television goes digital*. New York, NY, USA: Springer, 2010. [Online].

Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=417813>

[95]

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

[96]

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

[97]

G. King, *Spectacular narratives: Hollywood in the age of the blockbuster*. London: I.B. Tauris, 2000. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=676862>

[98]

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

[99]

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

[100]

D. Bordwell, *The way Hollywood tells it: story and style in modern movies*. Berkeley, Calif: University of California Press, 2006. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254879>

[101]

K. Whissel and Duke University Press, *Spectacular digital effects: CGI and contemporary cinema*. Durham: Duke University Press, 2014. [Electronic resource]. Available: <https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822377146>

[102]

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

[103]

L. Purse, 'Contemporary action cinema', in *Contemporary action cinema*, Edinburgh: Edinburgh University Press, 2011, pp. 21–36. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=077b1b22-62e4-e911-80cd-005056af4099>

[104]

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

[105]

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

[106]

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

[107]

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

[108]

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

[109]

P. Keating, 'Emotional Curves and Linear Narratives', The velvet light trap, vol. 58, 2006, doi: 10.1353/vlt.2006.0029.

[110]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

[111]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

[112]

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

[113]

S. T. McClean, *Digital storytelling: the narrative power of visual effects in film*. Cambridge, Mass: MIT, 2007. [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339423>

[114]

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

[115]

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

[116]

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

[117]

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

[118]

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

[119]

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

[120]

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

[121]

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

[122]

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

[123]

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

[124]

R. Maltby and I. Craven, 'Hollywood cinema: an introduction', in Hollywood cinema: an introduction, Oxford: Blackwell Publishers, 1995.

[125]

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

[126]

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

[127]

A. Cuarón, S. Bullock, and G. Clooney, 'Gravity'. Warner Bros entertainment Inc, [London], 2014.

[128]

T. Balio, 'The American film industry', in *The American film industry*, Rev. ed., Madison: University of Wisconsin Press, 1985. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>

[129]

T. Balio, 'Hollywood in the age of television', in *Hollywood in the age of television*, Boston, Mass: Unwin Hyman, 1990, pp. 3-40. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=f01d4c91-5fe4-e911-80cd-005056af4099>

[130]

T. Balio, 'Hollywood in the age of television', in *Hollywood in the age of television*, Boston, Mass: Unwin Hyman, 1990. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>

[131]

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

[132]

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

[133]

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

[134]

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

[135]

O. Weetch, *Expressive spaces in digital 3D cinema*. London, [England]: Palgrave Macmillan, 2016. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4720331>

[136]

J. Belton, 'Digital 3D Cinema: Digital Cinema's Missing Novelty Phase', *Film History*, vol. 24, no. 2, 2012, doi: 10.2979/filmhistory.24.2.187.

[137]

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

[138]

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

[139]

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

[140]

S. Ross, 'Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema', Film History, vol. 24, no. 2, 2012, doi: 10.2979/filmhistory.24.2.210.

[141]

M. Ross, 'Stereoscopic visuality: Where is the screen, where is the film?', Convergence: The International Journal of Research into New Media Technologies, vol. 19, no. 4, pp. 406-414, Nov. 2013, doi: 10.1177/1354856513494178.

[142]

K. Whissel, 'Parallax Effects: Epistemology, Affect and Digital 3D Cinema', Journal of Visual Culture, vol. 15, no. 2, pp. 233-249, Aug. 2016, doi: 10.1177/1470412916654512.

[143]

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

[144]

R. Zone, 3-D revolution: the history of modern stereoscopic cinema. Lexington: University Press of Kentucky, 2012. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=948469>

[145]

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

[146]

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

[147]

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

[148]

D. Bordwell, K. Thompson, and J. Smith, Film art: an introduction, Twelfth edition. New York, NY: McGraw-Hill Education, 2020.

