Bibliographie

Literatur und Journalartikel

Acland, Charles (1998): Imaxtechnology and the Tourist Gaze. In: *Cultural Studies* Jg. 12, Nr. 3. S. 429–445.

Adorno, Theodor W. (1970): *Ohne Leitbild. Parva Aesthetica*. Frankfurt am Main: Suhrkamp.

Adorno, Theodor W. (1991): *Dissonanzen. Musik in der verwalteten Welt*. Siebte Auflage. Göttingen: Vandenhoeck und Ruprecht.

Allen, Robert Clyde und Douglas Gomery (1985): *Film History. Theory And Practice*. New York: McGraw-Hill.

Altman, Rick (1987): *The American Film Musical*. Bloomington und Indianapolis: Indiana University Press.

Altman, Rick (2004): *Silent Film Sound*. Chichester: Columbia University Press.

Anderson, Chris (2006): *The Long Tail. Why The Future of Business Is Selling Less Of More*. New York: Hyperion.

Anderson, Tim J. (2014): *Popular Music in a Digital Music Economy. Problems and Practices for and Emerging Service Industry*. New York und London: Routledge.

Anderton, Chris, Andrew Dubber und Martin James (2013): *Understanding the Music Industries*. Los Angeles et al: Sage.

Ang, Ien (1996): *Living Room Wars. Rethinking Media Audiences for a Postmodern World*. London und New York: Routledge.

Arditi, David (2016): Disturbing Production. The Effects Of Digital Music Production On Music Studios. In: Brian J. Hracs, Michael Seman and Tarek E. Virani (Hrsg.): *The Production And Consumption Of Music In The Digital Age*. New York und London: Routledge. S. 25–41.

Arnold, Gina (2014): Nobody's Army. Contradictory Cultural Rhetoric in Woodstock and Gimme Shelter. In: Sheila Whiteley und Jedediah Sklower (Hrsg.): *Countercultures and Popular Music*. Farnham und Burlington: Ashgate. S. 123–141.

Aronowitz, Stanley (1994): D*ead Artists, Live Theories, and Other Cultural Problems*. New York und London: Routledge.

Asch, Timothy, John Marshall und Peter Spier (1973): Ethnographic Film. Structure and Function. In: *Annual Review of Anthropology*. Nr. 2. S. 179–87.

Asch, Timothy (1992): The Ethics Of Ethnographic Film-making. In: Peter Ian Crawford und David Turton (Hrsg.): *Film As Ethnography*. Manchester und New York: Manchester University Press. S. 196–205.

Assmann, Jan (2007): *Das kulturelle Gedächtnis. Schrift, Erinnerung und politi-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

sche Identität in frühen Hochkulturen. 6. Auflage. München: H. C. Beck.

Auslander, Philip (2006a): *Performing Glam Rock. Gender and Theatricality in Popular Music*. Ann Arbor: University of Michigan Press.

Auslander, Philip (2006b): Watch That Man. David Bowie: Hammersmith Odeon, London, July 3, 1973. In: Ian Inglis (Hrsg.): *Performance and Popular Music*. History, Place and Time. Burlington: Ashgate. S. 70–81.

Austerlitz, Saul (2007): *Money for Nothing: A History of the Music Video, from the Beatles to the White Stripes*. New York: Continuum.

Attali, Jacques (1985): *Noise. The Political Economy of Music*. Manchester: Manchester University Press.

Avery, Robert K. (2004): Public-Service Broadcasting. In: Horace Newcomb (Hrsg.): *Encyclopedia of Television. Volume 1: A-C*. 2. Ausgabe. New York und London: Fitzroy Dearborn. S. 1851–1853.

Baade, Christina L. (2012): *Victory Through Harmony. The BBC and Popular Music in World War II*. Oxford: Oxford University Press.

Babington, Bruce und Peter William Evans (1985): *Blue Skies and Silver Linings. Aspects of the Hollywood Musical*. Manchester und Dover: Manchester University Press.

Baker, Michael Brendan (2014): Notes on the Rockumentary Renaissance. In: *Cinephile*. Sommer 2014, Jg. 10, Nr. 1. S. 5–10.

Baker, Michael Brendan (2015): Martin Scorsese and the Music Documentary. In: Aaron Baker (Hrsg.): *A Companion To Martin Scorsese*. Malden: Wiley Blackwell. S. 239–259.

Bakker, Gerben (2003): Building Knowledge about the Consumer: The Emergence of Market Research in the Motion Picture Industry. In: Roy Church und Andrew Godley (Hrsg.): *The Emergence of Modern Marketing*. London und New York: Routledge. S. 101–128.

Banks, Jack (1996): *Monopoly Television. MTV's Quest To Control The Music*. Boulder: Westview Press.

Banks, Jack (1997): MTV And The Globalization Of Popular Culture. In: *International Communication Gazette*. Jg. 59, Nr. 1. S. 43–60.

Banks, Jack (2010): Keeping «Abreast» of MTV and Viacom. The Growing Power of a Media Conglomerate. In: Janet Wasko (Hrsg.): *A Companion to Television*. Malden, Oxford und Chichester: Wiley-Blackwell. S. 256–270.

Barfoot Christian, Elizabeth (2011): Highway To Heavenly Profits. The Marriage of AC/DC and Walmart. In: Elizabeth Barfoot Christian (Hrsg.): *Rock Brands. Selling Sound in a Media Saturated Culture*. Lanham et al.: Lexington Books. S. 23–39.

Barker, Hugh und Yuval Taylor (2007) (Hrsg.): *Faking It. The Quest for Authenticity in Popular Music*. New York und London: W. W. Norton & Company.

Barrios, Richard (1995): *A Song In The Dark. The Birth Of The Film Musical*. New York und Oxford: Oxford University Press.

Barsam, Richard M. (1992): *Nonfiction Film. A Critical History*. 2., erw. Auflage. Bloomington: Indiana University Press.

Beattie, Keith (2004): *Documentary Screens. Nonfiction Film and Television*. Basingstoke und New York: Palgrave Macmillan.

Beattie, Keith (2005): It's Not Only Rock and Roll: ‹Rockumentary›, Direct Cinema, and Performative Display. In: *Australasian Journal of American Studies*. Jg. 24, Nr. 2. Dezember 2005.S. 21–41.

Beattie, Keith (2011): *D. A. Pennebaker*. Champaign: University Of Illinois Press.

Beattie, Keith (2016): Reworking Direct Cinema. Performative Display in Rockumentary. In: Carsten Heinze und Laura Niebling (Hrsg.): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer VS. S. 131–153.

Beck, Jay (2008): The Sound of «Silence». Dolby Stereo, Sound Design, and The Si-

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

lence of the Lambs. In: Jay Beck und Tony Grajeda (Hrsg.): *Lowering The Boom. Critical Studies in Film Sound*. Urbana und Chicago: University of Illinois Press. S. 68–87.
Beck, Jay (2011): The Evolution Of Sound In Cinema. In: William Guynn (Hrsg.): *The Routledge Companion to Film History*. London und New York: Routledge. S. 64–77.
Beck, Jay (2016): *Designing Sound. Audiovisual Aesthetics in 1970s American Cinema*. New Brunswick, New Jersey und London: Rutgers University Press.
Beebe, Roger (2007): Paradoxes of Pastiche: Spike Jonze, Hype Williams, and the Race of the Postmodern Auteur. In: Roger Beebe und Jason Middleton (Hrsg.): *Medium Cool. Music Videos From Soundies To Cellphones*. Durham: Duke University Press. S. 303–329.
Belton, John (2002): Digital Cinema: A False Revolution. In: *October*, Frühjahr 2002, Nr. 100. S. 98–114.
Benedetti, Mark (2015): The Blank Generation and Punk/Downtown History. In: Joan Hawkins (Hrsg.): *Downtown Film and TV Culture. 1975–2001*. Brisol und Chicago: Intellect. S. 39–55.
Benson, Thomas W. und Brian J. Snee (Hrsg.) (2008): *The Rhetoric of the New Political Documentary*. Carbondale: Southern Illinois University Press.
Benyon, George W. (1921): *Musical Presentations Of Motion Pictures*. New York: G. Schirmer.
Bergfelder, Tim (2000): Between Nostalgia and Amnesia. Musical Genres in 1950s German Cinema. In: Marshall, Bill und Robyn Stillwell (2000) (Hrsg.): *Musicals. Hollywood and Beyond*. Exeter und Portland: intellect. S. 80–89.
Berland, Jody (2004): Radio Space and Industrial Time. The Case of Music Formats. In: Simon Frith (Hrsg.): *Popular Music. Critical Concepts in Media and Cultural Studies. Volume II – The Rock Era*. London und New York: Routledge. S. 193–208.
Berlinger, Joe und Greg Milner (2004): *Metallica. This Monster Lives. The Inside Story of Some Kind of Monster*. New York: St. Martin's Press.
Bernard, Mark (2014): *Selling the Splat Pack. The DVD Revolution and the American Horror Film*. Edinburgh: Edinburgh University Press.
Berra, John (2008): Declarations Of Independence. American Cinema And The Partiality Of Independent Production. Bristol und Chicago: Intellect.
Beynon, George W. (1921): *Musical Presentation of Motion Pictures*. New York und Boston: G. Schirmer.
Bingham, Dennis (2010): *Whose Lives Are They Anyway? The Biopic as Contemporary Film Genre*. New Brunswick, New Jersey, London: Rutgers University Press.
Birchall, Danny (2008): Online Documentary. In: Thomas Austin und Wilma de Jong (Hrsg.): *Rethinking Documentary. New Perspectives, New Practices*. Maidenhead and New York: Open University Press. S. 278–284.
Birdsall, Carolyn (2012): *Nazi Soundscapes. Sound, Technology and Urban Space in Germany 1933–1945*. Amsterdam: Amsterdam University Press.
Blackwood, Nina et al (2013): *VJ: The Unplugged Adventures of MTV's First Wave*. New York: Atria Books.
Blagrove, Ishmail Jr. (2008): Rice N Peas. Alternative, Independent And Provocative. In: Thomas Austin und Wilma de Jong (Hrsg.): *Rethinking Documentary. New Perspectives, New Practices*. Berkshire: McGraw-Hill. S. 172–178.
Bleicher, Joan-Kristin (1999): *Fernsehen als Mythos. Poetik eines narrativen Erkenntnissystems*. Opladen und Wiesbaden: Westdeutscher Verlag.
Bordwell, David (1985): *Narration In The Fiction Film*. Madison: The University Of Wisconsin Press.
Bordwell, David, Janet Staiger und Kristin Thompson (1985): *The Classical Hollywood Cinema. Film Style & Mode of Production to 1960*. New York: Columbia University Press.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Bordwell, David und Kristin Thompson (1994): *Film History. An Introduction*. New York: McGrawHill.

Boyd, Joe (2006): White Bicycles. Making Music in the 1960s. London: Serpent's Tail.

Boyle, Raymond und Richard Haynes (2009): *Power Play. Sport, the Media and Popular Culture*. 2. Ausgabe. Edinburgh: Edinburgh University Press.

Brannigan, Erin (2011): *Dancefilm. Choreography and the Moving Image*. Oxford und New York: Oxford University Press.

Brooker, Will (2000): Subculture. In: Roberta Pearson, Philip Simpson (Hrsg.): *Critical Dictionary of Film and Television Theory*. London und New York: Routledge. S. 608–610.

Brougher, Kerry und Olivia Mattis (2005): *Visual Music: Synaesthesia in Art and Music since 1900*. London: Thames & Hudson.

Brown, Richard Harvey (1998): *Towards A Democratic Science. Scientific Narration and Civic Communication*. New Haven und London: Yale University Press.

Browne, Ray B. und Michael T. Marsden (1999) (Hrsg.): *Pioneers in Popular Culture Studies*. Bowling Green: Bowling Green State University Press.

Burns, Gary (2006): Live On Tape. Madonna: MTV Video Music Awards, Radio City Music Hall, New York, September 14, 1984. In: Ian Inglis (Hrsg.): *Performance And Popular Music. History, Place And Time*. Aldershot und Burlington: Ashgate. S. 128–138.

Burns, Kelli S. (2009): Celeb 2.0. How Social Media Foster Our Fascination with Popular Culture. In: Robin Andersen (Serien-Hrsg.): *New Directions In Media*. Santa Barbara, Denver und Oxford: ABC Clio.

Butler, Jeremy G. (2002): *Television. Critical Methods And Applications*. 2. Ausgabe. Mahwah und London: Lawrence Erbbaum Associates.

