MA3006: Producing Film and TV



Adam, K. and Frayling, C. (2008) Ken Adam Designs the Movies: James Bond and Beyond. London: Thames & Hudson.

Adler, T. (2004) The Producers: Money, Movies and Who Really Calls the Shots. London: Methuen.

Alberstat, P. (2004a) The Insider's Guide to Film Finance. Amsterdam: Focal.

Alberstat, P. (2004b) The Insider's Guide to Film Finance. Amsterdam: Focal Press. Available at: https://www.proquest.com/legacydocview/EBC/226844?accountid=11455.

Altman, R. and Thompson, D. (2006a) Altman on Altman. London: Faber and Faber.

Altman, R. and Thompson, D. (2006b) Altman on Altman. London: Faber and Faber.

Anderson, G.H. (1984) Video Editing and Post-Production: A Professional Guide. Knowledge Industry Publications Inc.

Arijon, D. (1976) Grammar of the Film Language. Los Angeles: Silman-James.

Aronson, L. (2001) Screenwriting Updated: New (And Conventional) Ways of Writing for the Screen. 1st Silman-James Edition. Los Angeles, California: Silman-James Press.

Arundale, S. and Trieu, T. (2014a) Modern Post: Postproduction Workflows and Techniques for Digital Filmmakers. Burlington, MA: Focal Press.

Arundale, S. and Trieu, T. (2014b) Modern Post: Postproduction Workflows and Techniques for Digital Filmmakers. Burlington, MA: Focal Press. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1757878.

Ascher, S. and Pincus, E. (2007) The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 3rd Edition. New York: Plume.

Atchity, K.J. and Wong, C.-L. (2003) Writing Treatments That Sell: How to Create and Market Your Story Ideas to the Motion Picture and TV Industry. 2nd Edition. New York: Henry Holt.

Aumont, J. (1987) Montage Eisenstein. London: BFI Publishing.

Bach, S. (1996a) Final Cut: Dreams and Disaster in the Making of Heaven's Gate. Revised

Edition. London: Pimlico.

Bach, S. (1996b) Final Cut: Dreams and Disaster in the Making of Heaven's Gate. Revised Edition. London: Pimlico.

Badal, S. (2008) Swimming Upstream: A Lifesaving Guide to Short Film Distribution. Amsterdam: Focal Press.

Bainbridge, D.I. (2012a) Intellectual Property. 9th Edition. Harlow: Pearson.

Bainbridge, D.I. (2012b) Intellectual Property. 9th Edition. Harlow: Pearson. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=5137221.

Baker, R. (1997a) Media Law: A User's Guide for Film and Programme Makers. London: Routledge.

Baker, R. (1997b) Media Law: A User's Guide for Film and Programme Makers. London: Routledge. Available at:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1520 914.

Barnwell, J. (2004) Production Design: Architects of the Screen. London: Wallflower.

Baumgarten, P.A., Farber, D.C. and Fleischer, M. (1992) Producing, Financing and Distributing Film. 2nd ed. New York: Limelight Editions.

Bazin, A. (2005a) What Is Cinema?: Vol. I. New ed. Berkeley: University of California Press.

Bazin, A. (2005b) What Is Cinema?: Vol. I. New ed. Berkeley: University of California Press.

Benedetti, R. (2003) Creative Postproduction: Editing, Sound, Visual Effects, and Music for Film and Video. Boston; London: Pearson.

Berg, A.S. (2013) Goldwyn: a Biography. London: Simon & Schuster.

Berger, J. (2008) Ways of Seeing. London: Penguin.

Bernstein, S. (1994) Film Production, 2nd Edition, Oxford: Focal.

Bignell, J., Orlebar, J. and Holland, P. (2005a) The Television Handbook. 3rd ed. London: Routledge.

Bignell, J., Orlebar, J. and Holland, P. (2005b) The Television Handbook. London: Routledge.

Biskind, P. (1998a) Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N' Roll Generation Changed Hollywood. Bloomsbury.

Biskind, P. (1998b) Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N' Roll Generation Changed Hollywood. Bloomsbury.

Block, B. (2008) The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. 2nd Edition. Oxford: Focal.

Boal, A. (2008) Theatre of the Oppressed. New ed. London: Pluto Press.

Boal, A. et al. (2008) Theatre of the Oppressed. London: Pluto Press. Available at: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=200610.

Bolter, J.D. and Grusin, R. (1999) Remediation: Understanding New Media. Cambridge, Mass: MIT.

Bondanella, P.E. (2002a) The Films of Federico Fellini. Cambridge, UK: Cambridge University Press. Available at:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=217860.

Bondanella, P.E. (2002b) The Films of Federico Fellini. New York: Cambridge University Press. Available at: https://www.proquest.com/docview/2131811065/\$N?accountid=11455.

