

FM1619 - Technology, Industry and Form

View Online



Akudinobi, Jude. 'Nollywood: Prisms and Paradigms.' *Cinema Journal* 54.Issue 2 (2015): 133-140. Web.

<<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=a9h&AN=100840157&site=ehost-live&scope=site&custid=s1123049>>.

Alberti, John, and P. Andrew Miller, eds. *Transforming Harry: The Adaptation of Harry Potter in the Transmedia Age*. Detroit: Wayne State University Press, 2018. Print.

Allen, Robert Clyde. 'Channels of Discourse, Reassembled: Television and Contemporary Criticism'. *Channels of Discourse, Reassembled: Television and Contemporary Criticism*. 2nd ed. London: Routledge, 1992. 1-30. Web.

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

Allen, Robert Clyde, and Douglas Gomery. 'Film History: Theory and Practice'. *Film History: Theory and Practice*. New York: McGraw-Hill, 1985. 109-130. Web.

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

Allen, Robert Clyde, and Annette Hill. 'The Television Studies Reader'. *The Television Studies Reader*. London: Routledge, 2004. 275-292. Web.

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

Altman, Rick. 'Sound Theory, Sound Practice'. *Sound Theory, Sound Practice*. New York: Routledge, 1992. 46-64. Web.

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

'Anatomy of the Action Picture'. n. pag. Web.

<<http://www.davidbordwell.net/essays/anatomy.php>>.

Badley, Linda, Claire Perkins, and Michele Schreiber, eds. 'Indie Reframed: Women's Filmmaking and Contemporary American Independent Cinema'. *Indie Reframed: Women's Filmmaking and Contemporary American Independent Cinema*. Edinburgh: Edinburgh University Press, 2016. 138-153. Web.

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

Balio, Tino. 'Hollywood in the Age of Television'. *Hollywood in the Age of Television*.

- Boston, Mass: Unwin Hyman, 1990. 3-40. Web.
<<https://contentstore.cla.co.uk/secure/link?id=f01d4c91-5fe4-e911-80cd-005056af4099>>.
- . 'Hollywood in the Age of Television'. Hollywood in the Age of Television. Boston, Mass: Unwin Hyman, 1990. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=553100&entityid=https://idp.brunel.ac.uk/entity>>.
- . 'The American Film Industry'. The American Film Industry. Rev. ed. Madison: University of Wisconsin Press, 1985. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>>.
- . 'The American Film Industry'. The American Film Industry. Rev. ed. Madison: University of Wisconsin Press, 1985. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>>.
- . 'The American Film Industry'. The American Film Industry. Rev. ed. Madison: University of Wisconsin Press, 1985. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>>.
- . 'The American Film Industry'. The American Film Industry. Rev. ed. Madison: University of Wisconsin Press, 1985. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=278814&entityid=https://idp.brunel.ac.uk/entity>>.
- Banet-Weiser, Sarah, Cynthia Chris, and Anthony Freitas. 'Cable Visions: Television beyond Broadcasting'. Cable Visions: Television beyond Broadcasting. New York: New York University Press, 2007. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>>.
- . 'Cable Visions: Television beyond Broadcasting'. Cable Visions: Television beyond Broadcasting. New York: New York University Press, 2007. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>>.
- . Cable Visions: Television beyond Broadcasting. New York: New York University Press, 2007. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=865538>>.
- Bazin, André, and Bert Cardullo. André Bazin and Italian Neorealism. New York: Continuum, 2011. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=795461>>.
- Belton, John. 'Digital 3D Cinema: Digital Cinema's Missing Novelty Phase'. Film History 24.2 (2012): n. pag. Web.
<https://www.jstor.org/stable/10.2979/filmhistory.24.2.187?pq-origsite=360link#metadata_info_tab_contents>.
- . Widescreen Cinema. Cambridge, Mass: Harvard University Press, 1992. Print.

Benkler, Yochai. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven [Conn.]: Yale University Press, 2006. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3419996>>.

Bennett, James, and Niki Strange. *Television as Digital Media*. Durham, NC: Duke University Press, 2011. Web.

<<https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822393658>>.

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

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3571747>>.

Bignell, Jonathan. 'An Introduction to Television Studies'. *An Introduction to Television Studies*. 3rd ed. London: Routledge, 2013. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'An Introduction to Television Studies'. *An Introduction to Television Studies*. 3rd ed. London: Routledge, 2013. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=417490&entityid=https://idp.brunel.ac.uk/entity>>.

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

Bolter, J. David, and Richard A. Grusin. *Remediation: Understanding New Media*. Cambridge, Mass: MIT Press, 1999. Web.

<<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=9351&site=ehost-live&scope=site>>

Bondanella, Peter E. 'Italian Cinema: From Neorealism to the Present'. *Italian Cinema: From Neorealism to the Present*. 3rd ed. London: Continuum, 2001. 31-73. Web.

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

---. 'Italian Cinema: From Neorealism to the Present'. *Italian Cinema: From Neorealism to the Present*. 3rd ed. London: Continuum, 2001. Print.

---, ed. 'The Italian Cinema Book'. *The Italian Cinema Book*. London: BFI, 2014. 77-83. Web.