Buxton, Rodney (2004): American Bandstand. In: Horace Newcomb (Hrsg.): *Encyclopedia of Television. Volume 1: A-C*. 2. Ausgabe. New York und London: Fitzroy Dearborn. S. 85f.

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

Caldwell, John Thornton (2008): *Production Culture. Industrial Reflexivity and Critical Practice in Film and Television*. Durham: Duke University Press.

Caldwell, John Thornton (2013): Para-Industry. Researching Hollywood's Blackwaters. In: *Cinema Journal*. Jg. 52, Nr. 3. S. 157–165.

Campbell, Duncan (2002): Reading Phonography, Inscribing Interdisciplinarity. In: Stefan Herbrechter (Hrsg.): *Cultural Studies. Interdisciplinarity and Translation*. Amsterdam und New York: Rodopi. S. 131–147.

Carr, Robert A. (2014): Rockumentary and Collective Memory. A Comparison of Hype and The Occy: A Doco. In: Kathryn Anne Morey (Hrsg.): *Bringing History to Life Through Film. The Art of Cinematic Storytelling*. Lanham et al: Rowman & Littlefi ld. S. 113–135.

Carr, Robert E. und R.M. Hayes (1988): *Wide Screen Movies. A History And Filmography Of Wide Gauge Filmmaking*. Jefferson: McFarland.

Casetti, Francesco (2001): Filmgenres, Verständigungsvorgänge und kommunikativer Vertrag. In: *Montage/AV*. Jg. 10, Nr. 2. S. 155–173.

Caves, Richard E. (2000): *Creative Industries: Contracts Between Art And Commerce*. Cambridge: Harvard University Press.

Caves, Richard E. (2003): Contracts Between Art and Commerce. In: *Journal of Economic Perspectives*. Frühjahr 2003, Jg. 17, Nr. 2. S. 73–83.

Chanan, Michael (2002): Television's Problem With (Classical) Music. In: *Popular Music: Music and Television*. Jg. 21, Nr. 3. S. 367–374.

Chapman, Jane L. (2009): *Issues in Contem-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

porary Documentary. Cambridge und Malden: Polity Press.
Chion, Michael (1994): *Audio-Vision. Sound On Screen*. New York: Columbia University Press.
Chion, Michael (2009): *Film, A Sound Art*. New York: Columbia University Press.
Christianen, Michael (1995): Cycles In Symbol Production? A New Model To Explain Concentration, Diversity and Innovation in the Music Industry. In: *Popular Music*. Jg. 14, Nr. 1. S. 55–94.
Christopherson, Susan (2009): Working In The Creative Economy. Risk, Adaptation, And The Persistence Of Exclusionary Networks. In: Alan McKinlay und Chris Smith (Hrsg.): *Creative Labour. Working In The Creative Industries.* Basingstoke und New York: Palgrave MacMillan. S. 72–91.
Codell, Julie F. (2014): Gender, Genius, and Abjection in Artist Biopics. In: Tom Brown and Belén Vidal (Hrsg.): *The Biopic in Contemporary Film Culture.* New York und Abingdon: Routledge. S. 159–176.
Cohen, Thomas F. (2012): *Playing To The Camera. Musicians and Musical Performance in Documentary Cinema*. New York und Chichester: Wallfl wer.
Collis, Christy (2017): What Is Entertainment? The Value Of Industry Defin - tions. In: Stephen Harrington (Hrsg.): *Entertainment Values. How Do We Assess Entertainment and Why does it Matter?* London: Palgrave MacMillan. S. 11–23.
Cones, John W. (1997): *The Feature Film Distribution Deal. A Critical Analysis of the Single Most Important Film Industry Agreement*. Carbondale und Edwardsville: Southern Illinois University Press.
Conway, J. D. (2003): *Monterey. Presidio, Pueblo, and Port*. Charleston: Arcadia.
Cook, Nicholas (2013): Video Cultures. ‹Bohemian Rhapsody›, Waynes World and Beyond. In: Joshua S. Walden (Hrsg.): *Representation In Western Music*. Cambridge: Cambridge University Press. S. 79–101.
Corner, John (2005): Sounds Real. Music And Documentary. In: Alan Rosenthal und John Corner (Hrsg.): *New Challenges For Documentary*. 2. Ausgabe. Manchester und New York: Manchester University Press. S. 242–253.
Cousins, Mark und Kevin Macdonald (2006): *Imagining Reality. The Faber Book Of Documentary.* London: Faber und Faber.
Craig, Douglas B. (2000): *Fireside Politics. Radio and Political Culture in the United States 1920–1940*. Baltimore und London: The John Hopkins University Press.
Crawford, Peter Ian (1992): Film as Discourse. The Invention of Anthropological Realities. In: Peter Ian Crawford und David Turton (Hrsg.): *Film as Ethnography*. Manchester und London: Manchester University Press. S. 66–85.
Croteau, David und William Hoynes (2006): *The Business of Media. Corporate Media and the Public Interest.* 2. Ausgabe. Thousand Oaks, London, New Delhi: Pine Forge Press.
Custen, George F. (1992): *Bio/pics. How Hollywood Constructed Public History*. New Jersey: Rutgers University Press.

D'Amato, Francesco (2016): With A Little Help From My Friends, Family, and Fans: DIY Participatory Culture, and Social Capital in Music Crowdfunding. In: Sheila Whiteley und Shara Rambarran (Hrsg.): *The Oxford Handbook of Music and Virtuality*. Oxford: Oxford University Press. S. 573–593.
Dancyger, Ken (2013): *The Technique of Film and Video Editing. History, Theory, and Practice*. 4. Edition. Burlington und Abingdon: Focal Press.
David, Matthew (2010): *Peer to Peer and the Music Industry. The Criminalization of Sharing*. Los Angeles: Sage.
Deaville, James (2015): Sounding The World. The Role of Music and Sound in Early ‹Talking' Newsreels. In: Holly Rogers (Hrsg.): *Music and Sound in Documentary Film*. New York und London: Routledge. S. 41–56.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

de Jong, Wilma (2008): Developing and Producing a Feature Documentary. The Case of Deep Water. In: Thomas Austin und Wilma de Jong (Hrsg.): *Rethinking Documentary. New Perspectives. New Practices.* Berkshire: Open University Press. S. 135–151.

de la Fuente, Manuel (2016): Zappa and his Cultural Legacy. Authorship, Influences and Expressive Features in Frank Zappa's Movies. In: Paul Carr (Hrsg.): *Frank Zappa and the And*. London und New York: Routledge. S. 33–49.

de Valck, Marijke (2007): *Film Festivals. From European Geopolitics To Global Cinephilia.* Amsterdam: Amsterdam University Press.

Denisoff, R. Serge (1988): *Inside MTV*. New York: Transaction Publishers.

Denisoff, R. Serge und William D. Romanowski (1991): *Risky Business. Rock in Film.* New Brunswick und London: Transaction Publishers.

de Seife, Ethan (2007): *This is Spinal Tap.* London: Wallfl wer.

Dick, Bernard F. (2001): *Engulfed. The Death of Paramount Pictures and the Birth of Corporate Hollywood*. Lexington: University Press of Kentucky.

Dietz, Mary Lorenz, Robert C. Prus und William Shaffi (1994) (Hrsg): *Doing Everyday Life. Ethnography As Human Lived Experience*. Toronto: Copp Clark Longman.

Dika, Vera (2003): *Recycled Culture in Contemporary Art and Film. The Uses of Nostalgia.* Cambridge und New York: Cambridge University Press.

Dimitriadis, Greg und Justin De Senso (2014): Gaming The System. Ice-T as Neoliberal Hustler and Entrepreneurial Philanthropist. In: Josephine Metcalf und Will Turner (Hrsg.): *Rapper, Writer, Pop-Cultural Player. Ice-T and the Politics of Black Cultural Production*. Farnham und Burlington: Ashgate. S. 179–201.

Dixon, Wheeler Winston und Gwendolyn Audrey Foster (2011): *21st-Century Hollywood: Movies in the Era of Transformation*. New Brunswick, New Jersey und London: Rutgers.

Downes, Daniel M. und June M. Madeley (2013): Sympathy For The Circus. The Rolling Stones, Documentary Film, And The Construction of Authenticity. In: Helmut Staubmann (Hrsg.): *The Rolling Stones. Sociological Perspectives.* Lanham et al: Lexington Books. S. 81–107.

Drew, Robert (2001): A Nieman Year Spent Pondering Storytelling. In: Melissa Ludtke (Hrsg.): *Nieman Reports. The Documentary and Journalism. Where They Converge*. Jg. 55, Nr. 3, Herbst 2001. S. 45–47.

Dunagan, Colleen (2015): Dance and Theater. Looking At Television's Deployment Of Theatricality Th ough Dance. In: Nadine George-Graves (Hrsg.): *The Oxford Handbook of Dance and Th ater.* Oxford: Oxford University Press. S. 169–196.

Ede, Laurie (2007): Art In Context. British Film Design Of The 1940s. In: James Chapman, Marc Glancy und Sue Harper (Hrsg.): *The New Film History. Sources, Methods, Approaches*. New York: Palgrave Macmillan. S. 73–89.

Edgar, Robert, Kristy Fairclough-Isaacs und Benjamin Halligan (Hrsg.) (2013): *Th Music Documentary. Acid Rock to Electropop*. New York und London: Routledge.

Edwards, Emily D. (2010): The Transgressive Toke. Art and Misdemeanor in Deadhead Imagery. In: John Cline und Robert G. Weiner (Hrsg.): *From The Arthouse To The Grindhouse. Highbrow and Lowbrow Transgression in Cinema's First Century*. Lanham, Toronto und Plymouth: The Scarecrow Press. S. 223–244.

Edwards, Leigh H. (2013): *The Triumph Of Reality TV. The Revolution in American Television*. Santa Barbara: ABC-Clio.

El Guindi, Fadwa (2004): *Visual Anthropology. Essential Methods and Theory*. Walnut Creek et al: AltaMira Press.

Ellis, Jack C. (1984): Primary. In: Christopher Lyon und Susan Doll (Hrsg.): *Macmil-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

lan Dictionary of Films and Filmmakers: *Films*. London: Macmillan. S. 370f.

Ellis, Jack C. und Betsy McLane (2006): *A New History Of Documentary Film*. New York und London: Continuum.

Elsaesser, Thomas (2013): Digital Cinema. Convergence or Contradiction? In: Carol Vernallis, Amy Herzog und John Richardson (Hrsg.): *The Oxford Handbook of Sound and Image in Digital Media*. Oxford und New York: Oxford University Press. S. 13–45.

Enticknap, Leo (2005): *Moving Image Technolog. From Zoetrope To Digital*. London und New York: Wallfl wer.

Evans, Mike und Paul Kingsbury (2009) (Hrsg.): *Woodstock. Three Days That Rocked Th World*. New York und London: Sterling.

Farin, Klaus (1995): Skinheads und Subkultur. In: Ansgar Klein, Jupp Legrand und Thomas Leif (Hrsg.): *Neue Soziale Bewegungen. Subkultur und Subversion. Forschungsjournal: Neue Soziale Bewegungen*. Jg. 8, Nr. 2. Opladen: Westdeutscher Verlag. S. 47–54.

Faulkner, Robert (2013): *Hollywood Studio Musicians. Their Work and Careers in the Recording Industry*. New Brunswick and London: Aldine Transactions.

Faulstich, Werner (2005): Der Niedergang der Rockkultur und die Umbrüche auf dem Tonträgermarkt. In: ders. (Hrsg.): *Die Kultur der Achtziger Jahre*. München: Wilhelm Fink Verlag. S. 181–191.

Federal Communications Commission (1975): *Federal Communications Commission Reports: Decisions, Reports, and Orders of the Federal Communications Commission of the United States*. Ausgabe Juli. Washington: United States Government Printing Offi .

Feuer, Jane (1993): *The Hollywood Musical*. 2. Auflage. Bloomington und Indianapolis: Indiana University Press.

Feuer, Jane (1995): *Seeing Through The Eighties. Television and Reaganism*. Durham und London: Duke University Press.

Finner, Kevin (2010): Monterey Pop. USA 1968. In: *Kieler Beiträge zur Filmmusikforschung*. Jg. 5, Nr. 2. S. 214–222.

Fitterman-Radbill, Catherine (2013): *Introduction To The Music Industry. An Entrepreneurial Approach*. New York und London: Routledge.

Fleetwood, Nicole R. (2005): Authenticating Practices: Producing Realness, Performing Youth. In: Maira, Sunaina und Elisabeth Soep (Hrsg.): *Youthscapes. The Popular, the National, the Global*. Philadelphia: University of Pennsylvania Press. S. 155–172.