Boozer, J. (2008) Authorship in Film Adaptation. 1st Edition. Austin: University of Texas Press.

Bordwell, D. (1985) The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge & Kegan Paul.

Bordwell, D. (1988) The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge. Available at:

http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=5910.

Bordwell, D. (1993) The Cinema of Eisenstein. Cambridge, Mass: Harvard University Press.

Bordwell, D. (2017) Film Art: An Introduction. Eleventh edition. New York, NY: McGraw-Hill Education. Available at:

https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Vleweb/Product/Index/1993344?page=0.

Bordwell, D., Staiger, J. and Thompson, K. (1985) The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge & Kegan Paul.

Bordwell, D., Thompson, K. and Smith, J. (2017) Film Art: An Introduction. 11th Edition. New York, NY: McGraw-Hill Education.

Bordwell, D., Thompson, K. and Staiger, J. (1988) The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge. Available at: http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=5910.

Braudy, L. and Cohen, M. (2009) Film Theory and Criticism: Introductory Readings. 7th ed. New York: Oxford University Press.

Brook, P. (1996) The Empty Space. 1st Touchstone ed. New York: Simon & Schuster.

Broughton, I. (1986) Producers on Producing: The Making of Film and Television. Jefferson, N.C: McFarland.

Browne, S.E. (2007a) High Definition Postproduction: Editing and Delivering HD Video. Amsterdam: Focal.

Browne, S.E. (2007b) High Definition Postproduction: Editing and Delivering HD Video. Amsterdam: Focal. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=287936.

Bruzzi, S. (1997a) Undressing Cinema: Clothing and Identity in the Movies. London: Routledge.

Bruzzi, S. (1997b) Undressing Cinema: Clothing and Identity in the Movies. London: Routledge. Available at: https://www.taylorfrancis.com/books/9780203132203.

Burch, N. and Lane, H.R. (1973) Theory of Film Practice. London: Secker and Warburg.

Burch, N. and Michelson, A. (1979) To the Distant Observer: Form and Meaning in the Japanese Cinema. London: Scolar.

Burder, J. (1988) Technique of Editing 16mm Film, The (Library of Communication Techniques). Focal P.

Burstein, N. and Morgen, B. (2003a) 'The Kid Stays in the Picture'. Momentum Pictures.

Burstein, N. and Morgen, B. (2003b) 'The Kid Stays in the Picture'. Momentum Pictures.

Cardullo, B. (1998) Playing to the Camera: Film Actors Discuss Their Craft. New Haven: Yale University Press.

Carney, R. (1994) The Films of John Cassavetes: Pragmatism, Modernism, and the Movies. Cambridge: Cambridge University Press.

Carrière, J.-C. (1994) The Secret Language of Film. New York: Pantheon Books.

Carringer, R.L. (1996a) The Making of Citizen Kane. Revised and Updated Edition. London: University of California Press.

Carringer, R.L. (1996b) The Making of Citizen Kane. Revised and Updated Edition. London: University of California Press.

Chandler, G. (2009) Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know. Studio City, California: Michael Wiese.

Chandler, G. (2012) Cut by Cut: Editing Your Film or Video. 2nd Edition. Studio City, California: Michael Wiese.

Christie, I. (2009) The Art of Film: John Box and Production Design. London: Wallflower.

Christie, I. and Taylor, R. (1993a) Eisenstein Rediscovered. London: Routledge.

Christie, I. and Taylor, R. (1993b) Eisenstein Rediscovered. London: Routledge. Available at: http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=14161.

Ciecko, A.T. (2006) Contemporary Asian Cinema: Popular Culture in a Global Frame. English ed. Oxford: Berg.

Clapperton, G. (2009a) This Is Social Media: How to Tweet, Post, Link and Blog Your Way to Business Success. Mankato, Minn: Capstone.

Clapperton, G. (2009b) This Is Social Media: How to Tweet, Post, Link and Blog Your Way to Business Success. Chichester, U.K.: Capstone. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=589202.

Clark, B. and Spohr, Susan J. (2002a) Guide to Postproduction for TV and Film: Managing the Process. 2nd Edition. Amsterdam: Focal Press.

Clark, B. and Spohr, Susan J. (2002b) Guide to Postproduction for TV and Film: Managing the Process. Amsterdam: Focal Press. Available at: https://www.proguest.com/legacydocview/EBC/294708?accountid=11455.

Clark, B. and Spohr, Susan J (2002) Guide to Postproduction for TV and Film: Managing the Process. 2nd ed. Amsterdam: Focal Press.