<<https://contentstore.cla.co.uk/secure/link?id=3416b676-1510-e911-80cd-005056af4099>>

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

Bordwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley, Calif: University of California Press, 2006. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254879>>.

---. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley, Calif:

University of California Press, 2006. Web.

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

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

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

---. 'The Classical Hollywood Cinema: Film Style & Mode of Production to 1960'. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge, 1988. Web.

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

---. 'The Classical Hollywood Cinema: Film Style & Mode of Production to 1960'. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge, 1988. Web.

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

---. 'The Classical Hollywood Cinema: Film Style & Mode of Production to 1960'. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge, 1988. Web.

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

---. 'The Classical Hollywood Cinema: Film Style & Mode of Production to 1960'. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge, 1988. Web.

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

Bordwell, David, Kristin Thompson, and Jeff Smith. Film Art: An Introduction. Twelfth edition. New York, NY: McGraw-Hill Education, 2020. Print.

Bostrom, Nick. 'A History of Transhumanist Thought'. Journal of evolution and technology 14.1 (2005): n. pag. Web. <<https://jetpress.org/volume14/bostrom.html>>.

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

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

Brereton, Pat. Environmental Ethics and Film. Milton, Abingdon, Oxon: Routledge, 2016. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4015143>>.

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

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1835368>>.

Buckland, Warren. 'Film Theory and Contemporary Hollywood Movies'. *Film Theory and Contemporary Hollywood Movies*. New York: Routledge, 2009. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=212452&entityid=https://idp.brunel.ac.uk/entity>>.

---, ed. 'Hollywood Puzzle Films'. *Hollywood Puzzle Films*. New York: Routledge, 2014. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=614075&entityid=https://idp.brunel.ac.uk/entity>>.

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

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

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

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

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

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

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

Casey, Bernadette. 'Television Studies: The Key Concepts'. *Television Studies: The Key Concepts*. 2nd ed. London: Routledge, 2008. 286–288. Web.
<<https://contentstore.cla.co.uk/secure/link?id=4176d1c5-bfcd-ea11-80cd-005056af4099>>.

Castaing-Taylor, Lucien, Verena Paravel, and Cinema Guild. 'Leviathan'. 2013 : n. pag. Print.

Castells, Manuel. *The Rise of the Network Society*. 2nd ed. v. 1. Oxford: Blackwell Publishers, 2000. Web.

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

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

Chanan, Michael. *The Dream That Kicks: The Prehistory and Early Years of Cinema in Britain*. 2nd ed. London: Routledge, 1996. Web.
<<http://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9780203360101>>.

Christian, Aymar Jean. 'Joe Swanberg, Intimacy, and the Digital Aesthetic'. *Cinema Journal* 50.4 (2011): n. pag. Web.
<https://www.jstor.org/stable/41240738?pq-origsite=summon&seq=1#metadata_info_tab_contents>.

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

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

Cook, Pam. 'The Cinema Book'. *The Cinema Book*. 3rd ed. London: British Film Institute, 2007. 233-237. Web.
<<https://contentstore.cla.co.uk/secure/link?id=764ce19b-1ed0-ea11-80cd-005056af4099>>.

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

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

Crafton, Donald. *Before Mickey: The Animated Film, 1898-1928*. University of Chicago Press ed. Chicago: University of Chicago Press, 1993. Print.

Crosland, Alan. 'The Jazz Singer'. 2007 : n. pag. Print.

Crumley, Arin, and Susan Buice. 'Four Eyed Monsters'. 2008 : n. pag. Print.

Cuarón, Alfonso, Sandra Bullock, and George Clooney. 'Gravity'. 2014 : n. pag. Print.

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

---. *Finite Media: Environmental Implications of Digital Technologies*. Durham, [England]:

Duke University Press, 2017. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4753360>>.

Cunningham, Stuart, and Jon Silver. Screen Distribution and the New King Kongs of the Online World. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1318147>>.

Deshpande, Shekhar A., and Meta Mazaj. 'World Cinema: A Critical Introduction'. World Cinema: A Critical Introduction. London, [England]: Routledge, 2018. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5220292>>.

Dobson, Nichola et al., eds. 'The Animation Studies Reader'. The Animation Studies Reader . New York: Bloomsbury Academic, 2019. Print.

---, eds. The Animation Studies Reader. New York: Bloomsbury Academic, 2019. Print.

Edgerton, Gary R., and Brian Geoffrey Rose. 'Thinking Outside the Box: A Contemporary Television Genre Reader'. Thinking Outside the Box: A Contemporary Television Genre Reader. Lexington, Ky: University Press of Kentucky, 2005. 226–246. Web.

<<https://contentstore.cla.co.uk/secure/link?id=4127e178-730f-e911-80cd-005056af4099>>

Ellis, John. Visible Fictions: Cinema, Television, Video. Rev. ed. London: Routledge, 1992. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>>.

---. Visible Fictions: Cinema, Television, Video. Rev. ed. London: Routledge, 1992. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>>.

---. Visible Fictions: Cinema, Television, Video. Rev. ed. London: Routledge, 1992. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=47863&entityid=https://idp.brunel.ac.uk/entity>>.

