

MA Producing Film and Television (2016-17)

[View Online](#)

1.

Alberstat P. The Insider's Guide to Film Finance [Internet]. Amsterdam: Focal; 2004.

Available from:

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13398643850002671&institutionId=2671&customerId=2670

2.

Alberstat P. The Insider's Guide to Film Finance [Internet]. Amsterdam: Focal Press; 2004.

Available from:

<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=100841>

3.

Ascher S, Pincus E. The Filmmaker's Handbook – A Comprehensive Guide for the Digital Age,. Completely rev. and updated. New York: Plume; 1999.

4.

Atchity KJ, Wong CL. Writing treatments that sell: how to create and market your story ideas to the motion picture and TV industry. 2nd ed. New York: Henry Holt; 2003.

5.

Bach S. Final Cut: Dreams and Disaster in the Making of Heaven's Gate. Rev. ed. London: Pimlico; 1996.

6.

Badal S. Swimming upstream: a lifesaving guide to short film distribution [Internet]. Amsterdam: Focal Press; 2008. Available from: <http://www.loc.gov/catdir/toc/ecip0724/2007032517.html>

7.

Bainbridge DI. Intellectual Property. 9th ed. Harlow: Pearson; 2012.

8.

Bainbridge DI. Intellectual Property [Internet]. Harlow: Pearson; 2012. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781408283257>

9.

Baker R. Media Law: A User's Guide for Film and Programme Makers [Internet]. London: Routledge; 1997. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399113670002671&institutionId=2671&customerId=2670

10.

Baker R. Media Law: A User's Guide for Film and Programme Makers [Internet]. London: Routledge; 1997. Available from: <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315004716>

11.

Baltruschat D, Erickson M, editors. Independent filmmaking around the globe. Toronto: University of Toronto Press; 2015.

12.

Cleve B. Film Production Management [Internet]. 3rd ed. Amsterdam: Focal; 2006. Available from:

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399203240002671&institutionId=2671&customerId=2670

13.

Cleve B. Film Production Management [Internet]. Amsterdam: Focal; 2006. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080477732>

14.

Baumgarten PA, Farber DC, Fleischer M. Producing, Financing and Distributing Film. 2nd ed. New York: Limelight Editions; 1992.

15.

Berger J. Ways of Seeing. London: Penguin; 2008.

16.

Biskind P. Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock-'N'-Roll Generation Saved Hollywood. New York, NY: Simon & Schuster; 1998.

17.

Bordwell D, Thompson K. Film Art: An Introduction. 8th ed. New York: McGraw-Hill; 2005.

18.

Bloore P. The Screenplay Business: Managing Creativity and Script Development in the Film Industry [Internet]. London: Routledge; 2013. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399113820002671&institutionId=2671&customerId=2670

19.

Bloore P. *The Screenplay Business: Managing Creativity and Script Development in the Film Industry* [Internet]. London: Routledge; 2013. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203143711>

20.

Caldwell JT, Dawsonera. *Production culture: industrial reflexivity and critical practice in film and television* [Internet]. Durham, N.C.: Duke University Press; 2008. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780822388968>

21.

Caldwell JT. *Production culture: industrial reflexivity and critical practice in film and television*. Durham, N.C.: Duke University Press; 2008.

22.

Creeber G. *Serial Television: Big Drama on the Small Screen*. London: BFI Publishing; 2004.

23.

Clapperton G, Dawsonera. *This is social media: how to tweet, post, link and blog your way to business success* [Internet]. Chichester, U.K.: Capstone; 2009. Available from: <http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781907293016>

24.

Clapperton G. *This is social media: how to tweet, post, link and blog your way to business success* [Internet]. Mankato, Minn: Capstone; 2009. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13398643840002671&institutionId=2671&customerId=2670

25.

Cowgill LJ. *Writing Short Films*. 2nd ed. Los Angeles: Lone Eagle Pub; 2005.

26.

Dancyger K, Rush J. Alternative Scriptwriting: Beyond the Hollywood Formula [Internet]. 5th ed. Burlington, MA: Focal Press; 2013. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399214310002671&institutionId=2671&customerId=2670

27.

Dancyger K, Rush J. Alternative Scriptwriting: Beyond the Hollywood Formula [Internet]. Burlington, MA: Focal Press; 2013. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780240522470>

28.

Eberts J, Ilott T. My Indecision is Final: The Rise and Fall of Goldcrest Films. London: Faber; 1990.

29.

Edwards R, Skerbelis M. The Complete Filmmaker's Guide to Film Festivals. Studio City, Calif: Michael Wiese; 2012.

30.

Egri L. The Art of Dramatic Writing. 1st Touchstone ed. New York: Simon & Schuster; 2004.

31.

Ettedgui P. Production Design and Art Direction. Hove: RotoVision; 1999.

32.

Evans R. The Kid Stays in the Picture. London: Faber; 2004.

33.

