

# Film And TV Business in the digital age

View Online



1.  
Bloore, P. The screenplay business: managing creativity and the film industry. (Routledge, 2013).
  
2.  
Finney, A. & Triana, E. The international film business: a market guide beyond Hollywood. (Routledge, Taylor & Francis Group, 2015).
  
3.  
Finney, A. The international film business: a market guide beyond Hollywood. (Routledge, 2010).
  
4.  
Ulin, J. The business of media distribution: monetizing film, TV, and video content in an online world. (Routledge, 2019).
  
5.  
The Netflix effect: technology and entertainment in the 21st century. (Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc, 2016).
  
6.  
Smith, M. D. & Telang, R. Streaming, sharing, stealing: big data and the future of entertainment. (MIT Press, 2016).

7.

ScreenDaily | Film News, Film Reviews, Film Festivals, Film Awards and Film Features.  
<http://www.screendaily.com/>.

8.

Sources of funding for UK filmmakers BFI Website.  
<https://www.bfi.org.uk/sources-funding-uk/sources-funding-uk-filmmaker>.

9.

Supporting UK film | BFI. <http://www.bfi.org.uk/supporting-uk-film>.

10.

Launching Films | UK Film Distributors' Association | A Guide to UK Film and Cinema Releases. <http://www.launchingfilms.com/>.

11.

The PACT Report 2017 State of the UK Independent Film Sector.

12.

Kerrigan, F. Film marketing. (Routledge, 2017).

13.

Reiss, J. Think outside the box office: the ultimate guide to film distribution and marketing for the digital era. (Hybrid Cinema Publishing, 2010).

14.

Marich, R. Marketing to moviegoers: a handbook of strategies and tactics. (Southern Illinois University Press, 2013).

15.

Bryant, A. & Mawer, C. The TV brand builders: how to win audiences and influence viewers. (KoganPage, 2016).

16.

Grainge, P. & Johnson, C. Promotional screen industries. (Routledge, 2015).

17.

The movie business book. (Routledge, Taylor & Francis Group, 2017).

18.

Anderson, C. & Anderson, C. The longer long tail: how endless choice is creating unlimited demand. (Random House Business Books, 2009).

19.

Hesmondhalgh, D. The cultural industries. (SAGE, 2019).

20.

Vogel, H. L. Entertainment industry economics: a guide for financial analysis. (Cambridge University Press, 2015).

21.

Aris, A. & Bughin, J. Managing media companies: harnessing creative values. (John Wiley & Sons, 2009).

22.

Baillieu, B., Goodchild, J. & Goodchild, J. Chapter 12 Lessons from C20th in The British film business. in The British film business (John Wiley, 2002).

23.

Drake, P; Franklin, M. I.; Sathe, D and Tierney, S. 2015. We Are Colony: Digital VOD Distribution for Independent Film. Project Report. Nesta, London. [Report].

24.

Caldwell, J. T. Production culture: industrial reflexivity and critical practice in film and television. (Duke University Press, 2008).

25.

Epstein, E. J. The big picture: money and power in Hollywood. (Random House, 2006).

26.

Lynch, R. Strategic Management. (Pearson Education Limited, 2018).

27.

Epstein, E. J. The Hollywood economist: the hidden financial reality behind the movies. (Melville House Pub).

28.

Hughes, D. Tales from development hell: the greatest movies never made? (Titan Books, 2012).

29.

Ku

ng, L. Strategic management in the media: theory to practice. (SAGE, 2017).

30.

McDonald, P. & Wasko, J. The contemporary Hollywood film industry. (Blackwell Pub, 2007).

31.

Levine, R. Free ride: how the Internet is destroying the culture business and how it can fight back. (Vintage, 2012).

32.

McIntyre, P. Creativity and cultural production: issues for media practice. (Palgrave Macmillan, 2012).

33.

Calvisi, D. P. Story maps: TV drama : the structure of the one-hour television pilot. (Act Four Screenplays, 2016).

34.

Picado, B., & Jacob de Souza, M. Dimensions of authorship and style in television serial fiction formats in MATRIZes, 12(2), 53-77. MATRIZes (2018).

35.

Black mirror and critical media theory. (Lexington Books, 2018).

36.

Black mirror and critical media theory. (Lexington Books, 2018).

37.

Aronson, L. The 21st-century screenplay: a comprehensive guide to writing tomorrow's films. (Silman-James Press, 2010).

38.

Dancyger, K. & Rush, J. *Alternative scriptwriting: beyond the Hollywood formula*. (Focal Press, 2013).

39.

Snyder, B. *Save the cat!: the last book on screenwriting you'll ever need*. (Michael Wiese Productions, 2005).

40.

Snyder, B. *Save the cat! strikes back: more trouble for screenwriters to get into-- and out of*. (Save the Cat! Press, 2009).

41.

Rubio, S. & Snyder, B. *Save the cat! goes to the indies: the screenwriter's guide to 50 films from the masters*. (Save the Cat! Press, 2017).

42.

Yorke, J. *Into the woods: how stories work and why we tell them*. (Penguin, 2014).

43.

Selbo, J. *Film genre for the screenwriter*. (Routledge, 2015).

44.

Vogler, C. *The writer's journey: mythic structure for writers*. (Michael Wiese Productions, 2007).

45.

Field, S. *Screenplay: the foundations of screenwriting*. (Delta Trade Paperbacks, 2005).

46.

Lees, N. *Greenlit: developing factual/reality TV ideas from concept to pitch*. (Methuen Drama, 2010).

47.

Bazalgette, P. *Billion dollar game: how three men risked it all and changed the face of television*. (Time Warner, 2005).

48.

Thirkell, R. *C.O.N.F.L.I.C.T.: an insiders' guide to storytelling in factual/reality TV and film*. vol. Professional media practice (Methuen Drama, 2010).

49.

Collie, C. *The business of TV production*. (Cambridge University Press, 2007).

50.

Barber, B. *Sell your TV show ideas: an outsider's guide to getting inside the TV format industry*. (Bookshaker, 2012).