Elsaesser, Thomas, and Adam Barker. 'Early Cinema: Space, Frame, Narrative'. Early Cinema: Space, Frame, Narrative. London: BFI Publishing, 1990. 56–75. Web.

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

---. Early Cinema: Space, Frame, Narrative. London: BFI Publishing, 1990. Print.

---. 'Early Cinema: Space, Frame, Narrative'. Early Cinema: Space, Frame, Narrative. London: BFI Publishing, 1990. 56–75. Web.

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

Elsaesser, Thomas, and Warren Buckland. 'Studying Contemporary American Film: A Guide to Movie Analysis'. Studying Contemporary American Film: A Guide to Movie Analysis. London: Hodder Education, 2002. 26–79. Web.

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

Ferrando, Francesca. 'Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations'. *Existenz* 8.2 (2013): 26–32. Web. <<https://existenz.us/volumes/Vol.8-2Ferrando.pdf>>.

Forshaw, Barry. *Death in a Cold Climate: A Guide to Scandinavian Crime Fiction*. Basingstoke: Palgrave Macmillan, 2012. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=832165>>.

---. *Euro Noir: The Pocket Essential Guide to European Crime Fiction, Film & TV*. Harpenden, Herts: Pocket Essentials, 2014. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1712149>>.

---. *Nordic Noir: The Pocket Essential Guide to Scandinavian Crime Fiction, Film & TV*. Harpenden, Herts: Pocket Essentials, 2013. Print.

Freedman, Des. 'Populism and Media Policy Failure'. *European Journal of Communication* 33.6 (2018): 604–618. Web.

---. *The Politics of Media Policy*. Cambridge, UK: Polity, 2008. Web. <<http://lib.myilibrary.com/browse/open.asp?id=504452&entityid=https://idp.brunel.ac.uk/entity>>.

Furniss, Maureen, ed. *Animation: Art & Industry*. Herts: JL, 2012. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1977963>>.

---. *History of Animation. Newly Published Works*. Port Melbourne, Australia: Thames & Hudson Australia Pty, Limited, 2017. Print.

Gandolfini, James et al. 'The Sopranos: Complete HBO Season 1'. 2007 : n. pag. Print.

Garnham, Nicholas. 'Public Service versus the Market'. *Screen* 24.1 (1983): 6–27. Web. <<https://academic.oup.com/screen/article/24/1/6/1602189>>.

Gaylor, Brett. 'RiP!: A Remix Manifesto'. 2009 : n. pag. Print.

Geiger, Jeffrey. 'Nollywood Style: Nigerian Movies and "Shifting Perceptions of Worth"'. *Film International* 10.6 (2012): 58–72. Web. <<https://www.ingentaconnect.com/content/intellect/fint/2012/00000010/00000006/art00005%3bjsessionid=13rv0wehfgnad.x-ic-live-03>>.

Geiger, Jeffrey, and R. L. Rutsky. 'Film Analysis: A Norton Reader'. *Film Analysis: A Norton Reader*. 1st ed. New York, N.Y.: W.W. Norton, 2005. 422–438. Web. <<https://contentstore.cla.co.uk/secure/link?id=3f6fb3e7-af18-e911-80cd-005056af4099>>.

Geraghty, Christine, and David Lusted. *The Television Studies Book*. London: Arnold, 1998. Print.

Gerbarg, Darcy, ed. *Television Goes Digital*. New York, NY, USA: Springer, 2010. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=417813>>.

Gillespie, Tarleton. 'The Politics of "Platforms"'. *New Media & Society* 12.3 (2010):

347-364. Web. <<https://journals.sagepub.com/doi/10.1177/1461444809342738>>.

---. *Wired Shut: Copyright and the Shape of Digital Culture*. Cambridge, Mass: MIT Press, 2007. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3338717>>.

Gomery, Douglas. 'Shared Pleasures: A History of Movie Presentation in the United States'. *Shared Pleasures: A History of Movie Presentation in the United States*. Madison, Wis: University of Wisconsin Press, 1992. 3-17. Web.

<<https://contentstore.cla.co.uk/secure/link?id=e8278966-3b10-e911-80cd-005056af4099>>

---. 'Shared Pleasures: A History of Movie Presentation in the United States'. *Shared Pleasures: A History of Movie Presentation in the United States*. Madison, Wis: University of Wisconsin Press, 1992. 18-33. Web.

<<https://contentstore.cla.co.uk/secure/link?id=8beb2b00-5113-e911-80cd-005056af4099>>

---. *The Hollywood Studio System: A History*. London: BFI, 2005. Print.

---. 'The Hollywood Studio System: A History'. *The Hollywood Studio System: A History*. London: BFI, 2005. 11-26. Web.

<<https://contentstore.cla.co.uk/secure/link?id=426988b3-2613-e911-80cd-005056af4099>>

Goodwin, Andrew, and Garry Whannel. 'Understanding Television'. *Understanding Television*. London: Routledge, 1990. 11-29. Web.

<<https://contentstore.cla.co.uk/secure/link?id=18e2a167-48e4-e911-80cd-005056af4099>>

Greengrass, Paul. 'The Bourne Supremacy'. 2004 : n. pag. Print.

Griffith, D. W. 'Broken Blossoms'. 2000 : n. pag. Print.