Foltz, David (1949): Educational Music Films. 16mm Sound. In: *Educational Music Magazine*. Jg. 29–30. S. 64ff.

Forbes, Kenny (2015): ‹You Had To Be There›. Memories of the Glasgow Apollo Audience. In: Sara Cohen et al. (Hrsg.): *Sites of Popular Music Heritage. Memories, Histories, Places*. New York und Abingdon: Routledge. S. 143–160.

Forde, Eamonn (2003): Journalists with a Difference. Producing Music Journalism. In: Simon Cottle (Hrsg.): *Media Organization and Production*. London, Thousand Oaks, New Delhi: Sage. S. 113–131.

Fossati, Giovanna (2009): *From Grain To Pixel. The Archival Life Of Film In Transition*. Amsterdam: Amsterdam University Press.

Foster, Gwendolyn Audrey (1995): *Women Film Directors. An International Bio-Critical Dictionary*. Westport und London: Greenwood Press.

Fox, Terry Curtis (1999): Martin Scorsese's Elegy For A Big-Time Band. In: Peter Brunette (Hrsg.): *Martin Scorsese. Interviews*. Jackson: University Press of Mississippi. S. 79–84.

Freedman, Des (2006): Internet transformations: ‹old› Media Resiliance in the ‹New Media› Revolution. In: James Curran und David Morley (2006): *Media and Culture Theory*. Abingdon und New York: Routledge. S. 275–290.

Fricke, Harald (1981): Norm und Abweichung. Eine Philosophie der Literatur. München: Beck.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Fricke, Harald (2010): Invarianz und Variabilität von Gattungen. In: Rüdiger Zymner (Hrsg.): Handbuch Gattungstheorie. Stuttgart und Weimar: J. B. Metzler. S. 19–21.

Frith, Simon (1987): The Making Of The British Record Industry 1920–64. In: James Curran, Anthony Smith und Pauline Wingate (Hrsg.): *Impacts and Influences: Essays on Media Power in the Twentieth Century*. London und New York: Methuen. S. 278–291.

Frith, Simon (1988): *Music for Pleasure: Essays in the Sociology of Pop*. New York: Routledge.

Frith, Simon (2007): *Taking Popular Music Seriously. Selected Essays*. Aldershot und Burlington: Ashgate.

Frith, Simon, Andre Goodwin und Lawrence Grossberg (2005): *Sound and Vision. The Music Video Reader*. London und New York: Routledge.

Froschauer, Ulrike und Manfred Lueger (2003): *Das qualitative Interview. Zur Praxis interpretativer Analyse sozialer Systeme*. Wien, WUV-UTB Verlag.

Früh, Werner (2006): Unterhaltung: Konstrukt und Beweislogik. In: Werner Wirth, Holger Schramm und Volker Gehrau (Hrsg.): *Unterhaltung durch Medien. Theorie und Messung*. Köln: Herbert von Halem. S. 25–47.

Furia, Philip (1992): The Poets Of The Tin Pan Alley. A History Of America's Great Lyricists. New York und Oxford: Oxford University Press.

Fusco, Katherine (2016): *Silent Film And U. S. Naturalist Literature: Time, Narrative, And Modernity*. New York und London: Routledge.

Garcia, Desirée J. (2016): There's No Place Like Home. The Hollywood Folk Musical. In: Cynthia Lucia, Roy Grundmann und Art Simon (Hrsg.): *American Film History. Selected Readings, Origins to 1960*. Chichester: Wiley Blackwell. S. 282–295.

Garcia, Matt (1998): «Memories of El Monte»: Intercultural Dance Halls in Post-World War II Greater Los Angeles. In: Joe Austin und Michael Nevin Willard (Hrsg.): *Generations of Youth. Youth Cultures and History in Twentieth-Century America*. New York und London: New York University Press. S. 157–173.

Gebesmair, Andreas (2008): *Die Fabrikation globaler Vielfalt. Struktur und Logik der transnationalen Popmusikindustrie*. Bielefeld: transcript.

Geiger, Jeffrey (2011): *Amerian Documentary Film. Projecting The Nation*. Edinburgh: Edinburgh University Press.

Geng, Johannes (2017): Das Direct Cinema als Zäsur in der Medienkulturgeschichte des Sehens. In: Carsten Heinze und Thomas Weber (Hrsg.): *Medienkulturen des Dokumentarischen*. Wiesbaden: Springer VS. S. 85–101.

Gillett, Charlie (1970): The Sound Of The City. The Rise Of Rock'n'Roll. London: Souvenir Press.

Gläser, Jochen und Grit Laudel (2010): *Experteninterviews und qualitative Inhaltsanalyse – als Instrumente rekonstruierender Untersuchungen*. 4. Auflage. Wiesbaden: Springer VS.

Godard, Jean-Luc (1959): L'Afrique vous parle de la fin et de moyes. In: *Cahiers Du Cinema*. Nr. 94. S. 19–22.

Goddard, Michael (2013): No Wave Film and The Music Documentary. From No Wave Cinema «Documents» to Retrospective Documentaries. In: Robert Edgar, Kirsty Fairclough-Isaacs und Benjamin Halligan (Hrsg.): *The Music Documentary. Acid Rock to Electropop*. New York und London: Routledge. S. 115–131.

Gomery, Douglas und Robert Clyde Allan (1985): *Film History. Theory and Practice*. New York: McGraw-Hill.

Gomery, Douglas (2012): The Coming of Sound. Technological Change in the American Film Industry. In: Steve Neale (Hrsg.): *The Classical Hollywood Reader*. Abingdon und New York: Routledge. S. 123–137.

Goodall, Mark (2015): Out of Sight. The Mediation of the Music Festival. In: George

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

McKay (Hrsg.): *The Pop Festival: History, Music, Media, Culture*. New York und London: Bloomsbury. S. 33–49.
Goodwin, Andrew (2005): Fatal Distractions. MTV meets Postmodern Theory. In: Simon Frith, Andre Goodwin und Lawrence Grossberg (Hrsg.): *Sound and Vision. The Music Video Reader*. London und New York: Routledge. S. 37–57.
Gorbman, Claudia (2011): Foreword by Claudia Gorbman. In: James Deaville (Hrsg.): *Music in Television. Channels of Listening*. New York und London: Routledge. S. IX – XI.
Gordon, Lewis Ricardo (1997): *Her Majesty's Other Children. Sketches of Racism From A Neocolonial Age*. Lanham et al: Rowman & Littlefi ld Publishers.
Grandinetti, Fred M. (2004): *Popeye. An Illustrated Cultural History*. 2. Auflage. Jefferson: McFarland & Company.
Grabher, Gernot (2004): Learning in Projects, Remembering in Networks? Communality, Sociality, and Connectivity in Project Ecologies. In: *European Urban and Regional Studies*. Jg. 11, Nr. 2. S. 99–119.
Grant, Barry Keith (2007): *Film Genre: From Iconography To Ideology*. London: Wallflower.
Grant, Barry Keith (2012): *The Hollywood Film Musical*. Malden, Oxford und Chichester: Wiley-Blackwell.
Greenberg, Steve (2009): Where Is Graceland? 1980s Pop Culture Th ough Music. In: Gil Troy und Vincent J. Cannato (Hrsg.): *Living In The Eighties*. Oxford: Oxford University Press. S. 152–167.
Greil, Marcus (1998): *Invisible Republic: Bob Dylan's Basement Tapes*. New York: Pan Macmillan.
Grierson, John (1932): The Documentary Producer. In: *Cinema Quarterly*. Nr. 2. S. 7–8.
Grierson, John (1933–34): Propaganda: A Problem for Educational Theory and for Cinema. In: *Sight and Sound*. Jg. 3, Nr. 8. S. 119–121.
Grierson, Robert (2016): Flaherty's Poetic Moana. In: Jonathan Kahana (Hrsg.): *Th Documentary Film Reader. History, Theory, Criticism*. Oxford: Oxford University Press. S. 86f.
Grimshaw, Anna und Amanda Ravetz (2009): *Observation Cinema*. Bloomington: Indiana University Press.
Gronow, Pekka und Ilpo Saunio (1999): *An International History Of The Recording Industry*. London und New York: Cassell.
Grossberg, Lawrence et al. (2006): *Media Making. Mass Media In A Popular Culture*. Thousand Oaks, London und New Delhi: Sage.
Grünefeld, Verena (2010): *Dokumentarfilm populär. Michael Moore und seine Darstellung der amerikanischen Gesellschaft*. Frankfurt und New York: Campus.
Grünwald, Jan (2012): *Male Spaces. Bildinszenierungen archaischer Männlichkeit im Black Metal*. Frankfurt und New York: Campus Verlag.
Gudmundsson, Gestur et al. (2002): Brit Crit: Turning Points in British Rock Criticism 1960–1990. In: Steven Jones (Hrsg.): *Pop Music and the Press*. Philadelphia: Temple University Press. S. 41–65.
Gunning, Tom (2006): The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde. In: Wanda Strauven (Hrsg.): *The Cinema of Attractions Reloaded*. Amsterdam: Amsterdam University Press. S. 381–389.

Haggith, Toby (2012): The Uses And Abuses Of Archive Footage. In: Wilma de Jong, Erik Knudsen und Jerry Rothwell (Hrsg.): *Creative Documentary. Theory and Practice*. London und New York: Routledge. S. 252–267.
Halligan, Benjamin et al. (Hrsg.) (2015): *Th Arena Concert. Music, Media and Mass Entertainment*. New York und London: Bloomsbury.
Hardy, Forsyth (1966): Introduction. In: ders. (Hrsg.): *Grierson on Documentary*. Berkeley und Los Angeles: University of California Press. S. 13–41.
Harper, Graeme, Ruth Doughty und Jochen

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Eisentraut (Hrsg.) (2009): *Sound and Music in Film and Visual Media. A Critical Overview.* New York und London: Continuum.

Harper, Sue und Justin Smith (2012): Part II. In: dies. (Hrsg.): *British Film Culture in the 1970s. The Boundaries of Pleasure*. Edinburgh: Edinburgh University Press. S. 115–227.

Harris, Matthew (2013): The Hologram of Tupac at Coachella and Saints: The Value Of Relics For Devotees. In: *Celebrity Studies*. Jg. 4, Nr.2. New York: Routledge. S. 238–240.

Harrison, Ann (2014): *Music: The Business. The Essential Guide To The Law and The Deals*. 6. überarbeitete und ergänzte Auflage. London: Virgin Books.

Hearsum, Paula und Ian Inglis (2013): The Emancipation of Music Video. YouTube and the Cultural Politics of Supply and Demand. In: John Richardson, Claudia Gorbman und Carol Vernallis (Hrsg.): *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford und New York: Oxford University Press. S. 483–501.

Hecken, Thomas (2009): *Pop. Geschichte eines Konzepts 1955–2009*. Bielefeld: transcript.

Hediger, Vinzenz und Patrick Vonderau (2009): Introduction. In: Vinzenz Hediger und Patrick Vonderau (Hrsg.): *Films that Work. Industrial Film and the Productivity Of Media*. Amsterdam: Amsterdam University Press. S. 9–16.

Heesch, Florian und Niall Scott (Hrsg.) (2016): *Heavy Metal, Gender and Sexuality. Interdisciplinary Approaches*. London und New York: Routledge.

Heider, Karl G. (2006): *Ethnographic Film*. Überarbeitete Ausgabe. Austin: University of Texas Press.

Heinze, Carsten und Laura Niebling (Hrsg.) (2016): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer VS.

Hemming, Jan (2016): *Methoden der Erforschung populärer Musik*. Wiesbaden: Springer VS.

Hennig-Thureau et al. (2007): Optimizing The Sequential Distribution Model For Motion Pictures. In: *Proceedings of the AMA Summer Marketing Educators' Conference*. Chicago: American Marketing Association. S. 127–129.

Herbert, Daniel (2014): *Videoland. Movie Culture At The American Video Store*. Berkeley und Los Angeles: University Of California Press.

Hesmondhalgh, David (2010): Media Industry Studies, Media Production Studies. In: James Curran (Hrsg.): *Media and Society*. 5. Auflage. London: Bloomsbury Academic. S. 145–164.

Hesmondhalgh, David (2013): *The Cultural Industries*. 3. Auflage. Los Angeles: Sage.

Hetherington, Kevin (2000): New Age Travellers. Vanloads Of Uproarious Humanity. London und New York: Cassell.

Heymer, Anna und Patrick Vonderau (2009): Indsustrial Films. An Analytical Bibliography. In: Vinzenz Hediger und Patrick Vonderau (Hrsg.): *Films That Work. Industrial Films And The Productivity Of Media*. Amsterdam: Amsterdam University Press. S. 405–463.