Clark, B. and Spohr, Susan J. (2002c) Guide to Postproduction for TV and Film: Managing the Process. Amsterdam: Focal Press. Available at: http://ezproxy01.rhul.ac.uk/login?url=http://www.mvilibrary.com?id=100579.

Cleve, B. (2006a) Film Production Management. 3rd Edition. Amsterdam: Focal.

Cleve, B. (2006b) Film Production Management. 3rd Edition. Amsterdam: Focal.

Cleve, B. (2012a) Film Production Management. 3rd Edition. Hoboken: Taylor and Francis. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=255231.

Cleve, B. (2012b) Film Production Management. 3rd Edition. Hoboken: Taylor and Francis. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=255231.

Coleman, L.J. and Friedberg, D. (2010a) Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV. Amsterdam: Focal.

Coleman, L.J. and Friedberg, D. (2010b) Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV. Amsterdam: Focal. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5666 45.

Compesi, R.J. (2007) Video Field Production and Editing. 7th Edition. Boston, MA: Pearson Allyn and Bacon. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4186105.

Compesi, R.J. (2017) Video Field Production and Editing. 7th Edition. New York: Focal Press.

Cones, J.W. (2008a) 43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance. 3rd Edition. Carbondale: Southern Illinois University Press.

Cones, J.W. (2008b) 43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance. 3rd Edition. Carbondale: Southern Illinois University Press. Available at: http://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1365221.

Cooper, D. (2000) The Cinema of Satyajit Ray: Between Tradition and Modernity. New York: Cambridge University Press.

Cowgill, L.J. (2005a) Writing Short Films: Structure and Content for Screenwriters. 2nd Edition. Los Angeles: Lone Eagle Pub.

Cowgill, L.J. (2005b) Writing Short Films: Structure and Content for Screenwriters. 2nd Edition. Los Angeles: Lone Eagle Pub.

Crary, J. (1990) Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge, Mass: MIT Press.

Crittenden, R. (1995) Film and Video Editing. 2nd Edition. London: Blueprint. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=181680.

Crittenden, R. (2006a) Fine cuts: the art of European film editing. Oxford: Focal.

Crittenden, R. (2006b) Fine Cuts: The Art of European Film Editing. Oxford: Focal. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=269878.

Culhane, S. (1989) Animation: From Script to Screen. London: Columbus.

Dancyger, K. (2011) The Technique of Film and Video Editing: History, Theory, and Practice . 5th Edition. Amsterdam: Focal.

Davies, A.P. et al. (no date) The film finance handbook: how to fund your film. London: Netribution.

Deadline | Hollywood Entertainment Breaking News (no date). Available at: http://deadline.com/.

Deleuze, G. (1989) Cinema 2: The Time-Image. London: Athlone.

Deleuze, G. (1992) Cinema 1: The Movement-Image. London: Athlone.

Deleuze, G. (2005) Cinema 1: The Movement-Image. London: Continuum. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=742682.

Deppman, H.-C. (2010) Adapted for the Screen: The Cultural Politics of Modern Chinese Fiction & Film. Honolulu: University of Hawai'i Press.

Dmytryk, E. (1984) On Film Editing: An Introduction to the Art of Film Construction. Boston: Focal Press. Available at:

https://librarysearch.royalholloway.ac.uk/permalink/f/c63g94/44ROY_ALMA_DS5188346440 002671.

Douin, J.-L. (1994) Jean-Luc Godard. édition augmentée. Paris: Rivages.

Durie, J., Pham, A. and Watson, N. (2000) Marketing and Selling Your Film Around the World: Guide for Independent Filmmakers. 1st ed. Los Angeles: Silman-James Press.

Eberts, J. and Ilott, T. (1990a) My Indecision Is Final: The Rise and Fall of Goldcrest Films. London: Faber.

Eberts, J. and Ilott, T. (1990b) My Indecision Is Final: The Rise and Fall of Goldcrest Films. London: Faber

Eberts, J. and Ilott, T. (1990c) My Indecision Is Final: The Rise and Fall of Goldcrest Films. London: Faber.

Egri, L. (1972a) The Art of Dramatic Writing. Touchstone. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5658 397.

Egri, L. (1972b) The Art of Dramatic Writing. Touchstone. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5658 397.

Egri, L. (2004a) The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives. 1st Touchstone Edition. New York: Simon & Schuster.

Egri, L. (2004b) The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives. 1st Touchstone Edition. New York: Simon & Schuster.

Eisenstein, S. (1998) The Eisenstein Reader. B.F.I.

Eisenstein, S. and Leyda, J. (1975) The Film Sense. [Rev. ed.]. New York: Harcourt Brace Jovanovich.

Eisenstein, S. and Leyda, J. (1977) Film Form: Essays in Film Theory. San Diego, [Calif.]: Harvest.