Gündüz Özdemirci, Ekin. 'Greening the Screen: An Environmental Challenge'. *Humanities* 5.2 (2016): n. pag. Web.

Guynes, Sean A., and Dan Hassler-Forest, eds. *Star Wars and the History of Transmedia Storytelling*. Amsterdam: Amsterdam University Press, 2018. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5261322>>.

Haggard, Piers et al. 'Pennies from Heaven'. 2004. Web.

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/RT3CB597?bcast=119438677>>

Hammond, Michael, and Linda Ruth Williams. *Contemporary American Cinema*. Maidenhead: Open University Press, 2006. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Contemporary American Cinema'. *Contemporary American Cinema*. Maidenhead: Open University Press, 2006. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=333788&entityid=https://idp.brunel.ac.uk/entity>>.

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

Hauskeller, Michael, Thomas Drew Philbeck, and Curtis D. Carbonell, eds. 'The Palgrave Handbook of Posthumanism in Film and Television'. *The Palgrave Handbook of Posthumanism in Film and Television*. Basingstoke, Hampshire: Palgrave Macmillan, 2018. 99-108. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4001366>>.

Haynes, Jonathan. *Nollywood: The Creation of Nigerian Film Genres*. Chicago: The University of Chicago Press, 2016. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4504550>>.

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

Hesmondhalgh, David. *The Cultural Industries*. Fourth edition. Los Angeles: SAGE, 2019. Print.

Hilderbrand, Lucas. 'Youtube: Where Cultural Memory and Copyright Converge'. *Film Quarterly* 61.1 (2007): 48-57. Web.

Hill, Charles W. L. 'Digital Piracy: Causes, Consequences, and Strategic Responses'. *Asia Pacific Journal of Management* 24.1 (2007): 9-25. Web.

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

Hill, John, and Pamela Church Gibson. 'The Oxford Guide to Film Studies'. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 1998. 255-271. Web.
<<https://contentstore.cla.co.uk/secure/link?id=b0609736-4d13-e911-80cd-005056af4099>>.

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

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

Hye-Kyung Lee. 'Introduction: Animation Industry at a Crossroads'. *Creative Industries Journal* 3 183-187. Web. <https://www.tandfonline.com/doi/abs/10.1386/cij.3.3.183_1>.

Ingram, David. *Green Screen: Environmentalism and Hollywood Cinema*. Exeter: University of Exeter Press, 2000. Print.

Iordanova, Dina, Stuart Cunningham, and University of St Andrews. Film Studies. Digital Disruption: Cinema Moves on-Line. St Andrews: St Andrews Film Studies, 2012. Print.

---. Digital Disruption: Cinema Moves on-Line. St Andrews: St Andrews Film Studies, 2012. Print.

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

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

---. 'Hollywood and the Box Office 1895-1986'. Hollywood and the Box Office 1895-1986. New York: Columbia University Press, 1988. 7-15. Web.
<<https://contentstore.cla.co.uk/secure/link?id=18b46531-becd-ea11-80cd-005056af4099>>

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

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

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

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

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

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

Keating, Patrick. 'Emotional Curves and Linear Narratives'. The velvet light trap 58 (2006): n. pag. Web. <<https://search.proquest.com/docview/222829442?pq-origsite=360link>>.

King, Geoff, ed. 'A Companion to American Indie Film'. A Companion to American Indie Film. Chichester, West Sussex, UK: Wiley Blackwell, 2017. 279-299. Web.
<<https://contentstore.cla.co.uk/secure/link?id=6668cc34-b7f0-e911-80cd-005056af4099>>.

---, ed. 'A Companion to American Indie Film'. *A Companion to American Indie Film*. Chichester, West Sussex, UK: Wiley Blackwell, 2017. 433–451. Web. <<https://contentstore.cla.co.uk/secure/link?id=492a658f-b7f0-e911-80cd-005056af4099>>.

---, ed. 'A Companion to American Indie Film'. *A Companion to American Indie Film*. Chichester, West Sussex, UK: Wiley Blackwell, 2017. Web. <<http://lib.myilibrary.com/browse/open.asp?id=965329&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Indie 2.0: Change and Continuity in Contemporary American Indie Film'. *Indie 2.0: Change and Continuity in Contemporary American Indie Film*. Vol. 10. London: I.B. Tauris, 2014. 77–121. Web. <<https://contentstore.cla.co.uk/secure/link?id=8ce33d9e-7112-e911-80cd-005056af4099>>.

---. 'Indie 2.0: Change and Continuity in Contemporary American Indie Film'. *Indie 2.0: Change and Continuity in Contemporary American Indie Film*. Vol. 10. London: I.B. Tauris, 2014. Print.

---. *New Hollywood Cinema: An Introduction*. London: I. B. Tauris, 2002. Web. <<https://www.vlebooks.com/vleweb/product/openreader?id=Brunel&isbn=9786000006914>>.

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

---. 'New Hollywood Cinema: An Introduction'. *New Hollywood Cinema: An Introduction*. London: I. B. Tauris, 2002. 224–256. Web. <<https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>>.

---. 'New Hollywood Cinema: An Introduction'. *New Hollywood Cinema: An Introduction*. London: I. B. Tauris, 2002. 224–256. Web. <<https://contentstore.cla.co.uk/secure/link?id=6d1b278d-11e5-e911-80cd-005056af4099>>.