Rea PW, Irving DK. Producing and Directing the Short Film and Video [Internet]. 4th ed. Amsterdam: Focal; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399214590002671&institutionId=2671&customerId=2670

34.

Rea PW, Irving DK. Producing and Directing the Short Film and Video [Internet]. Amsterdam: Focal; 2010. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080890029>

35.

Finney A. The International Film Business [Internet]. London: Routledge; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399014530002671&institutionId=2671&customerId=2670

36.

Finney A. The International Film Business [Internet]. London: Routledge; 2010. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203851142>

37.

Eisenstein S, Leyda J. The film sense. [Rev. ed.]. New York: Harcourt Brace Jovanovich; 1975.

38.

Field S. The Screenwriter's Workbook. New York: Dell; 1984.

39.

Figgis M. Digital film-making. New York: Faber and Faber; 2007.

40.

Grove E. Raindance Producers' Lab Lo-to-No Budget Filmmaking [Internet]. Second edition. New York: Focal Press; 2014. Available from:
<http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780240522197>

41.

Grove E. Raindance Producers' Lab Lo-to-No Budget Filmmaking [Internet]. Oxford: Focal; 2013. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13398643780002671&institutionId=2671&customerId=2670

42.

Goldman W. Adventures in the Screen Trade. London New York: Grand Central Publishing; 1984.

43.

Goldman W. Which Lie Did I Tell?: More Adventures in the Screen Trade. London: Bloomsbury; 2000.

44.

Halperin M. Writing the killer treatment: selling your story without a script. Studio City, Calif: Michael Wiese; 2002.

45.

Harrison S. Adaptations. New York: Three Rivers Press; 2005.

46.

Honthaner EL. The complete film production handbook [Internet]. Amsterdam: Focal; 2010. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080884998>

47.

Honthaner EL. The complete film production handbook [Internet]. 4th ed. Amsterdam: Focal; 2010. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399194450002671&institutionId=2671&customerId=2670

48.

Hope T, Kaufman A. Hope for film: from the frontline of the independent cinema revolutions. Berkeley: Soft Skull Press; 2014.

49.

Katz SD. Film directing shot by shot: visualizing from concept to screen. Studio City, Calif: Michael Wiese Productions in conjunction with Focal; 1991.

50.

Kellison C, Morrow D, Morrow K. Producing for TV and new media. Third edition. New York: Focal Press; 2015.

51.

Kerrigan F. Film Marketing [Internet]. 1st ed. Amsterdam: Elsevier/Butterworth-Heinemann; 2009. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399113760002671&institutionId=2671&customerId=2670

52.

Kerrigan F. Film Marketing [Internet]. Amsterdam: Butterworth-Heinemann; 2010. Available

from:

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080942919>

53.

Landau N. TV showrunner's roadmap: 21 navigational tips for screenwriters to create and sustain a hit TV series [Internet]. New York: Focal Press; 2014. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203381106>

54.

Landau N. TV showrunner's roadmap: 21 navigational tips for screenwriters to create and sustain a hit TV series [Internet]. New York: Focal Press; 2014. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13401098250002671&institutionId=2671&customerId=2670

55.

Landis DN. Dressed: a century of hollywood costume design. New York, NY: HarperCollins Publishers; 2006.

56.

Lee JJ. The Producer's Business Handbook [Internet]. Amsterdam: Focal; 2011. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780240814643>

57.

Lee JJ. The Producer's Business Handbook. Boston: Focal; 2000.

58.

Levison L. Filmmakers and Financing: Business Plans for Independents [Internet]. Amsterdam: Focal Press; 2007. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=72909>

59.

Levison L. Filmmakers and Financing: Business Plans for Independents [Internet]. 5th ed. Amsterdam: Focal Press; 2007. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399014360002671&institutionId=2671&customerId=2670

60.

Lukk T. Movie Marketing. Los Angeles: Silman-James Press; 1997.

61.

Mackendrick A, Cronin P, Scorsese M. On film-making: an introduction to the craft of the director. New York, NY: Faber and Faber; 2004.

62.

Mamet D. On Directing Film. London: Penguin; 1992.

63.

McKee R. Story. Methuen Drama; 1998.

64.

Miller PP. Script Supervising and Film Continuity [Internet]. 3rd ed. Oxford: Focal; 1999. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399214340002671&institutionId=2671&customerId=2670

65.

Miller PP, Dawsonera. Script supervising and film continuity [Internet]. 3rd ed. Boston: Focal Press; 1999. Available from:
<http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080516769>

66.

Monaco J. How to read a film: movies, media, and beyond : art, technology, language, history, theory. 4th ed., completely rev. and expanded. Oxford: Oxford University Press; 2009.

67.

Ondaatje M. The Conversations: Walter Murch and the Art of Editing Film. London: Bloomsbury; 2002.

68.

Parks S. The Insider's Guide to Independent Film Distribution. Oxford: Focal; 2007.

69.