Hickethier, Knut (2003): *Einführung In Die Medienwissenschaft*. Stuttgart: Metzler.

Hickethier, Knut (2003): Genretheorie und Genreanalyse. In: Jürgen Felix (Hrsg.): *Moderne Film Theorie*. 2. Auflage. Mainz: Bender. S. 62–96.

Hill, Annette (2002): Big Brother. The Real Audience. In: *Television And New Media*. Nr. 3. S. 323–340.

Hilmes, Michele (2004): Broadcasting, Cable, and Satellites. In: John D. H. Downing et al (Hrsg.): *The Sage Handbook of Media Studies*. Thousand Oaks, London, New Delhi: Sage. S. 477–495.

Hilmes, Michele (2010): Hollywood and Radio. In: Christopher H. Sterling (Hrsg.): *The Concise Encyclopedia of American Radio*. New York und Abingdon: Routledge. S. 363–367.

Hilmes, Michele (2013): The New Materiality Of Radio. Sound On Screens. In: Jason Loviglio und dies. (Hrsg.): *Radio's*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

New Wave. Global Sound And Digital Media. New York und Abingdon: Routledge. S. 43–62.
Hischak, Thomas S. (2017): *Musicals In Film. A Guide To The Genre*. Santa Barbara und Denver: Greenwood.
Hißnauer, Christian (2016): Der Traum vom Superstar: Castingshows als neue Form des Musikfilms? In: Carsten Heinze und Laura Niebling (Hrsg.): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer VS. S. 77–91.
Hockings, Paul (1975): *Principles Of Visual Anthropology*. Den Haag: Mouton.
Hoffmann, Bernward (2003): *Medienpädagogik. Eine Einführung in Theorie und Praxis*. Stuttgart: UTB.
Hohenberger, Eva (1998): Dokumentarfilmtheorie. Ein historischer Überblick über Ansätze und Probleme. In: dies. (Hrsg.) *Bilder des Wirklichen. Texte zur Theorie des Dokumentarfilms*. Berlin: Vorwerk. S. 8–33.
Holmes, Tim (2012): Magazines. A Historical Survey. In: ders. und Liz Nice (Hrsg.): *Magazine Journalism*. London: Sage. S. 1–19.
Holmlund, Chris (2005): Introduction. From The Margins To The Mainstream. In: ders. und Justin Wyatt (Hrsg.): *Contemporary American Independent Film: From the Margins to the Mainstream*. New York und London: Routledge. S. 1–21.
Holmlund, Chris (2008): Introduction: Movies and the 1990s. In: ders. (Hrsg.): *American Cinema Of The 1990s. Themes and Variations*. New Brunswick: Rutgers University Press. S. 1–24.
Holt, Jennifer und Alisa Perren (2009): Introduction: Does The World Really Need One More Field Of Study? In: Jennifer Holt und Alisa Perren (Hrsg.): *Media Industries. History, Theory, and Method*. Malden, Oxford und Chichester: Wiley-Blackwell. S. 1–12.
Holt, Jennifer (2011): *Empires of Entertainment. Media Industries and the Politics of Deregulation 1980–1996*. New Brunswick, New Jersey und London: Rutgers University Press.
Howell, Amanda (2015): *Popular Film Music and Masculinity in Action. A Different Tune*. New York und London: Routledge.
Howells, Richard und Joaquim Negreiros (2012): *Visual Culture*. 2. überarbeitete und ergänzte Auflage. Cambridge und Malden: Polity Press.
Hubbert, Julie (2011): *Celluloid Symphonies. Texts And Contexts In Film Music History*. Berkeley: University Of California Press.
Huber, Alison (2011): Remembering Popular Music, Documentary Style. Tony Palmer's History in All You Need Is Love. In: *Television & New Media*. Jg. 12, Nr. 6. S. 513–530.
Huck, Christian (2011): Rockumentaries. Documenting Music On Film. In: *Rock And Pop In The Movies*. Ausgabe 1. S. 9–25.
Hull, Geoffrey P. (2004): *The Recording Industry*. 2. Auflage. New York und London: Routledge.
Hurwitz, Leo T. (2016): The Revolutionary Film: Next Step (1934). In: Jonathan Kahana (Hrsg.): The Documentary Film Reader. History, Theory, Criticism. Oxford: Oxford University Press. S. 249–252.
Hyatt, Wesley (2003): *Short-Lived Television Series 1948–1978. Thirty Years Of More Than 1,000 Flops*. Jefferson und London: McFarland & Company.

Inglis, Ian (2003): *Popular Music and Film*. London: Wallfl wer Press.
Inglis, Ian (2003a): Introduction: Popular Music and Film. In: ders. (Hrsg.): *Popular Music and Film*. London: Wallfl wer Press. S. 1–*8*.
Inglis, Ian (2003b): The Act You've Known for All These Years. Telling The Tale Of The Beatles. In: ders. (Hrsg.): *Popular Music and Film*. London: Wallfl wer Press. S. 77–91.
Izod, John (1988): *Hollywood and the Box Office 1895–1986*. Houndmills und London: MacMillan Press.
Jack, Sargeant (1999): *Deathtripping. An Il-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

lustrated History Of The Cinema of Transgression. London: Creation Books.

Jagl, Elisabeth und Kordula Klaus (2015): Voices On And Off. Audible Empowerment In Recent Documentary Films About Female Pop Artists. In: Christa Brüstle (Hrsg.): *Pop-Frauen der Gegenwart. Körper – Stimme – Image. Vermarktungsstrategien zwischen Selbstinszenierung und Fremdbestimmung*. Bielefeld: transcript. S. 249–265.

James, David. E. (2016): Rock'n'Film. Cinema's Dance With Popular Music. Oxford: Oxford University Press.

Jasen, David A. (2003): *Tin Pan Alley. An Encyclopedia of the Golden Age of American Song.* New York und London: Routledge.

Jenkins, Eric S. (2014): *Special Affects. Cinema, Animation and the Translation of Consumer Culture.* Edinburgh: Edinburgh University Press.

Johnston, Sean (2006): *Holographic Visions. A History of New Science.* New York und Oxford: Oxford University Press.

Jones, D. B. (2005): The Canadian Film Board Unit B. In: Alan Rosenthal und John Corner (Hrsg.): *New Challenges For Documentary*. 2. Ausgabe. Manchester und New York: Manchester University Press. S. 79–84.

Jones, Steven (2002): The Intro: Popular Music, Media and the Written Word. In: Steven Jones (Hrsg.): *Pop Music and the Press*. Philadelphia: Temple University Press. S. 1–19.

Jullier, Laurent und Lucy Mazdon (2004): Technology. From Images of the World To the World of Images. In: Michael Temple und Michael Witt (Hrsg.): *The French Cinema Book*. London: BFI. S. 221–230.

Kahana, Jonathan (2016): Introduction To Section I. In: ders. (Hrsg.): *The Documentary Film Reader. History, Theory, Criticism*. Oxford und New York: Oxford University Press. S. 13–16.

Katz, Mark (2004): *Capturing Sound. How Media Technolog Has Changed Music*. Berkeley: University Of California Press.

Kiefer, Bernd und Daniel Schössler (2010): (E)Motion Pictures. Zwischen Authentizität und Künstlichkeit. Konzertfilme von Bob Dylan bis Neil Young. In: *Kieler Beiträge zur Filmmusikforschung*. Jg. 5, Nr.1. S. 10–24.

King, Geoff (2002): *New Hollywood Cinema. An Introduction.* London und New York: I. B. Tauris.

Kishore, Vikrant und Susan Kerrigan (2016): Designing The Song and Dance Sequences. Exploring Bollywood's Cinematic Creativity. In: Vikrant Kishore, Amit Sarwal und Parichay Patra (Hrsg.): *Salaam Bollywood. Representations and Interpretations*. London und New York: Routledge. S. 112–137.

Klein, Bethany (2009): *As Heard on TV – Popular Music in Advertising*. Farnham und Burlington: Ashgate.

Kolb, Bonita M. (2015): *Entrepreneurship for the Creative and Cultural Industries*. London und New York: Routledge.

Kracauer, Siegfried (1960): *Theory of Film. The Redemption of Physical Reality*. New York: Oxford University Press.

Kubernik, Harvey (2006): *Hollywood Shack Job. Rock Music in Film and On Your Screen*. Albuquerque: University of New Mexiko Press.

Kuhn, Annette und Guy Westwell (2012): *Oxford Dictionary Of Film Studies*. Oxford: Oxford University Press.

Kumar, B. Rajesh (2012): *Mega Merger and Aquisitions. Case Studies from Key Industries*. Basingstoke und New York: Palgrave MacMillan.

Laderman, David (2010): *Punk Splash! Musicals. Tracking Slip-Sync On Film*. Austin: University Of Texas Press.

Laing, Dave (2003): Recording: Record Corporations – Universal Music Group. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music of the World, Vol. 1 – Media, Industry and Society.* London und New York: Continuum. S. 635.

Laing, Dave (2006): Anglo-American Music Journalism. Texts and Contexts. In: Andy

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Bennett, Barry Shank und Jason Toynbee (Hrsg.): *The Popular Music Studies Reader*. London und New York: Routledge. S. 333–343.

Laing, Heather (2007): *The Gendered Score. Music in 1940s Melodrama and the Woman's Film*. Aldershot und Burlington: Ashgate.

Lajoux, Jean-Dominique (2003): Ethnographic Film and History. In: Paul Hockings (Hrsg.) *Principles Of Visual Anthropology*. Berlin und New York: Mouton de Gruyter. S. 163–181.

Landy, Marcia (1991): Genre, Style and Affect. In: Marcia Landy (Hrsg.): *Imitations of Life. A Reader on Film and Television Melodrama.* Detroit: Wayne State University Press. S. 93–98.

Langer, John (1981): Television's ‹Personality System›. In: *Media, Culture & Society*. Jg. 3, Nr. 4. S. 351–65.

Lantzsch, Katja (2008): Der internationale Fernsehformathandel. Akteure, Strategien, Strukturen, Organisationsformen. Wiesbaden: VS Verlag.

Lawson-Peebles, Robert (1996): Introduction: Cultural Musicology and the American Musical. In: ders. (Hrsg.): *Approaches To The American Musical.* Exeter: University of Exeter Press. S. 1–19.

Ledbetter, James (1998): *Made Possible By. The Death Of Public Broadcasting in the United States.* London und New York: Verso.

Lee-Wright, Peter (2010): *The Documentary Handbook*. London und New York: Routledge.

Lehman, Christopher P. (2007): *American Animated Cartoons of the Vietnam Era. A Study of Social Commentary in Films and Television Programs 1961–1973.* Jefferson und London: McFarland und Company.

Levy, Emanuel (2001): *Cinema of Outsiders. The Rise Of The American Independent Film.* New York und London: New York University Press.

Lindberg, Ulf et al. (2005): *Rock Criticism From The Beginning. Amusers, Bruisers, and Cool-Headed Cruisers.* New York: Peter Lang.

Lipman, Ross (2015): Kent Mackenzie's The Exiles. Reinventing The Real Of Cinema. In: David E. James und Adam Hyman (Hrsg.): *Alternative Projections. Experimental Film In Los Angeles 1945–1980*. Bloomington: Indiana University Press. S. 163–175.

Lobato, Ramon (2012): *Shadow Economies of Cinema. Mapping Informal Film Distribution*. London: Palgrave Macmillan.

Lochte, Bob (2006): U. S. Public Radio: What Is It – and for Whom? In: Andrew Crisell (Hrsg.): *More Than A Music Box. Radio Cultures and Communities in a Multi-Media World*. New York und Oxford: Berghahn. S. 39–57.

Loiselle, André (2007): *Cinema as History: Michel Brault and Modern Quebec*. Bloomington: Indiana University Press.

Loiselle, André (2013): Canada, French. In: Ian Aitken (Hrsg.): *The Concise Routledge Encyclopedia of the Documentary Film*. New York und London: Routledge. S. 175–179.

Lotz, Amanda D. (2009): Industry-Level Studies and the Contributions of Gitlin's Inside Prime Time. In: Vicki Mayer, Miranda J. Banks und John T. Caldwell (Hrsg.): *Production Studies. Cultural Studies of Media Industries*. New York und London: Routledge. S. 25–39.

Lotz, Rainer E. (2007): Black Music Prior to the First World War. American Origins and German Perspectives. In: Neil A. Wynn (Hrsg.): *Cross the Water Blues. African American Music in Europe*. Jackson: University Press of Mississippi. S. 66–89.