---. 'Quality Hollywood: Markers of Distinction in Contemporary Studio Film'. *Quality Hollywood: Markers of Distinction in Contemporary Studio Film*. Vol. 28. London: I.B. Tauris, 2016. 81–124. Web. <<https://contentstore.cla.co.uk/secure/link?id=a8ea312a-bb15-e911-80cd-005056af4099>>.

---. *Spectacular Narratives: Hollywood in the Age of the Blockbuster*. London: I.B. Tauris, 2000. Web. <<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=676862>>.

Kirsner, Scott. *Fans, Friends & Followers*. [Cambridge, Mass.]: Scott Kirsner, 2009. Print.

Klinger, Barbara. *Beyond the Multiplex: Cinema, New Technologies, and the Home*. Berkeley, Calif: University of California Press, 2006. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=254875>>.

---. 'Contraband Cinema: Piracy, Titanic, and Central Asia'. *Cinema Journal* 49 106–124. Web. <<https://search.proquest.com/docview/222306812?pq-origsite=summon>>.

Langford, Barry. 'Post-Classical Hollywood: Film Industry, Style and Ideology since 1945'. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*. Edinburgh: Edinburgh University Press, 2010. 244–254. Web.
<<https://contentstore.cla.co.uk/secure/link?id=9a12e048-17e5-e911-80cd-005056af4099>>

---. 'Post-Classical Hollywood: Film Industry, Style and Ideology since 1945'. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*. Edinburgh: Edinburgh University Press, 2010. 244–254. Web.
<<https://contentstore.cla.co.uk/secure/link?id=9a12e048-17e5-e911-80cd-005056af4099>>

Law, John. 'Notes on the Theory of the Actor-Network: Ordering, Strategy, and Heterogeneity'. *Systems Practice* 5.4 (1992): 379–393. Web.
<<http://www.lancaster.ac.uk/fass/resources/sociology-online-papers/papers/law-notes-on-ant.pdf>>.

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

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

---. 'The New American Cinema'. *The New American Cinema*. Durham: Duke University Press, 1998. Print.

Lichtenfeld, Eric. *Action Speaks Louder: Violence, Spectacle, and the American Action Movie*. Revised&expanded ed. Middletown, Conn: Wesleyan University Press, 2007. Print.
Lobato, Ramon. 'Creative Industries and Informal Economies'. *International Journal of Cultural Studies* 13.4 (2010): 337–354. Web.
<<https://journals.sagepub.com/doi/pdf/10.1177/1367877910369971>>.

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

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

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

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

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

---. 'Hollywood Cinema: An Introduction'. Hollywood Cinema: An Introduction. Oxford: Blackwell Publishers, 1995. Print.

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

Mast, Gerald, and Marshall Cohen. 'Film Theory and Criticism: Introductory Readings'. Film Theory and Criticism: Introductory Readings. New York, N.Y.: Oxford University Press, 1974. 120–146. Web.
<<https://contentstore.cla.co.uk/secure/link?id=9ed5a00a-e218-e911-80cd-005056af4099>>

McCabe, Janet, and Kim Akass. Quality TV: Contemporary American Television and Beyond. London: I. B. Tauris, 2007. Print.

McClean, Shilo T. Digital Storytelling: The Narrative Power of Visual Effects in Film. Cambridge, Mass: MIT, 2007. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339423>>.

McDonald, Paul. 'Video and DVD Industries'. Video and DVD Industries. London: British Film Institute, 2007. 107–142. Web.
<<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>>.

---. Video and DVD Industries. London: British Film Institute, 2007. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=6265661>>.

---. 'Video and DVD Industries'. Video and DVD Industries. London: British Film Institute, 2007. 107–142. Web.
<<https://contentstore.cla.co.uk/secure/link?id=6eef2501-5c0f-e911-80cd-005056af4099>>.

---. 'Video and DVD Industries'. Video and DVD Industries. London: British Film Institute, 2007. Print.

McDonald, Paul, and Janet Wasko. 'The Contemporary Hollywood Film Industry'. The Contemporary Hollywood Film Industry. Oxford: Blackwell Publishing, 2008. 106–119. Web.
<<https://contentstore.cla.co.uk/secure/link?id=70ba6558-3810-e911-80cd-005056af4099>>

---. 'The Contemporary Hollywood Film Industry'. The Contemporary Hollywood Film Industry. Oxford: Blackwell Publishing, 2008. 120–131. Web.
<<https://contentstore.cla.co.uk/secure/link?id=cd3f1fea-1210-e911-80cd-005056af4099>>.