Eisenstein, S. and Taylor, R. (1988) Selected Works: Vol. 1. London: BFI.

Eisenstein, S. and Taylor, R. (1991) Selected Works: Vol. 2: Towards a Theory of Montage / Edited by Michael Glenny and Richard Taylor. London: BFI.

Eisenstein, S. and Taylor, R. (1996) Selected Works: Vol. 3: Writings, 1934-47. London: BFI.

Elsa

sser, T. and Barker, A. (1990) Early Cinema: Space, Frame, Narrative. London: BFI.

Erickson, G., Tulchin, H. and Halloran, M.E. (2005) The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook. 2nd Edition. New York: Schirmer Trade Books.

Ettedgui, P. (1999) Production Design & Art Direction. Hove: RotoVision.

Evans, R. (2004a) The Kid Stays in the Picture. London: Faber.

Evans, R. (2004b) The Kid Stays in the Picture. London: Faber.

Fairservice, D. (2001) Film Editing: History, Theory, and Practice - Looking at the Invisible. Manchester: Manchester University Press.

Field, S. (1984) The Screenwriter's Workbook. New York: Dell.

Finney, A. (2010a) The International Film Business: A Market Guide Beyond Hollywood.

London: Routledge. Available at:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=515374.

Finney, A. (2010b) The International Film Business: A Market Guide Beyond Hollywood.

London: Routledge. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=515374.

Finney, A. and Triana, E. (2015a) The International Film Business: A Market Guide Beyond Hollywood. 2nd Edition. London: Routledge.

Finney, A. and Triana, E. (2015b) The International Film Business: A Market Guide Beyond Hollywood. 2nd Edition. London: Routledge.

Fowler, J. (2001) Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100.

Boston: Focal Press. Available at:

https://librarysearch.royalholloway.ac.uk/permalink/f/1cm8pdv/TN_cdi_proquest_ebookcent ral EBC1074611.

Gates, R. (1999) Production Management for Film and Video. 3rd ed. Oxford: Focal.

Giorgianni, E.J. and Madden, T.E. (2008) Digital color management: encoding solutions. 2nd ed. Chichester: Wiley. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=406492.

Goldman, W. (1984a) Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting. London New York: Grand Central Publishing.

Goldman, W. (1984b) Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting. London New York: Grand Central Publishing.

Goldman, W. (2000a) Which Lie Did I Tell?: More Adventures in the Screen Trade. London: Bloomsbury.

Goldman, W. (2000b) Which Lie Did I Tell?: More Adventures in the Screen Trade. London: Bloomsbury.

Goodell, G. (1998) Independent Feature Film Production: A Complete Guide From Concept Through Distribution. Rev. ed. New York: St. Martin's Griffin.

Gopalan, L. (2010) The Cinema of India (24 Frames). Columbia University Press.

Gore, C. (2004) The Ultimate Film Festival Survival Guide. 3rd ed. Hollywood, CA: Lone Eagle Pub.

Grant, B.K. (2008) Auteurs and Authorship: A Film Reader. Malden, Mass: Blackwell.

Gripsrud, J. (2002) Understanding Media Culture. London: Arnold.

Grotowski, J. and Barba, E. (2002) Towards a Poor Theatre. 1st Routledge ed. New York: Routledge. Available at:

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1075038.

Grove, E. (2013) Raindance Producers' Lab: Lo-to-No Budget Filmmaking. Oxford: Focal.

Grove, E. (2014) Raindance Producers' Lab: Lo-to-No Budget Filmmaking. 2nd Edition. New York: Focal Press. Available at:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1546 810.

Halligan, B. and Shah, D. (2010) Inbound Marketing: Get Found Using Google, Social Media, and Blogs. Hoboken, N.J.: Wiley.

Halperin, M. (2002) Writing the Killer Treatment: Selling Your Story Without a Script. Studio City, Calif: Michael Wiese.

Hanson, M. (2014) The End of Celluloid: Film Futures in the Digital Age. RotoVision.

Harmon, R. and Lawrence, J. (1997) The Beginning Filmmaker's Guide to a Successful First Film. New York: Walker and Co.

Harrison, S. (2005a) Adaptations: From Short Story to Big Screen: 35 Great Stories That Have Inspired Great Films. New York: Three Rivers Press.

Harrison, S. (2005b) Adaptations: From Short Story to Big Screen: 35 Great Stories That Have Inspired Great Films. New York: Three Rivers Press.

Hollyn, N. (2009) The Film Editing Room Handbook: How to Tame the Chaos of the Editing Room. Peachpit Press. Available at:

https://librarysearch.royalholloway.ac.uk/permalink/f/1ivluo0/44ROY_ALMA_DS2147962090 002671.