Luckett, Moya (1994): Fantasia. Cultural Constructions of Disney's «Masterpiece». In: Eric Loren Smoodin (Hrsg.): *Disney Discourse. Producing The Magic Kingdom*. New York und London: Routledge. S. 214–237.

Maas, Georg und Achim Schudack (2008): *Der Musikfilm. Ein Handbuch für die Pädagogische Praxis*. Mainz: Schott.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Machin, David (2010): *Analysing Popular Music. Image, Sound, Text*. London: Sage.

MacDonald, Scott (2013): *American Ethnographic Film and Personal Documentary. The Cambridge Turn.* Berkeley, Los Angeles und London: University of California Press.

Malpas, Simon (2005): *Th Postmodern*. London und New York: Routledge.

Mamber, Stephen (1972): Cinema Vérité in America. In: *Screen.* 1972. Jg. 13, Nr. 2: S. 79–108.

Manghani, Sunil und Keith MacDonald (2013): Desperately Seeking Kylie! Critical Refl ctions on William Baker's White Diamond. In: Benjamin Halligan, Robert Edgar und Kirsty Fairclough-Isaacs (Hrsg.): *The Music Documentary. Acid Rock To Electropop*. New York und London: Routledge. S. 219–235.

Marek, Christoph (2006): *Pop/Schlager. Eine Analyse der Entstehungsprozesse populärer Musik im US-amerikanischen und deutschsprachigen Raum.* Wien und Münster: Lit Verlag.

Marshall, Bill und Robyn Stillwell (2000) (Hrsg.): *Musicals. Hollywood and Beyond.* Exeter und Portland: intellect.

Maslon, Laurence (2006): *The Sound Of Music Companion.* New York: Fireside Book.

Massow, Albrecht von (1995): Funktionale Musik. In: Hans Heinrich Eggebrecht (Hrsg.): *Terminologie der Musik im 20. Jahrhundert*. Stuttgart: Franz Steiner Verlag. S. 157–164.

Mastro, Dana et al. (2013): Morality Subcultures and Media Production: How Hollywood Minds the Morals of Its Audience. In: Ron Tamborini (Hrsg.): *Media and the Moral Mind*. Abingdon and New York: Routledge. S. 75–93.

Mayer, Vickie, Miranda J. Banks und John T. Caldwell (Hrsg.) (2009): *Production Studies. Cultural Studies of Media Industries*. New York und London: Routledge.

Maysles, Albert und David (1981): Direct Cinema. Realistic Filmmaking Is In and ‹Out Takes› Can Be Your Best Takes. In: *Public Relations Journal*. Ausgabe 37–38. S. 31–34.

McCauley, Michael P. et al. (2003) (Hrsg.): *Public Broadcasting And The Public Interest*. London und New York: Routledge.

McDonald, Paul (2007): *Video and DVD Industries*. London: British Film Institute.

McDonald, Paul (2013): Introduction. In: ders. (Hrsg.): *In Focus: Media Industry Studies. Cinema Journal.* Frühling 2013, Jg. 52, Nr. 3. Austin: University of Texas Press. S. 145–149.

McGee, Kristin A. (2009): *Some Liked It Hot. Jazz Women In Film and Television 1928–1959.* Middletown: Wesleyan University Press.

McIntosh, Heather (2013): D. A. Pennebaker. In: Ian Aitken (Hrsg.): *The Concise Routledge Encyclopedia of the Documentary Film.* Abingdon und New York: Routledge. S. 708–709.

McLeod, Ken (2016): Hip Hop Holograms. Tupac Shakur, Technological Immortality, and Time Travel. In: Reynaldo Anderson und Charles E. Jones (Hrsg.): *Afrofuturism 2.0 – The Rise of Astro-Blackness*. Lanham: Lexington Books. S. 109–125.

McLuskie, Peter (2003): Television. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music Of The World. Volume I – Media, Industry and Society*. London und New York: Continuum. S. 374–377.

McPadden, Mike (2014): *Heavy Metal Movies*. New York: Bazillion Points.

Meizel, Katherine (2011): *Idolized. Music, Media and Identity in American Idol*. Bloomington und Indianapolis: Indiana University Press.

Merschmann, Helmut (2001): Die Filmproduktion in ihrer geschichtlichen Entwicklung. In: Joachim-Felix Leonhard et al. (Hrsg.): *Medienwissenschaft. Ein Handbuch zur Entwicklung der Medien und Kommunikationsformen.* 2. Teilband. Berlin und New York: de Gruyter. S. 1059–1072.

Millard, Andre (2005): *America On Record. A History Of Recorded Sound*. 2. Auflage. Cambridge: Cambridge University Press.

Miller, Philip H. (2013): *Media Law for Pro-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

ducers. 4. Auflage. New York und London: Focal Press.
Mills, Peter (2012): *Media and Popular Music*. Edinburgh: Edinburgh University Press.
Mollaghan, Aimee (2015): *The Visual Music Film*. Basingstoke: Palgrave Macmillan.
Moore, Allan F. (2002): Authenticity as Authentication. In: *Popular Music*. Ausgabe 21. S. 209–223.
Moore, Allan F. (2011): Rock. In: Gracyk, Theodore und Andrew Kania (Hrsg.): *The Routledge Companion to Philosophy and Music*. Abingdon and New York: Routledge. S. 416–425.
Moritz, William (1986): Towards An Aesthetic Of Visual Music. In: *ASIFA Canada Bulletin*. Jg. 14, Nr. 3. Dezember 1986. S. 1–3.
Mundy, John (1999): *Popular Music on Screen: From Hollywood Musical to Music Video.* Manchester und New York: Manchester University Press.
Mungen, Anno (2003): The Music Is The Message. The Day Jimi Hendrix Burned His Guitar – Film, Musical Instrument, and Performance as Music Media. In: Ian Inglis (Hrsg.): Popular Music And Film. London: Wallfl wer. S. 60–77.
Mühl-Benninghaus, Wolfgang (2001]. Kommunikative und ästhetische Funktionen des deutschen Dokumentarfilms. In: Joachim-Felix Leonhard et al. (Hrsg.): *Medienwissenschaft. Ein Handbuch zur Entwicklung der Medien und Kommunikationsformen. Zweiter Teilband*. Berlin und New York: de Gruyter. S. 1123–1136.

Neale, Steve (2012): Sound and the Studio System 1926–1946. In: Steve Neale (Hrsg.): *The Classical Hollywood Reader*. Abingdon und New York: Routledge. S. 111–123.
Neaverson, Bob (2000) Tell Me What You See: The Influence and Impact of The Beatles' Movies. In: Ian Inglis (Hrsg.) *Th Beatles, Popular Music and Society: A Th usand Voices.* Basingstoke und London: Palgrave Macmillan. S. 150–163.
Nellißen, Frank J. (1997): *Das Mannesmann-Engagement in Brasilien von 1892 bis 1995: Evolutionspfade internationaler Unternehmenstätigkeit aus wirtschaft historischer Sicht.* München: C. H. Beck.
Neumann-Braun, Klaus (1999) (Hrsg.): *Viva MTV! Popmusik im Fernsehen.* Frankfurt am Main: Suhrkamp.
Newell, Philip (2008): *Recording Studio Design*. 2. Auflage. Burlington und Abingdon: Focal Press.
Nichols, Bill (1991): *Representing Reality. Issues and Concepts in Documentary.* Bloomington und Indianapolis: Indiana University Press.
Nichols, Bill (2010): *Introduction To Documentary.* 2. Auflage. Bloomington und Indianapolis: Indiana University Press.
Nidel, Richard (2005): *World Music. The Basics.* New York und Abingdon: Routledge.
Niebling, Laura (2016a): Defini g Rockumentaries. A Mode and Its History. In: Carsten Heinze und Laura Niebling (Hrsg.): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven.* Wiesbaden: Springer VS. S. 113–131.
Niebling, Laura (2016b): The Category of Music Film. In: Carsten Heinze und Laura Niebling (Hrsg.): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer VS. S. 29–47.
Niebling, Laura (2016c): »We're doing just fi e without you». Präsentation versus Repräsentation der Metalszene im dokumentarischen Musikfilm. In: Brigitte Frizzoni und Manuel Trummer (Hrsg.): *Erschaffen, Erleben, Erinnern. Beiträge der Europäischen Ethnologie zur Fankulturforschung.* Würzburg: Königshausen. S. 163–176.
Niebling, Laura (in Druck): Musikfilm. In: Marcus Stiglegger und Sofia Glasl (Hrsg): *Handbuch Filmgenres*. Wiesbaden: Springer VS.
Niemi, Robert (2006): *History In The Media. Film and Television*. Santa Barbara, Denver und Oxford: ABC-Clio.
Nikolic, Vladan (2017): *Independent Film-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

making And Digital Convergence. New York und London: Routledge.
Niven, John (2009): *Kill You Friends. A Novel*. New York: HarperCollins.
Noam, Eli M. (2016): The Owners Of The World Media. In: Eli Noam (Hrsg.): *Who Owns The World's Media? Media Concentration and Ownership around the World.* Oxford: Oxford University Press. S. 1180–1243.
Nora, Pierre (1997): General Introduction. Between Memory And History. In: ders. (Hrsg): *Realms Of Memory. Construction Of The French Past. Conflicts And Divisions*. New York und Chichester: Columbia University Press. S. 1–21.

O'Connell P. J. (2010): *Robert Drew and the Development of Cinema Verite in America.* Carbondale und Edwardsville: Southern Illinois University Press.
Oppelt, Ulrike (2001): Film und Propaganda im Ersten Weltkrieg. Propaganda als Medienrealität im Aktualitäten- und Dokumentarfilm. In: *Beiträge zur Kommunikationsgeschichte*. Band 10. Stuttgart: Franz Steiner Verlag.
Orlebar, Jeremy (2011): *The Television Handbook.* 4. Auflage. Abingdon und New York: Routledge.

Paech, Joachim (1994): Einige Anmerkungen/Thesen zur Theorie und Kritik des Dokumentafilms. In: Lothar Bredella und Günter H. Lenz (Hrsg.): *Der amerikanische Dokumentarfilm. Herausforderung für die Didaktik*. Tübingen: Gunter Narr Verlag. S. 23–38.
Parent, Milena M. und Sharon Smith-Swan (2013): *Managing Major Sports Events. Th ory and Practice*. London und New York: Routledge.
Park, David J. (2007): *Conglomerate Rock. The Music Industry's Quest To Divide Music and Conquer Wallets.* Lanham: Lexington Books.
Parks, Stacey (2007): *The Insider's Guide To Film Distribution*. Amsterdam: Focal Press.
Parsons, Talcott (1942): Age and Sex in the Social Structure of the United States. In: *American Sociological Review*. Oktober 1942, Jg. 7, Nr. 5. S. 604–616.
Pasiuk, Laurie (2008): *Vault Guide To The Top. Media & Entertainment Employers*. New York: Vault.com.
Pattie, David (2007): *Rock Music in Performance*. Basingstoke und New York: Palgrave Macmillan.
Perkins, William Eric (1996): The Rap Attack. An Introduction. In: ders. (Hrsg.): *Droppin' Science. Critical Essays on Rap Music and Hip Hop Culture*. Philadelphia: Temple University Press. S. 1–48.
Perren, Alisa (2013): Rethinking Distribution for the Future of Media Industry Studies. In: *Cinema Journal*. Jg. 52, Nr. 3. S. 165–171.
Perren, Alisa (2016): The Trick of the Trades. Media Industry Studies and the American Comic Book Industry. In: Miranda Banks, Bridget Conor und Vicki Mayer (Hrsg.): *Production Studies, the Sequel! Cultural Studies of Global Media Industries*. New York und London: Routledge. S. 227–238.
Peterson, Jennifer Lynn (2013): *Education in the School of Dreams. Travelogues and Early Nonfiction Film.* Durham und London: Duke University Press.
Peterson, Robert A. und David G. Berger (1975): Cycles In Symbol Production. The Case Of Popular Music. In: *American Sociological Review*. Nr. 40. S. 158–173.
Pitt, Ivan L. (2015): *Direct Licensing and the Music Industry. How Technology, Innovation and Competition Reshaped Copyright Licensing*. Cham: Springer.
Plantinga, Carl (1997): *Rhetoric and Representation in Nonfiction Film*. Cambridge: Cambridge University Press.
Plasketes, George (2016): *B-Sides, Undercurrents And Overtones. Peripheries To Popular Music 1960 to the Present*. London und New York: Routledge.
Purcell, Richard (2016): A Brief Consideration of the Hip-Hop Biopic. In: Richard Purcell und Richard Randall (Hrsg.): *21st*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Century Perspectives on Music, Technology, and Culture: Listening Spaces. Basingstoke und New York: Palgrave Macmillan. S. 84–113.