- McLoone, Martin, and John Hill. 'Big Picture, Small Screen: The Relations between Film and Television'. *Big Picture, Small Screen: The Relations between Film and Television*. Vol. 16. Luton: University of Luton Press, 1996. 9-46. Web.
<<https://contentstore.cla.co.uk/secure/link?id=e905ffbb-d318-e911-80cd-005056af4099>>.
- McLuhan, Marshall, and W. Terrence Gordon. *Understanding Media: The Extensions of Man*. Critical ed. Corte Madera, CA: Gingko Press. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1222206>>.
- Merleau-Ponty, Maurice, and Claude Lefort. *The Visible and the Invisible: Followed by Working Notes*. Evanston [Ill.]: Northwestern University Press, 1968. Print.
- Mike Wayne. 'Failing the Public: The BBC, The War Game and Revisionist History A Reply to James Chapman'. *Journal of Contemporary History* 42.4 (2007): n. pag. Web.
<https://www.jstor.org/stable/30036473?pq-origsite=summon&seq=1#metadata_info_tab_contents>.
- Miller, Jade L. *Nollywood Central*. London: BFI, 2016. Print.
- Miller, Mark Crispin. 'Seeing through Movies'. *Seeing through Movies*. New York: Pantheon Books, 1990. Print.
- . 'Seeing through Movies'. *Seeing through Movies*. New York: Pantheon Books, 1990. Print.
- Miller, Toby. *Global Hollywood 2*. [2nd ed.]. London: BFI Publishing, 2005. Print.
- . 'Television Studies: The Basics'. *Television Studies: The Basics*. London: Routledge, 2010. 50-79. Web.
<<https://contentstore.cla.co.uk/secure/link?id=6c456770-36e4-e911-80cd-005056af4099>>.
- Mittell, Jason. 'Complex TV: The Poetics of Contemporary Television Storytelling'. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York: New York University Press, 2015. 292-318. Web.
<<https://contentstore.cla.co.uk/secure/link?id=d16a15d7-f9e4-e911-80cd-005056af4099>>.
- Moran, Albert. 'Film Policy: International, National and Regional Perspectives'. *Film Policy: International, National and Regional Perspectives*. London: Routledge, 1996. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=13838&entityid=https://idp.brunel.ac.uk/entity>>.
- Morton, Drew. *Panel to the Screen: Style, American Film, and Comic Books during the Blockbuster Era*. Jackson: University Press of Mississippi, 2017. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4745701>>.
- Mosco, Vincent, and Vincent Mosco. *The Political Economy of Communication*. 2nd ed. Los Angeles, [Calif.]: SAGE, 2009. Web.
<<http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=743695>>.

Murphy, Patrick D. *The Media Commons: Globalization and Environmental Discourses*. Urbana: University of Illinois Press, 2017. Print.

Murray, Robin L., and Joseph K. Heumann. *Ecology and Popular Film: Cinema on the Edge*. Albany: SUNY Press, 2009. Print.

---. *Film & Everyday Eco-Disasters*. Lincoln: University of Nebraska Press, 2014. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1676467>>.

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Vol. 1. Berkeley: University of California Press, 1994. Print.

Ndalianis, Angela. *Neo-Baroque Aesthetics and Contemporary Entertainment*. London: MIT, 2004. Print.

Neale, Stephen. *Cinema and Technology: Image, Sound, Colour*. London: Macmillan Education, 1985. Print.

---. 'Cinema and Technology: Image, Sound, Colour'. *Cinema and Technology: Image, Sound, Colour*. London: Macmillan Education, 1985. Web.
<<https://contentstore.cla.co.uk/secure/link?id=342eb3e2-2413-e911-80cd-005056af4099>>.

Neale, Stephen, and Murray Smith. 'Contemporary Hollywood Cinema'. *Contemporary Hollywood Cinema*. London: Routledge, 1998. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Contemporary Hollywood Cinema'. *Contemporary Hollywood Cinema*. London: Routledge, 1998. 21–44. Web.
<<https://contentstore.cla.co.uk/secure/link?id=96611653-5613-e911-80cd-005056af4099>>.

---. 'Contemporary Hollywood Cinema'. *Contemporary Hollywood Cinema*. London: Routledge, 1998. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Contemporary Hollywood Cinema'. *Contemporary Hollywood Cinema*. London: Routledge, 1998. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Contemporary Hollywood Cinema'. *Contemporary Hollywood Cinema*. London: Routledge, 1998. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=763369&entityid=https://idp.brunel.ac.uk/entity>>.

Nelmes, Jill. *Introduction to Film Studies*. 5th ed. Abingdon: Routledge, 2012. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=761269&entityid=https://idp.brunel.ac.uk/entity>>.

Nichols, Bill. 'Movies and Methods: An Anthology, Vol.2'. *Movies and Methods: An Anthology, Vol.2*. Berkeley, CA: University of California Press, 1985. 83–92. Web.
<<https://contentstore.cla.co.uk/secure/link?id=88beb029-21e5-e911-80cd-005056af4099>>

---. 'Movies and Methods: An Anthology, Vol.2'. *Movies and Methods: An Anthology, Vol.2*. Berkeley, CA: University of California Press, 1985. 109–120. Web.
<<https://contentstore.cla.co.uk/secure/link?id=d30e05e5-21e5-e911-80cd-005056af4099>>

Noyce, Phillip et al. 'Wanted'. 2011. Web.
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/00F368E3?bcast=120592240>>

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

Paul, William. 'The Aesthetics of Emergence'. *Film history* 5 (1993): n. pag. Web.
<https://www.jstor.org/stable/3815145?pq-origsite=360link&seq=1#metadata_info_tab_contents>

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

Pavsek, Christopher. 'Leviathan and the Experience of Sensory Ethnography'. *Visual Anthropology Review* 31.1 (2015): 4–11. Web.
<<https://anthrosource.onlinelibrary.wiley.com/doi/full/10.1111/var.12056>>

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

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

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

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

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

---. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers

University Press, 2012. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Digital Visual Effects in Cinema: The Seduction of Reality'. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers University Press, 2012. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=417704&entityid=https://idp.brunel.ac.uk/entity>>.