Hullfish, S. (2012) The Art and Technique of Digital Color Correction. 2nd Edition. Amsterdam: Focal.

Indick, W. (2004) Psychology for Screenwriters: Building Conflict in Your Script. Studio City, Ca: Michael Wiese Productions.

Irving, D.K. and Rea, P.W. (2013a) Producing and Directing the Short Film and Video. 4th Edition. Hoboken: Taylor and Francis. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=535000.

Irving, D.K. and Rea, P.W. (2013b) Producing and Directing the Short Film and Video. 4th Edition. Hoboken: Taylor and Francis. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=535000.

Izod, J. (2006) Screen, Culture, Psyche: A Post-Jungian Approach to Working With the Audience. London: Routledge.

Izod, J. (2016) Screen, Culture, Psyche: A Post-Jungian Approach to Working With the Audience. London, [England]: Routledge. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4391 195.

James, J. (2009a) Fix It in Post: Solutions for Post Production Problems. Amsterdam: Focal.

James, J. (2009b) Fix It in Post: Solutions for Post Production Problems. Amsterdam: Focal. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=421181.

James, J. (2016) Digital Intermediates for Film and Video. New York: Focal Press.

Johnstone, K. (1999) Impro for Storytellers: Theatresports and the Art of Making Things Happen. London: Faber.

Jones, C. and Jolliffe, G. (2006) The Guerilla Film Makers Handbook. 3rd Edition. New York: Continuum.

Keating, P. (2010) Hollywood Lighting From the Silent Era to Film Noir. New York: Columbia University Press.

Kellison, C., Morrow, D. and Morrow, K. (2015) Producing for TV and New Media. 3rd Edition. New York: Focal Press.

Kennel, G. (2006) Color and Mastering for Digital Cinema. Amsterdam: Focal.

Kerner, M. (1989) The Art of the Sound Effects Editor. Focal Press.

Kerrigan, F. (2010a) Film Marketing. 1st Edition. Amsterdam: Elsevier/Butterworth-Heinemann.

Kerrigan, F. (2010b) Film Marketing. Amsterdam: Butterworth-Heinemann. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=472907.

Kerrigan, F. (2010c) Film Marketing. 1st Edition. Amsterdam: Elsevier/Butterworth-Heinemann.

Kerrigan, F. (2010d) Film Marketing. Amsterdam: Butterworth-Heinemann. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=472907.

Kerrigan, F., Ozbilgin, M. and Fraser, P. (2004a) Arts Marketing. Oxford: Elsevier Butterworth-Heinemann.

Kerrigan, F., Ozbilgin, M. and Fraser, P. (2004b) Arts Marketing. Oxford: Elsevier Butterworth-Heinemann. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=288907.

Kezich, T. and Levantesi, A. (2004) Dino: The Life and Films of Dino De Laurentiis. 1st Edition. New York: Miramax Books/Hyperion.

King, V. (1988) How to Write a Movie in 21 Days: The Inner Movie Method. Harper.

Koster, R. (1997) The On Production Budget Book. Boston: Focal.

Krevolin, R.W. (1998) Screenwriting From the Soul: Letters to an Aspiring Screenwriter. 1st Edition. Los Angeles: Renaissance Books.

Landis, D.N. (2007) Dressed: A Century of Hollywood Costume Design. New York: Collins. Langer, A. (2000) The film festival guide: for filmmakers, film buffs, and industry professionals. Rev. ed. Chicago: Chicago Review Press.

LaValley, A.J. (2001) Eisenstein at 100: A Reconsideration. Rutgers University Press.

Lee, J.J. (2000) The Producer's Business Handbook. Boston: Focal.

Lee, J.J. and Gillen, A.M. (2011) The Producer's Business Handbook. Amesterdam: Focal. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=622182.

Levin, C.M. (2002) Post: The Theory and Technique of Digital Nonlinear Motion Picture Editing. Pearson.

Levison, L. (2007) Filmmakers and Financing: Business Plans for Independents. 5th Edition. Amsterdam: Focal Press.

Levison, L. (2016) Filmmakers and Financing: Business Plans for Independents. Amsterdam: Focal Press. Available at:

https://www.proquest.com/legacydocview/EBC/4748582?accountid=11455.

Linson, A. (1993) A Pound of Flesh: Perilous Tales of How to Produce Movies in Hollywood. New York: Grove Press.

LoBrutto, V. (1991) Selected Takes: Film Editors on Editing. New York: Praeger.

Lowenstein, S. (2000) My First Movie. London: Faber and Faber.

Lukk, T. (1997) Movie Marketing: Opening the Picture and Giving It Legs. Los Angeles: Silman-James Press.