Prelinger, Rick (2006): *The Field Guide To Sponsored Film*. San Francisco: National Film Preservation Foundation.

Rademacher, Lars (2009): *Public Relations und Kommunikationsmanagement. Eine medienwissenschaftliche Grundlegung.* Wiesbaden: VS Verlag für Sozialwissenschaft n.

Ragona, Melissa (2013): Doping The Voice. In: Carol Vernallis, Amy Herzog und John Richardson (Hrsg.): *Sound And Image In Digital Media*. Oxford: Oxford University Press. S. 154–173.

Raguse, Julia (2014): *Wer macht wirklich Stars? The Voice Of Germany und Deutschland sucht den Superstar – eine Analyse der Inszenierungsmechanismen und Erfolgsrezepte*. Saarbrücken: Akademikerverlag.

Railton, Diane und Watson, Paul (2011): *Music Video and the Politics of Representation*. Edinburgh: Edinburgh University Press.

Rauch, Jennifer (2015): Slow Media As Alternative Media. Cultural Resistance Through Print And Analogue Revivals. In Chris Alton (Hrsg.): *The Routledge Companion To Alternative and Community Media*. London und New York: Routledge. S. 571–582.

Reay, Pauline (2004): *Music in Film: Soundtracks and Synergy*. New York City: Wallfl wer Press.

Regev, Motti (2015): Cultural Globalization: Pop-Rock and Musical Cosmopolitanism. In: John Shepherd und Kyle Devine (Hrsg.): *The Routledge Reader on the Sociology of Music*. New York und London: Routledge. S. 201–211.

Reichardt, Johann Friedrich (1976): *Briefe, die Musik betreffend. Berichte, Rezensionen, Essays*. Edition hg. Von Grita Herre und Walther Siegmund Schultze. Leipzig: Reclam.

Reichert, Ramón (2007) Inszenierungen des Protestsängers. Direct Cinema, Konzertfilm und Popular Music. In: Arnold Jacobshagen und Markus Leniger (Hrsg.): *Rebellische Musik. Gesellschaftlicher Protest und kultureller Wandel um 1968*. Köln: Dohr, S. 233–243.

Reynolds, Simon (2011): *Retromania. Pop Culture's Addiction To Its Own Past*. London: Faber and Faber.

Richardson, John, Claudia Gorbman und Carol Vernallis (Hrsg.) (2013): *Th Oxford Handbook of New Audiovisual Aesthetics.* Oxford: Oxford University Press.

Rodman, Ron (2016): Radio Formats In The United States. A (Hyper)Fragmentation Of The Imagination. In: Christina L. Baade und James A. Deaville (Hrsg.): *Music And The Broadcast Experience. Performance, Production, and Audience*. Oxford: Oxford University Press, S. 233–259.

Roedy, Bill (2011): *What Makes Business Rock. Building The World's Largest Global Networks*. Hoboken: John Wiley & Sons.

Rohmer, Eric und Louis Marcorelles (1963): Entretien Avec Jean Rouch. In: *Cahiers Du Cinema*. Jg. XXIV, Nr. 144. S. 1–22.

Rojek, Chris (2011): Pop Music, Pop Culture. Cambridge und Malden: Polity.

Rollwagen, Jack R. (1988): The Role of Anthropological Theory in «Ethnographic» Filmmaking. In: ders. (Hrsg.): *Anthropological Filmmaking. Anthropological Perspectives on the Production of Film and Video for General Public Audiences*. Amsterdam: Harwood Academic Publishers. S. 287–317.

Roscoe, Jane und Craig Hight (2001): *Faking It. Mock-Documentary And The Subversion Of Factuality*. Manchester: Manchester University Press.

Rotha, Paul mit Sinclair Road und Richard Griffith (1952): *Documentary Film. The Use of the Film Medium to Interpret Creatively and in Social Terms the Life of the People as it Exists in Reality*. 3. überarbeitete und erweiterte Auflage. London: Faber & Faber.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Rothenbuhler, Eric W. und Tom McCourt (2006): Commercial Radio and Popular Music. Processes of Selection and Factors of Influence. In: Andy Bennett, Barry Shank und Jason Toynbee (Hrsg.): *Th Popular Music Studies Reader.* London und New York: Routledge. S. 309–317.

Roust, Colin (2011): Music In The Golden Age Of Television News Documentaries at NBC. In: James Deaville (Hrsg.): *Music in Television. Channels of Listening.* New York und London: Routledge. S. 103–117.

Ruby, Jay (2000): *Picturing Culture. Explorations of Film and Anthropology*. Chicago: University of Chicago Press.

Ruoff, Jeffrey (1992): Conventions of Sound in Documentary. In: Rick Altman (Hrsg.): *Sound Th ory, Sound Practice*. New York und London: Routledge. S. 217–235.

Rutien, Paul (2003): Recording: Record Corporations – PolyGram. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music of the World, Vol. 1 – Media, Industry and Society*. London und New York: Continuum. S. 634.

Ryall, Tom (1998): Genre And Hollywood. In: John Hill und Pamela Church Gibson (Hrsg.): *The Oxford Guide To Film Studies*. Oxford und New York: Oxford University Press. S. 327–337.

Sarchett, Barry W. (1994): «Rockumentary» As Metadocumentary. Martin Scorsese's The Last Waltz. In: *Literature/Film Quarterly*. Jg. 22, Nr. 1. S. 28–35.

Saul, Scott (2003): *Freedom Is, Freedom Ain't. Jazz and the Making of the Sixties*. Cambridge und London: Harvard University Press.

Savirimuthu, Joseph (2007): P2P@softwar(e].com: Or the Art of Cyberspace 3.0. In: Fiona Macmillan (Hrsg.): *New Directions in Copyright Law*. Ausgabe 6. Cheltenham und Northhampton: Edward Elgar Publishing. S. 249–278.

Scheinberg, Erica Jill (2007): *Music and the Technological Imagination in the Weimar Republic: Media, Machines, and the New Objectivity*. Ann Arbor: UMI Dissertation Services.

Schiller, Dan (1977): Realism, Photography, and Journalistic Objectivity in Nineteenth Century America. In: *Studies In The Anthropology Of Visual Communication*. Jg. 4, Nr. 2. S. 86–98.

Schmidt, Siegfried J. (2004): *Handbuch Werbung.* Münster: Lit Verlag.

Schmidt-Lauber, Brigitta (2007): Das qualitative Interview oder: Die Kunst des Reden-Lassens. In: Silke Göttsch und Albrecht Lehmann, Albrecht (Hrsg.): *Methoden der Volkskunde. Positionen, Quellen, Arbeitsweisen der Europäischen Ethnologie.* 2. überarbeitete und erw. Auflage. Berlin: Reimer. S.169–185.

Schulz, Daniela (2012): *Wenn die Musik spielt… Der deutsche Schlagerfilm der 1950er bis 1970er Jahre*. Bielefeld: transcript.

Schumann, Robert (1839): Phantasien, Capricen u[sw.] für Pianoforte. In: ders. (Hrsg.): *Neue Zeitschrift für Musik*. 19.11.1839, Jg. 11, Nr. 41. S. 161–163.

Schwaab, Herbert (2011): Heavy Metal Parodien und ihre Beziehung zur (medialen) Realität des Metals. In: Rolf Nohr und Herbert Schwaab (Hrsg.): Metal Matters. Heavy Metal als Kultur und Welt. Münster: Lit Verlag. S. 137–153.

Sedman, David (2015): Television: Now With Two Channels of Audio. In: Paul Théberge, Kyle Devine und Tom Everrett (Hrsg.): *Living Stereo. Histories and Cultures of Multichannel Sounds*. New York et al: Bloomsbury. S. 185–207.

Seigworth, G. J. (2003): Fashioning A Stave, Or, Singing Life. In: Jennifer D. Slack (Hrsg.): *Animations (of Deleuze and Guattari].* New York und Oxford: Peter Lang. S. 75–105.

Sexton, Jamie (2015): Excavating Authenticity. Surveying The Indie-Rock Doc. In: Holly Rogers (Hrsg.): *Music and Sound in Documentary Film*. New York und Abingdon: Routledge. S. 151–166.

Shapiro, Harry (1988): *Waiting for the Man: The Story of Drugs and Popular Music.* New York: Morrow.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Shaw, Arnold (1989): *The Jazz Age – Popular Music in the 1920's*. New York und Oxford: Oxford University Press.
Sherman, Sharon R. (1998): *Documenting Ourselves. Film, Video, and Culture*. Lexington: The University Press Of Kentucky.
Shuker, Roy (2001): *Understanding Popular Music*. 2. Auflage. London und New York: Routledge. Insbesondere: S. 175–193.
Shuker, Roy (2003): Political Economy. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*. London und New York: Continuum. S. 94–101.
Shuker, Roy (2014): Record Collecting and Fandom. In: Mark Duffett (Hrsg.): *Popular Music Fandom. Identities, Roles and Practices*. New York und London: Routledge. S. 165–186.
Shuker, Roy (2016): *Understanding Popular Music Culture*. 5. Auflage. Abingdon und New York: Routledge.
Shuker, Roy (2017): *Popular Music. The Key Concepts*. 4. Auflage. Abingdon und New York: Routledge.
Shrivastava, K. M. (2005): *Broadcast Journalism In The 21st Century*. Elgin, Berkshire, New Delhi: New Dawn Press.
Siegfried, Detlef (2006): *Time is on my Side. Konsum und Politik in der westdeutschen Jugendkultur der 60er Jahre*. Göttingen: Wallstein Verlag.
Silverman, Michael J. (2015): *Music Therapy in Mental Health For Illness Management and Recovery*. Oxford: Oxford University Press.
Simonelli, David (2013): *Working Class Heroes. Rock Music and British Society in the 1960s and 1970s*. Lanham: Lexington Books.
Sinnreich, Aram (2013): *The Piracy Crusade. How the Music Industry's War on Sharing Destroys Markets and Erodes Civil Liberties*. Amherst und Boston: University of Massachusetts Press.
Skladany, Michael (2013): Gimme Shelter Revisited. Deconstructing Myths from 1969 and Altamont. In: Helmut Staubmann (Hrsg.): *The Rolling Stones. Sociological Perspectives*. Lanham: Lexington Books. S. 121–151.
Slowik, Michael (2014): *After The Silents. Hollywood Film Music in the Early Sound Era 1926–1934*. New York und Chichester: Columbia University Press.
Michelsen, Morten (2015): Music Criticism and Taste Cultures. In: John Shepherd und Kyle Devine (Hrsg.): *The Routledge Reader on the Sociology of Music*. New York und London: Routledge. S. 211–221.
Smith, Kathleen E. R. (2003): *God Bless America. Tin Pan Alley Goes To War*. Lexington: The University Press of Kentucky.
Smith, Michael und Rahul Telang (2009): Competing with Free: The Impact Of Movie Broadcasts On DVD Sales And Internet Piracy. In: *MIS Quarterly*. Juni 2009, Jg. 33, Nr. 2. S. 321–338.
Smith-Rowsey, Daniel (2013): *Star Actors in the Hollywood Renaissance. Representing Rough Rebels*. Basingstoke und London: Palgrave MacMillan.
Snow, Mat (2014): *U2 Revolution*. New York: Race Point.
Spehr, Paul (2005): American Mutoscope and Biograph (AM&B]. In: Richard Abel (Hrsg.): *Encyclopedia of Early Cinema*. London und New York: Routledge. S. 21.
Spencer, Kristopher (2008): *Film and Television Scores 1950–1979. A Critical Survey By Genre*. Jefferson und London: McFarland.
Springsklee, Holger (1987): Video-Clips — Typen und Auswirkungen. In: Klaus-Ernst Behne (Hrsg.): *Film-Musik-Video*. Regensburg: Bosse. S. 127–154.
Stahl, Matt (2013): *Unfree Masters. Recording Artists and the Politics of Work*. Durham und London: Duke University Press.
Staubmann, Helmut (Hrsg.) (2013): *Th Rolling Stones. Sociological Perspectives*. Lanham: Lexington Books.
Sterne, Jonathan (2003): *The Audible Past. Cultural Origins of Sound Reproduction*. Durham: Duke University Press.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Sterritt, David (1998): *Mad To Be Saved. The Beats, the '50s, and Film*. Carbondale: Southern Illinois University Press.

Sterritt, David (2004): *Screening The Beats. Media Culture and the Beat Sensibility*. Carbondale: Southern Illinois University Press.