[149]

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

[150]

G. King, 'New Hollywood cinema: an introduction', in New Hollywood cinema: an introduction, London: I. B. Tauris, 2002, pp. 224–256. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>

[151]

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

[152]

S. Prince, *Digital visual effects in cinema: the seduction of reality*. New Brunswick, N.J.: Rutgers University Press, 2012. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=861454>

[153]

L. Purse, *Digital imaging in popular cinema*. Edinburgh: Edinburgh University Press, 2013. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1126596>

[154]

D. Morton, *Panel to the screen: style, American film, and comic books during the blockbuster era*. Jackson: University Press of Mississippi, 2017. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4745701>

[155]

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

[156]

T. Berliner, *Hollywood incoherent: narration in seventies cinema*. Austin, TX.: University of Texas Press, 2010. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3571747>

[157]

W. Buckland, 'Film theory and contemporary Hollywood movies', in *Film theory and*

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

[158]

S. Bruzzi, *Men's cinema: masculinity and Mise en Scène in Hollywood*. Edinburgh: Edinburgh University Press, 2013. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1835368>

[159]

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

[160]

P. McDonald, *Video and DVD industries*. London: British Film Institute, 2007. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=6265661>

[161]

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

[162]

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

[163]

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

[164]

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

[165]

P. Noyce et al., 'Wanted'. Sony Pictures, [United Kingdom] :bUniversal Pictures, 2011. [Videorecording]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>

[166]

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

[167]

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

[168]

C. Tryon, *On-demand culture: digital delivery and the future of movies*. New Brunswick, N.J.: Rutgers University Press, 2013. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1184490>

[169]

G. King, 'New Hollywood cinema: an introduction', in *New Hollywood cinema: an introduction*, London: I. B. Tauris, 2002, pp. 224-256. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>

[170]

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

[171]

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

[172]

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

[173]

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

[174]

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

[175]

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

[176]

P. McDonald, 'Video and DVD industries', in Video and DVD industries, London: British Film

Institute, 2007, pp. 107–142. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>

[177]

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

[178]

J. Ulin, Business of media distribution. [Place of publication not identified]: Focal Press, 2013. [Electronic resource]. Available:
<https://go.oreilly.com/brunel-university?state=/library/view/~/9780240824239>

[179]

S. Neale and M. Smith, 'Contemporary Hollywood cinema', in Contemporary Hollywood cinema, London: Routledge, 1998. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>

[180]

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

[181]

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

[182]

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

[183]

J. Mittell, 'Complex TV: the poetics of contemporary television storytelling', in *Complex TV: the poetics of contemporary television storytelling*, New York: New York University Press, 2015, pp. 292–318. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=d16a15d7-f9e4-e911-80cd-005056af4099>

[184]

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

[185]

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

[186]

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

[187]

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

[188]

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

[189]

L. E. Stein and K. Busse, *Sherlock and transmedia fandom: essays on the BBC series*. Jefferson, N.C.: McFarland, 2012. [Electronic resource]. Available: <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN>

=462577

[190]

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

[191]

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

[192]

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

[193]

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

[194]

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

[195]

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

[196]

A. J. Christian, 'Joe Swanberg, Intimacy, and the Digital Aesthetic', *Cinema Journal*, vol. 50, no. 4, 2011, doi: 10.1353/cj.2011.0049.

[197]

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

[198]

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

[199]

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

[200]

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

[201]

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

[202]

G. King, Ed., 'A companion to American indie film', in *A companion to American indie film*, Chichester, West Sussex, UK: Wiley Blackwell, 2017, pp. 279–299. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=6668cc34-b7f0-e911-80cd-005056af4099>

[203]

L. Badley, C. Perkins, and M. Schreiber, Eds, 'Indie reframed: women's filmmaking and contemporary American independent cinema', in Indie reframed: women's filmmaking and contemporary American independent cinema, Edinburgh: Edinburgh University Press, 2016, pp. 138-153. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=a360c8fb-8712-e911-80cd-005056af4099>