---. *Digital Visual Effects in Cinema: The Seduction of Reality*. New Brunswick, N.J.: Rutgers University Press, 2012. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=861454>>.

Purse, Lisa. 'Contemporary Action Cinema'. *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press, 2011. 21–36. Web.

<<https://contentstore.cla.co.uk/secure/link?id=077b1b22-62e4-e911-80cd-005056af4099>>

---. 'Digital Imaging in Popular Cinema'. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press, 2013. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>>.

---. 'Digital Imaging in Popular Cinema'. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press, 2013. Web.

<<http://lib.myilibrary.com/browse/open.asp?id=441828&entityid=https://idp.brunel.ac.uk/entity>>.

---. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press, 2013. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1126596>>.

Rapu, Chris Obi. 'Living in Bondage'. 1992. Web.

<<https://www.youtube.com/channel/UCCPN35XwRi1duxqq3aj6JFQ>>.

Reiss, Jon. *Think Outside the Box Office: The Ultimate Guide to Film Distribution in the Digital Era*. [Los Angeles, California]: Hybrid Cinema Publishing, 2010. Web.

<<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=550794>>.

Ross, Miriam. *3D Cinema: Optical Illusions and Tactile Experiences*. Houndmills, Basingstoke: Palgrave Macmillan, 2015. Web.

<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=2006615>>.

---. 'Stereoscopic Visuality: Where Is the Screen, Where Is the Film?' *Convergence: The International Journal of Research into New Media Technologies* 19.4 (2013): 406–414. Web.

<<https://journals.sagepub.com/doi/10.1177/1354856513494178>>.

Ross, Sarah. 'Invitation to the Voyage: The Flight Sequence in Contemporary 3D Cinema'. *Film History* 24.2 (2012): n. pag. Web.

<<https://www.jstor.org/stable/10.2979/filmhistory.24.2.210?pq-origsite=360link#metadata>>

_info_tab_contents>.

Rossellini, Roberto et al. 'Roma, Città Aperta'. 2005. Web.
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B00A0?bcast=4048008>>.
Ruberto, Laura E., and Kristi M. Wilson. Italian Neorealism and Global Cinema. Detroit: Wayne State University Press, 2007. Print.

Rust, Stephen, Salma Monani, and Sean Cubitt. Ecocinema Theory and Practice. New York: Routledge, 2013. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1024590>>.

Saviano, Roberto et al. 'Gomorra: The Complete Season One'. 2018 : n. pag. Print.

---. 'Gomorra: The Complete Season Three'. 2018 : n. pag. Print.

---. 'Gomorra: The Complete Season Two'. 2018 : n. pag. Print.

Schatz, Thomas. Hollywood Genres: Formulas, Filmmaking, and the Studio System. New York: McGraw-Hill, 1981. Print.

---. The Genius of the System: Hollywood Filmmaking in the Studio Era. London: Faber and Faber, 1998. Print.

Schiller, Dan. 'World Communications in Today's Age of Capital'. Emergences: Journal for the Study of Media & Composite Cultures 11.1 (2001): 51-68. Web.

Shiel, Mark. Italian Neorealism: Rebuilding the Cinematic City. Vol. 31. London: Wallflower Press, 2006. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=909624>>.

Sica, Vittorio De, and Luigi Bartolini. 'The Bicycle Thieves'. 2009 : n. pag. Print.

Sito, Tom and ProQuest (Firm). Moving Innovation: A History of Computer Animation. Cambridge, MA: MIT Press, 2013. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3339617>>.

Sobchack, Vivian. 'Meta-Morphing: Visual Transformation and the Culture of Quick-Change'. Meta-Morphing: Visual Transformation and the Culture of Quick-Change. Minneapolis: University of Minnesota Press, 2000. 251-271. Web.
<<https://contentstore.cla.co.uk/secure/link?id=9f4a408a-2313-e911-80cd-005056af4099>>.

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

Staiger, Janet. 'Interpreting Films: Studies in the Historical Reception of American Cinema'. Interpreting Films: Studies in the Historical Reception of American Cinema. Princeton, NJ: Princeton University Press, 1992. 101-123. Web.
<<https://contentstore.cla.co.uk/secure/link?id=82e0e2ee-2a14-e911-80cd-005056af4099>>.

Stein, Louisa Ellen. Millennial Fandom: Television Audiences in the Transmedia Age. Iowa

City: University of Iowa Press, 2015. Web.

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

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

<<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, Rob et al., eds. 'The Routledge Companion to World Cinema'. *The Routledge Companion to World Cinema*. London: Routledge, Taylor & Francis Group, 2018. 59–72. Web.

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

Strangelove, Michael. *Post-TV: Piracy, Cord-Cutting, and the Future of Television*. Toronto: University of Toronto Press, 2015. Web.