Stevens, Meghan (2009): *Music And Image In Concert. Using Images In The Instrumental Concert*. Sydney: Music and Media.

Stiglegger, Marcus (2004): Rock'n'Roll Cinema. Hermetische Welten. In: Bernd Kiefer und Marcus Stiglegger (Hrsg.): *Pop & Kino. Von Elvis bis Eminem*. Mainz: Bender. S. 182–194.

Stiglegger, Marcus (2016): Laibach – Sieg unter der Sonne. Eine Rockumentary als politisches Manifest? In: Carsten Heinze und Laura Niebling (Hrsg.): *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer VS. S. 191–213.

Strachan, Robert und Marion Leonard (2003a): Charts. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music Of The World. Volume 1: Media, Industry and Society*. London und New York: Continuum. S. 535–541.

Strachan, Robert und Marion Leonard (2003b): Film And Television Documentaries. In: John Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music Studies. Volume 1: Media, Industry and Society*. London und New York: Continuum. S. 26–29.

Strachan, Robert und Marion Leonard (2003c): Popular Music in Film. In: John Shepherd et al. (Hg.): *Continuum Encyclopedia of Popular Music of the World. Volume 1: Media, Industry and Society*. London und New York: Continuum. S. 318–321.

Strachan, Robert und Marion Leonard (2009): Rockumentary. Reel to Real: Cinema Verité, Rock Authenticity and the Rock Documentary. In: Graeme Harper et al. (Hrsg.): *Sound and Music in Film and Visual Media. An Overview.* New York et al: Bloomsbury. S. 284–303.

Strangelove, Michael (2015): *Post-TV. Piracy, Cord-Cutting, and the Future of Television*. Toronto, Buff lo und London: University of Toronto Press.

Strank, Willem (2010): Year of the Horse. USA 1997. In: *Kieler Beiträge zur Filmmusikforschung*. Jg. 5, Nr. 3. S. 416–421.

Strauven, Wanda (2006): Introduction To An Attratice Concept. In: Wanda Strauven (Hrsg.): *The Cinema of Attractions Reloaded*. Amsterdam: Amsterdam University Press. S. 11–28.

Straw, Will: Video Jockey. In: John Shepherd et al (Hrsg.): *Continuum Encyclopedia of Popular Music of the World. Volume II – Performance and Production.* London und New York: Continuum. S. 206.

Suwala, Lech (2014): *Kreativitität, Kultur und Raum. Ein wirtschaft geographischer Beitrag am Beispiel des kulturellen Kreativitätsprozesses.* Wiesbaden: Springer VS.

Sutherland, Heather (2009): The BBC: A Public Service Sound? In: Graeme Harper (Hrsg.): *Sound and Music in Film and Visual Media. A Critical Overview*. New York: Bloomsbury. S. 533–555.

Tannenbaum, Rob und Craig Marks (2012): *I Want My MTV. The Uncensored Story of the Music Video Revolution.* New York: Plume.

Taruskin, Richard (2010): *Music In The Seventeenth and Eighteenth Centuries.* Oxford: Oxford University Press.

Thall, Peter M. (2006): *What Th y'll Never Tell You About the Music Business. The Myths, The Secrets, The Lies (& a Few Truths]*. Überarbeitete und ergänzte Auflage. New York: Billboard Books.

Thompson, Graham (2007): *American Culture in the 1980s.* Edinburgh: Edinburgh University Press.

Thompson, Hunter S. (1988): *Generation Of Swine. Tales Of Shame and Degradation in the ´80s.* New York: Simon & Schuster Paperbacks.

Thornton, Sarah (1996): *Club Cultures. Music, Media, and Subcultural Capital.* Hanover: University Press Of New England.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Trummer, Manuel (2017): Action als Emotionspraxis. Lesarten und kulturanalytisches Potential am Beispiel des frühen Rock'n'Roll. In: Ingrid Tomkowiak, Manuel Trummer und Brigitte Frizzoni (Hrsg.): *Action! Artefakt, Ereignis, Erlebnis.* Würzburg: Könighausen und Neumann. S. 9–29.

Tschmuck, Peter (2012): *Creativity and Innovation In The Music Industry*. 2. Auflage. Berlin und Heidelberg: Springer.

Turley, Alan C. (2005): *Urban Culture. Exploring Cities and Cultures.* London und New York: Routledge.

Turnock, Julie A. (2015): *Plastic Reality. Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics.* New York: Columbia University Press.

Turquier, Barbara (2012): Vampire Parents and Jealous Brothers. Hollywood Viewed By The Underground. In: Sébastian Lefait und Philippe Ortoli (Hrsg.): *In Praise of Cinematic Bastardy.* Newcastle upon Thyne: Cambridge Scholars Publishing. S. 40–52.

Uka, Walter (2004): Video. In: Werner Faulstich (Hrsg.): *Grundwissen Medien.* 5. Ausgabe. Paderborn: Wilhelm Fink Verlag. S. 411–432.

Ulin, Jeff (2014): *The Business Of Media Distribution. Monetizing Film, TV, and Video Content in an Online World.* 2. Auflage. New York und London: Focal Press.

Vatter, Christoph (2009): *Gedächtnismedium Film. Holocaust und Collaboration in deutschen und französischen Spielfilmen seit 1945.* Würzburg: Königshausen und Neumann.

Vernallis, Carol (2004): *Experiencing Music Video. Aesthetics and Cultural Context.* New York und Chichester: Columbia University Press.

Vernallis, Carol (2013): *Unruly Media. YouTube, Music Video, and the New Digital Cinema*. Oxford et al: Oxford University Press.

Vincente, Ana (2008): Documentary Viewing Platforms. In: Thomas Austin und Wilma de Jong (Hrsg.): *Rethinking Documentary. New Perspectives, New Practices.* Maidenhead and New York: Open University Press. S. 271–278.

Vogel, Harold L. (2011): *Entertainment Industry Economics. A Guide For Financial Analysis*. 8. Ausgabe. Cambridge et al: Cambridge University Press.

Vogels, Jonathan (2005): *The Direct Cinema Of David and Albert Maysles.* Carbondale und Edwardsville: Southern Illinois University Press.

von Keitz, Ursula (2011): «Fülle des Wohllauts». Zur Medialität des männlichen Gesangskörpers im Musikfilm der 1930er Jahre. In: Till. A. Heilmann, Anne von der Heiden und Anna Tuschling (Hrsg.): *medias in res. Medienkulturwissenschaftliche Positionen*. Bielefeld: transcript. S. 113–127.

Wall, Tim und Paul Long (2015): Sight and Sound in Concert? The Interrelationship Between Music and Television. In: Andy Bennett und Steve Waksman (Hrsg.): *Th Sage Handbook of Popular Music*. Los Angeles: Sage. S. 456–475.

Waksman, Steve (2016): War Is Heavy Metal. Soundtracking the US War in Iraq. In: Joseph P. Fisher und Brian Flota (Hrsg.): *The Politics of Post-9/11 Music. Sound, Trauma, and the Music Industry in the Time of Terror*. London und New York: Routledge. S. 185–207.

Ward, Peter (2003): *Picture Composition for Film and Television*. Oxford: Focal Press.

Ward, Paul (2005): *Documentary. The Margins of Reality*. London und New York: Wallfl wer.

Warneken, Bernd Jürgen und Andreas Wittel (1997): Die neue Angst vor dem Feld. Ethnographisches Research Up am Beispiel der Unternehmensforschung. In: *Zeitschrift für Volkskunde*. Heft 93. S. 1–16.

Wasser, Frederick (2001): *Veni, Vidi, Video. The Hollywood Empire and the VCR.* Austin: University of Texas Press.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Watson, Paul (2012): Approaches To Film Genre. Taxonomy/Genericity/Metaphor. In: Jill Nelmes (Hrsg.): *Introduction To Film Studies*. 5. Ausgabe. London und New York: Routledge. S. 188–209.

Wedel, Michael (2007): *Der deutsche Musikfilm: Archäologie eines Genres 1914–1945*. München: edition text + kritik.

Wegener, Claudia (2001): *Informationsvermittlung im Zeitalter der Unterhaltung. Eine Langzeitanalyse politischer Fernsehmagazine*. Wiesbaden: Springer VS.

Wenders, Wim (1986) *Emotion Pictures. Essays und Filmkritiken 1968–1984*. Frankfurt am Main: Verlag der Autoren.

Weinstein, Deena (2015): *Rock'n America. A Social And Cultural History*. North York und Tonawanda: Toronto University Press.

Wicke, Peter (1995): *Rock Music. Culture, Aesthetics and Sociology*. Cambridge: Cambridge University Press.

Wikström, Patrik (2009): *The Music Industry. Music In The Cloud*. Cambridge und Malden: Polity Press.

Wikström, Patrik (2013): Commercial Successes in the Music Industry. In: Jaqueline Edmondson (Hrsg.): *Music in American Life. An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture. Volume 1 A-C*. Santa Barbara, Denver, Oxford: Greenwood. S. 256–260.

Wilke, Thomas (2012): Die Vernetzung der Populärkultur. Überlegungen zur Verwendung des Dispositivs am Beispiel von DJ Tomekks *Rhymes Galore*. In: Kleiner, Markus S. und Michael Rappe (Hrsg.): *Methoden der Populärkulturforschung. Interdisziplinäre Perspektiven auf Film, Fernsehen, Musik, Internet und Computerspiele. Populäre Kultur und Medien, Bd. 3*. Berlin: Lit. S. 299–332.

William, Kevin (2003): *Why I (Still) Want My MTV. Music Video and Aesthetic Communication*. New York: Hampton Press.

Williams, Alan (1984): Is A Radical Genre Criticism Possible? In: *Quarterly Review Of Film Studies*. Jg. 9, Nr. 2. S. 121–125.

Winn, J. Emmett (2006): Jean Rouch. In: Ian Aitken (Hrsg.): *Encyclopedia of Documentary Film*. New York und London: Routledge. S. 1151–1154.

Winn, John C. (2009): *That Magic Feeling: The Beatles› Recorded Legacy, Volume Two 1966–1970*. New York: Th ee Rivers Press.

Winston, Brian (1995): *Claiming The Real. The Griersonian Documentary and Its Legitimations*. London: BFI.

Winston, Brian (1996): *Technologies of Seeing. Photography, Cinematography and Television*. London: BFI.

Winston, Brian (2012): The Documentary Film as Scientific Inscription. In: Michael Renov (Hrsg.): *Theorizing Documentary*. New York und London: Routledge. S. 37–58.

Winston, Brian (2005): Ethics. In: Alan Rosenthal und John Corner (Hrsg.): *New Challenges for Documentary*. 2. Auflage. Manchester und New York: Manchester University Press. S. 181–194.

Wise, Tim (2012): Tin Pan Alley. In: Shepherd et al. (Hrsg.): *Continuum Encyclopedia of Popular Music of the World, Vol. 8 – Genres: North America*. London und New York: Continuum. S. 498–503.

Wollen, Peter (1988): Ways Of Thi king About Music Video (and Post-Modernism]. In: Colin MacCabe (Hrsg.): *Futures For English*. Manchester: Manchester University Press. S. 167–171.

Womack, Kenneth und Todd F. Davis (2006): Mythology, Remythology, and Demythology. The Beatles on Film. In: dies. (Hrsg.): *Reading The Beatles. Cultural Studies, Literary Criticism, and the Fab Four*. Albany: State University of New York Press. S. 97–111.

Wulff, Hans-Jürgen (2010): Rockumentaries. Eine Arbeitsbibliographie. In: *Kieler Beiträge zur Filmmusikforschung*. Nr. 5.1. S. 158–167.

Wu, Tim (2012): *Der Master-Switch. Aufstieg und Niedergang der Medienimperien*. Deutsche Übersetzung. Heidelberg: mitp.

Wyatt, Robert and Geoffrey Hull (1988): *Th Music Critic In The American Press. A Na-*

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

tionwide Survey Of Newspapers and Magazines. Paper Presented at Association for Education in Journalism and Mass Communication 1988 convention. Portland: Oregon.

Zhu, Kevin (2001): Internet-Based Distribution Of Digital Videos. The Economic Impacts of Digitalization On The Motion Picture Industry. In: *Electronic Markets*. Jg. 11, Nr. 4. S. 273–280.

Zimmermann, Yvonne (2009): «What Hollywood Is To America, The Corporate Film Is To Switzerland». Remarks On Industrial Film As Utility Film. In: Vinzenz Hediger und Patrick Vonderau (Hrsg.): *Films That Work. Industrial Film and the Productivity Of Media*. Amsterdam: Amsterdam University Press. S. 101–119.