[204]

G. King, Ed., 'A companion to American indie film', in A companion to American indie film, Chichester, West Sussex, UK: Wiley Blackwell, 2017, pp. 433-451. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=492a658f-b7f0-e911-80cd-005056af4099>

[205]

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

[206]

H. Jenkins, S. Ford, and J. Green, Spreadable media: creating value and meaning in a networked culture. New York: New York University Press, 2013. [Electronic resource]. Available:
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=529617>

[207]

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

[208]

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

[209]

A. Varda, 'The gleaners and I'.

[210]

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

[211]

P. Brereton, *Environmental ethics and film*. Milton, Abingdon, Oxon: Routledge, 2016. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4015143>

[212]

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

[213]

D. Ingram, *Green screen: environmentalism and Hollywood cinema*. Exeter: University of Exeter Press, 2000.

[214]

R. L. Murray and J. K. Heumann, *Film & everyday eco-disasters*. Lincoln: University of Nebraska Press, 2014. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1676467>

[215]

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

[216]

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

[217]

S. Cubitt, Finite media: environmental implications of digital technologies. Durham, [England]: Duke University Press, 2017. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4753360>

[218]

S. Cubitt, EcoMedia. Amsterdam: Rodopi.

[219]

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

[220]

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

[221]

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

[222]

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

[223]

S. Rust, S. Monani, and S. Cubitt, *Ecocinema theory and practice*. New York: Routledge, 2013. [Electronic resource]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1024590>

[224]

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

[225]

Y. Benkler, *The wealth of networks: how social production transforms markets and freedom*. New Haven [Conn.]: Yale University Press, 2006. [Online]. Available:
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3419996>

[226]

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

[227]

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

[228]

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

[229]

B. Klinger, 'Contraband Cinema: Piracy, Titanic, and Central Asia', *Cinema Journal*, vol. 49, pp. 106-124, doi: 10.1353/cj.0.0180.

[230]

S. Wang, 'Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization', *Cinema Journal*, vol. 43, no. 1, 2003, doi: 10.1353/cj.2003.0027.

[231]

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

[232]

D. Hesmondhalgh, *The cultural industries*, Fourth edition. Los Angeles: SAGE, 2019.

[233]

V. Mosco and V. Mosco, *The political economy of communication*, 2nd ed. Los Angeles, [Calif.]: SAGE, 2009. [Online]. Available: <http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=743695>

[234]

D. Schiller, 'World Communications in Today's Age of Capital', *Emergences: Journal for the Study of Media & Composite Cultures*, vol. 11, no. 1, pp. 51–68, May 2001, doi: 10.1080/10457220120044666.

[235]

Y. Tzioumakis and C. Molloy, Eds, 'The Routledge companion to cinema and politics', in *The Routledge companion to cinema and politics*, London: Routledge, 2016. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4579017>

[236]

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

[237]

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

[238]

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

[239]

'The Bridge'. [Online]. Available:

[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&p;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&p;sort=relevance&page=1)

[240]

S. Turnbull, The TV crime drama. Edinburgh: Edinburgh University Press, 2014. [Electronic resource]. Available:

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1842870>

[241]

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

[242]

M. Buonanno, Italian TV drama and beyond: stories from the soil, stories from the sea. Bristol: Intellect, 2012. [Online]. Available:

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=914258>

[243]

K. T. Hansen and A. M. Waade, Locating Nordic Noir: from Beck to The bridge. Cham, Switzerland: Palgrave Macmillan, 2017. [Online]. Available:

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

[244]

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

[245]

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

[246]

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

[247]

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

[248]

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

[249]

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

[250]

C. O. Rapu, 'Living in Bondage'. 1992. [Online]. Available: <https://www.youtube.com/channel/UCCPN35XwRi1duxqq3aj6JFQ>

[251]

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

[252]

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

[253]

J. Haynes, *Nollywood: the creation of Nigerian film genres*. Chicago: The University of Chicago Press, 2016. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4504550>

[254]

S. A. Deshpande and M. Mazaj, 'World cinema: a critical introduction', in *World cinema: a critical introduction*, London, [England]: Routledge, 2018. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5220292>

[255]

J. Geiger, 'Nollywood Style: Nigerian movies and "shifting perceptions of worth"', *Film International*, vol. 10, no. 6, pp. 58–72, Dec. 2012, doi: 10.1386/fiin.10.6.58_1.