Lustig, M. (1980) Music Editing for Motion Pictures. Communication Arts Books.

Mamet, D. (1992a) On Directing Film. London: Penguin.

Mamet, D. (1992b) On Directing Film. London: Penguin.

Manovich, L. (2001) The Language of New Media. Cambridge, Mass: MIT Press.

Manovich, L. (2002) The Language of New Media. 1st MIT Press Paperback Edition. Cambridge, Mass: MIT Press. Available at:

http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&am

p;db=nlabk&AN=138702.

McAlister, M.J. (1993) The Language of Visual Effects. Lone Eagle Publishing Co.

McGrath, D. (2001) Editing & Post-Production. Boston: Focal Press.

McKee, R. (1999) Story: Substance, Structure, Style, and the Principles of Screenwriting. London: Methuen.

Miller, P. (1998) Media Law for Producers. 3rd Edition. Boston: Focal Press.

Miller, P.P. (1999a) Script Supervising and Film Continuity. 3rd Edition. Oxford: Focal.

Miller, P.P. (1999b) Script Supervising and Film Continuity. 3rd Edition. Boston: Focal Press. Available at:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1366 569.

Miller, P.P. (1999c) Script Supervising and Film Continuity. 3rd Edition. Oxford: Focal.

Miller, P.P. (1999d) Script Supervising and Film Continuity. 3rd Edition. Boston: Focal Press. Available at:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1366 569.

Millerson, G. (1991) Lighting for Television and Film. 3rd Edition. London: Focal.

Millerson, G. and Owens, J. (2009) Television Production. 14th Edition. Amsterdam: Focal. Mottram, J. (2006a) The Sundance Kids: How the Mavericks Took Back Hollywood. New York: Faber and Faber.

Mottram, J. (2006b) The Sundance Kids: How the Mavericks Took Back Hollywood. New York: Faber and Faber

Movshovitz, H. (2000) Mike Leigh, Interviews. Jackson, Miss: University Press of Mississippi.

Mulvey, L. (1990) 'Visual Pleasure and Narrative Cinema', in Issues in Feminist Film Criticism. Bloomington: Indiana University Press.

Murch, W. (2001) In the Blink of an Eye: A Perspective on Film Editing. 2nd Edition. Los Angeles: Silman-James.

Newton, D. and Gaspard, J. (2001) Digital filmmaking 101. Studio City, Calif: Michael Wiese.

Nizhnii, V. (1979) Lessons with Eisenstein. 1st paperback ed. New York: Da Capo Press.

Obst, L.R. (1997a) Hello, He Lied: And Other Truths From the Hollywood Trenches. New York: Broadway Books.

Obst, L.R. (1997b) Hello, He Lied: And Other Truths From the Hollywood Trenches. New

York: Broadway Books.

Ohanian, T.A. (1993) Digital Nonlinear Editing: New Approaches to Editing Film and Video. Boston: Focal.

Oldham, G. (1992) First cut: conversations with film editors. Los Angeles: University of California Press.

Oldham, G. (2012) First Cut 2: More Conversations With Film Editors. London: University of California Press

Ondaatje, M. (2002a) The Conversations: Walter Murch and the Art of Editing Film. London: Bloomsbury.

Ondaatje, M. (2002b) The Conversations: Walter Murch and the Art of Editing Film. London: Bloomsbury.

Ondaatje, M. (2002c) The Conversations: Walter Murch and the Art of Editing Film. London: Bloomsbury.

Orlebar, J. (2002) Digital Television Production: A Handbook. London: Arnold.

Orlebar, J. (2003) The Practical Media Dictionary. London: Arnold.

Orwell, G. (2004) Why I Write. London: Penguin.

Parks, S. (2012a) The Insider's Guide to Independent Film Distribution. 2nd Edition. Amsterdam: Elsevier/Focal Press.

Parks, S. (2012b) The Insider's Guide to Independent Film Distribution. 2nd Edition.

Hoboken: Taylor and Francis. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=850699.

Parks, S. (2012c) The Insider's Guide to Independent Film Distribution. 2nd Edition. Amsterdam: Elsevier/Focal Press.

Parks, S. (2012d) The Insider's Guide to Independent Film Distribution. 2nd Edition.

Hoboken: Taylor and Francis. Available at:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=850699.

Patz, D.S. (2010) Film Production Management 101: Management and Coordination in a Digital Age. 2nd Edition. Studio City, CA: Michael Wiese Productions.

Pearlman, K. (2009a) Cutting Rhythms: Shaping the Film Edit. Amsterdam: Focal.

Pearlman, K. (2009b) Cutting Rhythms: Shaping the Film Edit. Amsterdam: Focal. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=421208.