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

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

Stringer, Julian. 'Movie Blockbusters'. *Movie Blockbusters*. London: Routledge, 2003. Web.

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

---. 'Movie Blockbusters'. *Movie Blockbusters*. London: Routledge, 2003. Web.

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

---. 'Movie Blockbusters'. *Movie Blockbusters*. London: Routledge, 2003. Web.

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

Taylor, Lisa, and Andrew Willis. 'Media Studies: Texts, Institutions, and Audiences'. *Media Studies: Texts, Institutions, and Audiences*. Oxford: Blackwell Publishers, 1999. 91–106. Web.

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

---. 'Media Studies: Texts, Institutions, and Audiences'. *Media Studies: Texts, Institutions, and Audiences*. Oxford: Blackwell Publishers, 1999. Print.

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

'The Bridge'. Web.

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

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

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

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

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

Trevorrow, Colin. 'Jurassic World'. 2015. Web.
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0A83D549?bcast=127388626>>.

Tryon, Chuck. *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, N.J.: Rutgers University Press, 2013. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1184490>>.

---. *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, N.J.: Rutgers University Press, 2013. Web.
<<http://lib.myilibrary.com/browse/open.asp?id=486972&entityid=https://idp.brunel.ac.uk/entity>>.

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

---. 'Reinventing Cinema: Movies in the Age of Media Convergence'. *Reinventing Cinema: Movies in the Age of Media Convergence*. New Brunswick, N.J.: Rutgers University Press, 2009. 93–124. Web.
<<https://contentstore.cla.co.uk/secure/link?id=fa504901-610f-e911-80cd-005056af4099>>.

Turnbull, Sue. *The TV Crime Drama*. Edinburgh: Edinburgh University Press, 2014. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1842870>>.

Turner, Graeme, and Jinna Tay. 'Television Studies after TV: Understanding Television in the Post-Broadcast Era'. *Television Studies after TV: Understanding Television in the Post-Broadcast Era*. London: Routledge, 2009. 9–19. Web.
<<https://contentstore.cla.co.uk/secure/link?id=4978e404-fe0f-e911-80cd-005056af4099>>.

Tzioumakis, Yannis, and Claire Molloy, eds. 'The Routledge Companion to Cinema and Politics'. *The Routledge Companion to Cinema and Politics*. London: Routledge, 2016. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4579017>>.

Ulin, Jeff. *The Business of Media Distribution*, 2nd Edition. Focal Press, 2013. Web.
<<https://go.oreilly.com/brunel-university?state=/library/view/~/9780240824239/?ar>>.

Varda, Agnes. 'The Gleaners and I'. : n. pag. Print.

Wang, Shujen. 'Recontextualizing Copyright: Piracy, Hollywood, the State, and Globalization'. *Cinema Journal* 43.1 (2003): n. pag. Web.
<https://www.jstor.org/stable/1225929?Search=yes&resultItemClick=true&searchText=Recontextualizing&searchText=Copyright:&searchText=Piracy,&searchText=Hollywood,&searchText=the&searchText=State,&searchText=and&searchText=Globalization&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DRecontextualizing%2BCopyright%253A%2BPiracy%252C%2BHollywood%252C%2Bthe%2BState%252C%2Band%2BGlobalization%26amp%3Bfilter%3Djid%253A10.2307%252Fj100121%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbbBox%3D%26amp%3BsbjBox%3D%26amp%3BspBox%3D&seq=1#metadata_info_tab_contents>.

Wasko, Janet. *Hollywood in the Information Age: Beyond the Silver Screen*. Cambridge: Polity, 1994. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1602912>>.

Wayne, Mike. *Marxism Goes to the Movies*. London: Routledge, Taylor & Francis Group, 2020. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=5986891>>.

Weetch, Owen. *Expressive Spaces in Digital 3D Cinema*. London, [England]: Palgrave Macmillan, 2016. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4720331>>.

Wells, Paul. 'Understanding Animation'. *Understanding Animation*. London: Routledge, 1998. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>>.

---. 'Understanding Animation'. *Understanding Animation*. London: Routledge, 1998. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1562841>>.

Whissel, Kristen. 'Parallax Effects: Epistemology, Affect and Digital 3D Cinema'. *Journal of Visual Culture* 15.2 (2016): 233–249. Web.
<<https://journals.sagepub.com/doi/10.1177/1470412916654512>>.

Whissel, Kristen and Duke University Press. *Spectacular Digital Effects: CGI and Contemporary Cinema*. Durham: Duke University Press, 2014. Web.
<<https://login.ezproxy.brunel.ac.uk/login?url=http://dx.doi.org/10.1215/9780822377146>>.

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

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

---. 'Technologies of Seeing: Photography, Cinematography and Television'. *Technologies of*

Seeing: Photography, Cinematography and Television. London: British Film Institute, 1996. 109-118. Web.
<<https://contentstore.cla.co.uk/secure/link?id=259b02d6-0a10-e911-80cd-005056af4099>>

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

Zemeckis, Robert. 'Who Framed Roger Rabbit'. 2003 : n. pag. Print.

Zone, Ray. 3-D Revolution: The History of Modern Stereoscopic Cinema. Lexington: University Press of Kentucky, 2012. Web.
<<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=948469>>.