Parks S. The Insider's Guide to Independent Film Distribution [Internet]. Oxford: Focal Press; 2012. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780240817569>

70.

Rea PW, Irving DK. Producing and Directing the Short Film and Video [Internet]. Amsterdam: Focal; 2010. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080890029>

71.

Rabiger M. Developing Story Ideas. Oxford: Focal; 1998.

72.

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

73.

Rotcop K. The perfect pitch: how to sell yourself and your movie idea to Hollywood [Internet]. 2nd ed. Studio City, CA: Michael Wiese Productions; 2009. Available from: <http://catdir.loc.gov/catdir/toc/ecip0827/2008038616.html>

74.

Seeger L. Making a Good Script Great. 3rd ed. Los Angeles, [Calif.]: Silman-James; 2010.

75.

Singleton RS, Silver A, Koster R. Film Budgeting: Or, How Much Will It Cost to Shoot Your Movie? Los Angeles, Calif: Lone Eagle; 1996.

76.

Stanislavski C. An Actor Prepares. London: Methuen Drama; 1980.

77.

Stanislavski C. An Actor Prepares [Internet]. New York: Routledge; 2003. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203827611>

78.

Tharp T, Reiter M. The Creative Habit. 1st Simon & Schuster pbk. ed. New York: Simon & Schuster; 2006.

79.

Thomson D. The Whole Equation. London: Abacus; 2006.

80.

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

81.

Tierno M. *Aristotle's Poetics for Screenwriters*. New York: Hyperion; 2002.

82.

Truby J. *The anatomy of story: 22 steps to becoming a master storyteller*. 1st pbk. ed. New York: Faber and Faber; 2008.

83.

Truffaut F. *Hitchcock*. Rev. ed. New York: Simon & Schuster; 1984.

84.

Vachon C. *Shooting to Kill*. New York: Quill; 2002.

85.

Vachon C. *A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond*. New York: Simon & Schuster; 2006.

86.

Vogler C. *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. 2nd Rev. ed. Pan; 1998.

87.

Von Sternberg J. *Fun in a Chinese Laundry*. New York: Macmillan; 1965.

88.

Davies AP, Wistreich N, MacGregor J, Allen C, Au-Yeung HW, Applebaum S, Fogg T. The film finance handbook: how to fund your film. London: Netribution;

89.

Yorke J. Into the woods: a five-act journey into story. New York, NY: The Overlook Press; 2014.

90.

Bernardo N. The producer's guide to transmedia: how to develop, fund, produce and distribute compelling stories across multiple platforms. Lisboa, Portugal: beActive Books; 2011.

91.

Jenkins, Henry, 1958-. Convergence culture: where old and new media collide [Internet]. New York University Press; 2006. Available from:
<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb05936>

92.

Jenkins H. Convergence Culture: Where Old and New Media Collide [Internet]. New York: New York University Press; 2006. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399214600002671&institutionId=2671&customerId=2670

93.

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

94.

How to write a transmedia production bible [Internet]. Available from:
<https://www.screenaustralia.gov.au/getmedia/33694e05-95c2-4a05-8465-410fb8a224aa/Transmedia-production-bible-template.pdf?ext=.pdf>

95.

Brook P. The empty space. Harmondsworth: Penguin; 1972.

96.

Cardullo B. Playing to the Camera: Film Actors Discuss Their Craft. New Haven: Yale University Press; 1997.

97.

Stanislavsky KS. An actor prepares [Internet]. New York: Routledge; 2003. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203827611>

98.

Stanislavsky KS. An actor prepares. London: Methuen Drama; 1980.

99.

Weston J. Directing actors: creating memorable performances for film and television. Studio City, CA: M. Wiese Productions; 1996.

100.

Braudy L, Cohen M, editors. Film theory and criticism: introductory readings. Eighth edition. New York: Oxford University Press; 2016.

101.

Bazin A. What is Cinema? [Internet]. Berkeley: University of California Press; 2005. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://hdl.handle.net/2027/heb.08209>

102.

Bazin A. What is Cinema? [Internet]. Berkeley, Calif: University of California Press; 1967.
Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13399214290002671&institutionId=2671&customerId=2670

103.

Berger J. Ways of seeing. London: Penguin; 2008.

104.

Bordwell D, Staiger J, Thompson K. The Classical Hollywood Cinema. London: Routledge & Kegan Paul; 1985.

105.

Bordwell D, Thompson K, Staiger J. The Classical Hollywood Cinema [Internet]. London: Routledge; 1985. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=5910>

106.

Gripsrud J. Understanding Media Culture. London: Arnold; 2002.

107.

Hein C. Laura Mulvey, Visual Pleasure and Narrative Cinema. Norderstedt: GRIN; 2006.

108.

Thomson D. The whole equation: a history of Hollywood. 1st Vintage Books ed. New York: Vintage; 2006.

109.

Thomson D. The big screen: the story of the movies and what they did to us. London: Allen Lane; 2012.