Phillips, J. (1992a) You'll Never Eat Lunch in This Town Again. London: Mandarin.

Phillips, J. (1992b) You'll Never Eat Lunch in This Town Again. London: Mandarin.

Pierson, J. (1996a) Spike, Mike, Slackers & Dykes: A Guided Tour Across a Decade of American Independent Cinema. London: Faber.

Pierson, J. (1996b) Spike, Mike, Slackers & Dykes: A Guided Tour Across a Decade of American Independent Cinema. London: Faber.

Priggé, S. (2004a) Movie Moguls Speak: Interviews With Top Film Producers. Jefferson, N.C.: McFarland & Co.

Priggé, S. (2004b) Movie Moguls Speak: Interviews With Top Film Producers. Jefferson, N.C.: McFarland & Co.

Pudovkin, V.I. (1975) Film Technique and Film Acting. Philadelphia, PA: Richard West.

Purcell, J. (2007a) Dialogue Editing for Motion Pictures: A Guide to the Invisible Art. Amsterdam: Focal.

Purcell, J. (2007b) Dialogue Editing for Motion Pictures: A Guide to the Invisible Art. Amsterdam: Focal. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=297078.

Pye, M. and Myles, L. (1979a) The Movie Brats: How the Film Generation Took Over Hollywood. London: Faber and Faber.

Pye, M. and Myles, L. (1979b) The Movie Brats: How the Film Generation Took Over Hollywood. London: Faber and Faber.

Quandt, J. (2009) Apichatpong Weerasethakul. Wien: SYNEMA - Gesellschaft fr Film und Medien.

Rabiger, M. (1998) Developing Story Ideas. Oxford: Focal.

Ratcliff, J.D. (1999a) Timecode: a user's quide. 3rd ed. Boston: Focal Press.

Ratcliff, J.D. (1999b) Timecode: a user's guide. 3rd ed. Boston: Focal Press. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4185736.

Rea, P.W. and Irving, D.K. (2015a) Producing and Directing the Short Film and Video. 5th Edition. New York: Focal Press.

Rea, P.W. and Irving, D.K. (2015b) Producing and Directing the Short Film and Video. 5th Edition. New York: Focal Press.

Reiss, J. (2010) Think Outside the Box Office: The Ultimate Guide to Film Distribution in the Digital Era. Denver, Colo: Hybrid Cinema.

Reisz, K. and Millar, G. (1999) The Technique of Film Editing. 2nd Edition. Oxford: Focal Press.

Reza, R.S. (2006) Iranian Cinema: A Political History. London: I.B.Tauris. Available at: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=6770 23.

Rizzo, M. (2015a) The Art Direction Handbook for Film & Television. 2nd Edition. New York: Focal Press.

Rizzo, M. (2015b) The Art Direction Handbook for Film & Television. 2nd Edition.

Burlington, MA: Focal Press. Available at:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1734 170.

Rose, J. and Rose, J. (2009) Audio Postproduction for Film and Video. 2nd Edition. Amsterdam: Focal.

Rosenblum, R. and Karen, R. (1986) When the Shooting Stops, the Cutting Begins: A Film Editor's Story. New York: Da Capo.

Rotcop, K. (2009) The Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood . 2nd Edition. Studio City, CA: Michael Wiese Productions.

Rowlands, A. (1989) Continuity in Film and Video: A Handbook for Directors, Script Supervisors and PAs. Focal Press.

Rowse, D. and Garrett, C. (no date) Problogger: Secrets for Blogging Your Way to a Six-Figure Income. 2nd ed. Indianapolis, IN: Wiley.

Rubin, M. and Diamond, R. (2000) Nonlinear: a field guide to digital video and film editing. 4th ed. Gainesville, Fla: Triad.

Russo, J. (1989) Making Movies: The Inside Guide to Independent Movie Production. New York, N.Y.: Dell.

Ryan, M.A. (2010) Producer to Producer: A Step-by-Step Guide to Low-Budget Independent Film Producing. Studio City, CA: Michael Wiese Productions.

Ryan, R.T. (1977) History of Motion Picture Colour Technology. Focal Press.

S

adr, H.R. (2006) Iranian Cinema: A Political History. London: I.B. Tauris.

Salt, B. (2009) Film Style and Technology: History and Analysis. 3rd ed. London: Starword.

Schneider, A. (1989) Electronic Post-Production and Videotape Editing. Focal Press.

Schreibman, M.A. (2001) The Indie Producers Handbook: Creative Producing From A to Z. New York: Lone Eagle.

'Screen International' (no date).

Seger, L. (1992) The Art of Adaptation: Turning Fact and Fiction Into Film. New York: H. Holt.