[256]

R. Stone, P. Cooke, S. Dennison, and A. Marlow-Mann, Eds, 'The Routledge companion to world cinema', in *The Routledge companion to world cinema*, London: Routledge, Taylor & Francis Group, 2018, pp. 59–72. [Electronic resource]. Available: <http://lib.myilibrary.com/browse/open.asp?id=1038523&entityid=https://idp.brunel.ac.uk/entity>

[257]

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

[258]

J. Akudinobi, 'Nollywood: Prisms and Paradigms.', *Cinema Journal*, vol. 54, no. Issue 2, pp. 133-140, 2015, doi: 10.1353/cj.2015.0008.

[259]

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

[260]

C. Pavsek, 'Leviathan and the Experience of Sensory Ethnography', *Visual Anthropology Review*, vol. 31, no. 1, pp. 4-11, May 2015, doi: 10.1111/var.12056.

[261]

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

[262]

F. Ferrando, 'Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations', *Existenz*, vol. 8, no. 2, pp. 26-32, 2013, doi: 10.7213/1980-5934.31.054.TD01.

[263]

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

[264]

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

[265]

J. Law, 'Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity', *Systems Practice*, vol. 5, no. 4, pp. 379–393, 1992, doi: 10.1007/BF01059830.

[266]

M. Hauskeller, T. D. Philbeck, and C. D. Carbonell, Eds, 'The Palgrave handbook of posthumanism in film and television', in *The Palgrave handbook of posthumanism in film and television*, Basingstoke, Hampshire: Palgrave Macmillan, 2018, pp. 99–108. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4001366>

[267]

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

[268]

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

[269]

R. Zemeckis, 'Who framed Roger Rabbit'. Buena Vista Home Entertainment, 2003.

[270]

P. Wells, 'Understanding animation', in *Understanding animation*, London: Routledge, 1998. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>

[271]

P. Wells, 'Understanding animation', in *Understanding animation*, London: Routledge, 1998. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>

[272]

N. Dobson, A. Honess Roe, A. Ratelle, and C. Ruddell, Eds, 'The animation studies reader', in The animation studies reader, New York: Bloomsbury Academic, 2019.

[273]

N. Dobson, A. Honess Roe, A. Ratelle, and C. Ruddell, Eds, The animation studies reader. New York: Bloomsbury Academic, 2019.

[274]

J. Nelmes, Introduction to film studies, 5th ed. Abingdon: Routledge, 2012. [Online]. Available:
<http://lib.myilibrary.com/browse/open.asp?id=761269&entityid=https://idp.brunel.ac.uk/entity>

[275]

M. Furniss, History of Animation, Newly Published Works. Port Melbourne, Australia: Thames & Hudson Australia Pty, Limited, 2017.

[276]

M. Furniss, Ed., Animation: art & industry. Herts: JL, 2012. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1977963>

[277]

Hye-Kyung Lee, 'Introduction: Animation industry at a crossroads', Creative Industries Journal, no. 3, pp. 183–187, doi: 10.1386/cij.3.3.183_1.

[278]

D. Crafton, Before Mickey: the animated film, 1898-1928, University of Chicago Press ed. Chicago: University of Chicago Press, 1993.

[279]

T. Sito and ProQuest (Firm), Moving innovation: a history of computer animation. Cambridge, MA: MIT Press, 2013. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339617>