Seger, L. (1999) Making a Good Writer Great: A Creativity Workbook for Screenwriters. Los

Angeles, CA: Silman-James Press.

Selznick, D.O. and Behlmer, R. (1973a) Memo from David O. Selznick. London: Macmillan.

Selznick, D.O. and Behlmer, R. (1973b) Memo from David O. Selznick. London: Macmillan.

Shone, T. (2005a) Blockbuster: How the Jaws and Jedi Generation Turned Hollywood Into a Boom-Town. London: Scribner.

Shone, T. (2005b) Blockbuster: How the Jaws and Jedi Generation Turned Hollywood Into a Boom-Town. London: Scribner.

Singleton, R.S., Silver, A. and Koster, R. (1996a) Film Budgeting: Or, How Much Will It Cost to Shoot Your Movie? Los Angeles, California: Lone Eagle.

Singleton, R.S., Silver, A. and Koster, R. (1996b) Film Budgeting: Or, How Much Will It Cost to Shoot Your Movie? Los Angeles, California: Lone Eagle.

Smith, I.H. (2010) International Film Guide 2010: The Definitive Annual Review of World Cinema. London: Wallflower.

Solomons, T. (1999) The Avid Digital Editing Room Handbook. Silman-James Press.

Stanislavsky, K.S. (1980a) An Actor Prepares. London: Methuen Drama.

Stanislavsky, K.S. (1980b) An Actor Prepares. London: Methuen Drama.

Stanislavsky, K.S. (2003a) An Actor Prepares. New York: Routledge. Available at: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=668654.

Stanislavsky, K.S. (2003b) An Actor Prepares. New York: Routledge. Available at: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668654.

Staten, G. (2008) The Avid Handbook: Advanced Techniques, Strategies, and Survival Information for Avid Editing Systems. 5th Edition. Focal Press.

Tarkovskii

, A.A. (1989a) Sculpting in Time: Reflections on the Cinema. Revised edition. London: Faber.

Tarkovskii

, A.A. (1989b) Sculpting in time: reflections on the cinema. Austin, [Tex.]: University of Texas Press.

Tharp, T. and Reiter, M. (2006a) The Creative Habit: Learn It and Use It for Life. 1st Simon & Schuster Paperback Edition. New York: Simon & Schuster.

Tharp, T. and Reiter, M. (2006b) The Creative Habit: Learn It and Use It for Life. 1st Simon

& Schuster Paperback Edition. New York: Simon & Schuster.

Thompson, K. (1999) Storytelling in the New Hollywood: Understanding Classical Narrative Technique. Cambridge, Mass: Harvard University Press.

Thompson, R. (1993) Grammar of the Edit. Oxford: Focal.

Thomson, D. (2006) The Whole Equation: A History of Hollywood. London: Abacus.

Tierno, M. (2002) Aristotle's Poetics for Screenwriters: Storytelling Secrets From the Greatest Mind in Western Civilization. New York: Hyperion.

Trottier, D. (1998) The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Script. 3rd Edition Expanded & Updated. Los Angeles: Silman-James.

Truffaut, F. and Scott, H. (1985) Hitchcock. [S.I.]: Ramsay.

Truffaut, F. and Scott, H.G. (1984a) Hitchcock. Rev. ed. New York: Simon & Schuster.

Truffaut, F. and Scott, H.G. (1984b) Hitchcock. Rev. ed. New York: Simon & Schuster.

Ulin, J. (2014a) The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World. New York: Focal Press. Available at: https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openread er?id=Holloway&isbn=9780240824543&uid=^u.

Ulin, J. (2014b) The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World. New York: Focal Press.

Vachon, C. and Bunn, A. (2007a) A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond. New York: Limelight Editions.

Vachon, C. and Bunn, A. (2007b) A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond. New York: Limelight Editions.

Vachon, C. and Edelstein, D. (2002a) Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies That Matter. New York: Quill.

Vachon, C. and Edelstein, D. (2002b) Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies That Matter. New York: Quill.

Van Sijll, J. (2005) Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know. Studio City, California: Michael Wiese.

'Variety' (no date). Available at:

http://search.proguest.com/fiaf/publication/publications 31545?accountid=11455.

Vaughan, D. (1983) Portrait of an Invisible Man: Working Life of Stewart McAllister, Film Editor. BFI Publishing.

Vertov, D. and Michelson, A. (1984) Kino-Eye. Berkeley: California University Press.

Vogler, C. (2007) The Writer's Journey: Mythic Structure for Writers. 3rd ed. Studio City, CA: Michael Wiese Productions.

Von Sternberg, J. (1965) Fun in a Chinese Laundry. New York: Macmillan.

Walter, E. (1982) The Technique of the Film Cutting Room. Focal Press.