Zimmermann, Yvonne (2016): Advertising And Film: A Topological Approach. In: Bo Florin, Patrick Vonderau und Nico de Klerk (Hrsg.): *Films That Sell. Moving Pictures And Advertising*. London: British Film Institute. S. 21–40.

Zone, Ray (2012): *3-D Revolution. The History of Modern Stereoscopic Cinema*. Lexington: The University Press of Kentucky.

Zuber, Sharon (2004): *Re-Shaping Documentary Expectations. New Journalism and Direct Cinema*. Unveröffentlichte Dissertation [liegt vor].

Zwaan, Koos und Joost de Bruin (Hrsg.) (2012): *Adapting Idols. Authenticity, Identity and Performance in a Global Television Format*. London und New York: Routledge.

Fachmagazinquellen und Zeitungen

Atwood, Brett (1994): Best Buy Invades So-Cal Market With 7 Stores, Aggressive Pricing. In: *Billboard Magazine*. 3. Dezember 1994. S. 77.

Atwood, Brett (1996a): Stories of Classic Albums Told On CD-ROM. In: Billboard Magazine. 31.08.1996. S. 108.

Atwood, Brett (1996b): Classic Albums Get Multimedia Treatment. In: Billboard Magazine. 26.10.1996. S. 1, 95 und 99.

Atwood, Brett (1997): Music Video Depts Should Keep Total Exposure in Mind. In: *Billboard Magazine*. 5. Juli 1997. S. 89.

Bessman, Jim (2001): Michon Plays Major Role In Creating French Soundtracks. In: *Billboard Magazine*. 22.12.20101. S. 34.

Bessman, Jim (2002): Spiritual Memories Captured in Criterion ‹Montery Pop› DVD Set. In: *Billboard Magazine*. 09.11.2002. S. 60.

Billboard Magazine (1982): ‹MGM/UA Sets Beatles Video› und ‹Noveaux Video Cassettes Set›. In: *Billboard Magazine*. 31. Juli 1982. S. 26.

Billboard Magazine (1998): Werbung: Rock's Greatest Recordings Now On Video. In: Billboard Magazine. 18.04.1998. S. 61.

Caramanica, Jon (2011): On Screen, the Frenzied Yet Friendly World of Justin Bieber. In: *New York Times*. 15.02.2011. C1.

CMJ (1999): Universal Music Group Announces Universal Music Enterprises. In: *CMJ New Music Report*. Heft 639, Nr. 60/5. S. 8.

F (vermutlich Walter Feigl) (1951): Reportage und Reproduktion der Wirklichkeit. In: *Filmdienst*. Jg. 4, Nr. 17/18. S. 1.

Finn, Timothy (2007): Monterey set the stage for rock festivals. In: *Calgary Herold*. 07.06.2007. S. E7.

Fitzpatrick, Eileen (1996): MCA Gives Universal Identity To Its Music, Video Divisions. In: *Billboard Magazine*. 21.12.1996. S. 6.

Foti, Laura (1982): Are Fees in Video Clip Future? In: *Billboard Magazine*. 31.07.1982. S. 1 und 26.

Friedman, Joel (1956): Fame, Fortune Via TV for Tunesmiths. In: *Billboard Magazine*. 16.06.1956. S. 18.

Gregor, Ulrich (1964): Richard Leacock in Berlin. In: *Filmkritik*. Jg. 8, Nr. 5. S. 269–271.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Goodman, Lizzy (2011): The Video Explorer. In: *New York Times*. 19.06.2011. S. MM44.

Hay, Carla (2000): Female Directors Remain Rare In Industry. In: *Billboard Magazine*. 11.11.2000. S. 5 + 103.

Hay, Carla (2001): Proper Role of Music T. V. Debated in the US. In: *Billboard Magazine*. 17.02.2001. S. 1 und 68f.

Hay, Carla (2004a): The Critics. Just Who The Hell Do They Thi k They Are? In: *Billboard Magazine*. 20.03.2004. S. 1 + 88.

Hay, Carla (2004b): Band Rivalry the Focus Of Documentary ‹Dig!›. In: *Billboard Magazine*. 10.04.2004. S. 16.

Hay, Carla (2004c): Behind-The-Scenes Look At Charles Biopic ‹Ray›. In: *Billboard Magazine*. 03.07.2004. S. 16.

Herdlitschke, Birgit (1990): The Road to God Knows Where. In: *Filmecho/Filmwoche*. Heft 21. S. 21.

Hickethier, Knut (1990): The Road to God Knows Where. In: *EPD-Film*. Heft 8. S. 35.

Hopkins, Jerry (1969): ‹Rockumentary› Radio Milestone. In: *Rolling Stone Magazine*. Heft 30. S. 9.

Horowitz, Is (1984): Classical ’84. In: *Billboard Magazine*. Sonderbeilage: 1985 Talent Almanac. 22.12.1984. S. TA-38f.

Itzkoff, Dave (2011): ‹My World› and Welcome To It. In: *New York Times*. 08.02.2011. C1.

Jeffrey, Don (1999): Uni Reorganizes Catalog Division. In: *Billboard Magazine*. 16.10.1999. S. 1 und 91.

Jenkins, Sacha (2006): Video Music Box. In: *Vibe*. März 2006. S. 200.

Kipnis, Jill (2005): Supply and [Video On] Demand. In: *Billboard Magazine*. 30.07.2005. S. 29.

Kirby, Kip (1984): Indie Label ‹Risk Takers› Discuss The Search For Alternative Clip Outlets. In: *Billboard Magazine*. 15.12.1984. S. 35.

Lovece, Frank (1986): ‹Monterey Pop› Vid Transfer No Easy Job. In: Billboard Magazine. 22.03.1986. S. 48.

McCullaugh, Jim (1986): Videobeat ’86. Reading the Clear Signposts To The Sell-Through Market. In: *Billboard Magazine*. 30.08.1986. S. V-68.

Men’s Health (2008): Take It From Me. Adam Yauch. In: *Men’s Health*. Juli/August 2008. S. 80.

Newsweek (1972): Rod Stewart – New London Rock Star. In: *Newsweek*. September 4, 1972. S. 75.

Niebling, Laura (2016d): Gutterdämmerung. Lemmys letzter Auftritt. In: *Rock Hard*. Heft 348. S. 66f.

Paoletta, Michael (2006): An ’80s Revival. In: *Billboard Magazine*. 22.07.2006. S. 13.

Pollock, Danny (1985): Today’s Music Industry. In: *Orange Coast Magazine*. Oktober 1985. S. 58–64.

Robertshaw, Nick (1982): U. K. Videotape Demand Hurts Audio. In: *Billboard Magazine*. 31.07.1982. S. 26.

Schickel, Richard (1969): When Cinema Should’t Be Vérité. In: *Life*. 07.02.1969. S. 10.

Shaw, Lucas und Anousha Sakoui (2015): Th s Music Label Wants To Be A Movie Mogul. In: *Bloomberg Business Week*. 23.08.2015. S. 24.

Simon, Bill (1955): Instrument Dealers, Pubbers Th iving on School Market. In: *Billboard Magazine*. 29.10.1955. S. 13 und 15.

Onlinequellen

20,000 Days on Earth Promoseite (2014): About the Film. http://www.20000daysonearth.com/film/ [4.5.2016].

Abrams, Simon (2015): Penelope Spheeris on the long-overdue return of her Decline Of

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Western Civilization trilogy. 06.07.2015. Auf: The Dissolve: https://thedissolve.com/features/interview/1090-penelope-spheeris-on-the-long-overdue-return-of-he/ [03.03.2017].

Adams, Sam et al. (2014): 40 Greatest Rock Documentaries. 15.08.2014. Auf: Rolling Stone: http://www.rollingstone.com/movies/lists/40-greatest-rock-documentaries-20140815 [03.03.2017].

Allen, Katie (2007): Branson sells Virgin Megastores. 15.05.2007. Auf: The Guardian: https://www.theguardian.com/business/2007/sep/17/citynews.musicnews [14.07.2016].

American Marketing Association (AMA) (2013): Defin tion of Marketing. Auf: American Marketing Association: https://www.ama.org/AboutAMA/Pages/Defin - tion-of-Marketing.aspx [14.06.2016].

Anderson, John (2008): Heavy Metal, Light on the Success. 18.05.2008. Auf: New York Times: http://www.nytimes.com/2008/05/18/movies/18ande.html [03.03.2017].

Aust, Bettina (2017): «La La Land»-Regisseur Damien Chazelle im Interview: «Meine Filme haben eine Melodie». 12.01.2017. Auf: Musikexpress: https://www.musikexpress.de/la-la-land-regisseur-damien-chazelle-im-interview-meine-filme-haben-eine-melodie-737833/ [01.02.2017].

Barnett, Laura (2012): A Rapper's View on Something From Nothing: The Art of Rap. 30.07.2012. The Guardian: http://www.theguardian.com/music/2012/jul/30/another-view-ty-rap [19.04.2016].

BBC (2016): BBC announces major music season – BBC Music: My Generation. 10.03.2016. Auf: BBC: http://www.bbc.co.uk/mediacentre/latestnews/2016/bbc-music-my-generation [01.03.2017].

Beggs, Scott (2009): Exclusive Interview: The Director of ‹Anvil!› Docs Our Faces Off. 10.04.2009. Auf: FilmSchoolRejects: https://filmschoolrejects.com/exclusive-interview-the-director-of-anvil-docs-our-faces-off-ac20 d27a564 [03.12.2016].

Bernstein, Paula (2015): The Challenge of Making a Music Documentary and Why ‹The Winding Stream› Took 12 Years to Make. 18.09.2015. Auf: IndieWire: http://www.indiewire.com/2015/09/the-challenge-of-making-a-music-documentary-and-why-the-winding-stream-took-12-years-to-make-57780/ [03.03.2017].

Bernstein, Paula (2016): How *Who the F*@% is Frank Zappa* Broke Crowdfunding Records. 27.04.2016. Auf: Filmmaker Magazin: http://filmmakermagazine.com/98318-frank-zappa-crowdfunding/#.WOeQErH5yRs [03.03.2017].

Bloomberg (2013): Metallica's $30 Million 3-D Movie Breaks Records. 23.10.2013. Auf: Bloomberg: https://www.bloomberg.com/news/articles/2013–10–22/metallica-s-30-million-3-d-movie-breaks-records [03.03.2017].

Bower, Chad (2012): Metallica Add $5 Vancouver Show to Finish Filming Live Portion of 3D Concert Film. 23.08.2012. Auf Loudwire: http://loudwire.com/metallica-add-5-vancouver-Show-to-fin sh-filming-live-portion-of-3d-concert-film [14.11.2016].

Canby, Vincent (1968): Screen: ‹Mingus,› Man and Musician: Documentary Presents a Moving Portrait. 17.05.1968. Auf: NY Times: http://www.nytimes.com/movie/review?res=9505E1D71E39E134BC4F52DFB3668383679EDE [03.03.2017].

Century Media (2017): The Label. Auf: Century Media: http://www.centurymedia.com/label.aspx [01.01.2017].

Chapple, Jon (2016): Content Overload Leads To Live Music Boom. 09.06.2016. Auf: IQ Mag: https://www.iq-mag.net/2016/06/content-overload-leads-to-live-music-boom/#.WNKn7rGX-Rs [03.03.2017].

Christman, Ed (2012): Layoffs at Roadrunner Records; Founder/CEO Cees Wessels Stepping Down. 26.04.2012. Auf: Billboard: http://www.billboard.com/biz/articles/news/1097457/layoffs- t-roadrunner-records-founderceo-cees-wessels-stepping-down [19.05.2016].

Christman, Ed (2016): U. S. Recording Indus-

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

try 2015: Streams Double, Adele Dominates. 05.01.2016. Auf: Billboard: http://www.billboard.com/articles/business/6835216/us-recording-industry-2015-streams-double-adele-dominates-nielsen-music [03.03.2017].

Cieply, Michael (2009): Independent Filmmakers Distribute on Their Own. 12.08.2009. Auf: New York Times: http://www.nytimes.com/2009/08/13/business/media/13independent.html?_r=0 [03.03.2017].

Coldplay (2011): «Unstaged» Madrid show to live stream on 26 October. 06.10.2011. Auf: http://www.coldplay.com/newsdetail.php?id=809 [21.11.2016].

Cole, Tom (2016): 30 Years Of ‹Heavy Metal Parking Lot,› The Classic ‹Cult Classic› Film. 22.10.2016. Auf: NPR: http://www.npr.org/2016/10/22/498827998/30-years-of-heavy-metal-parking-lot-the-classic-cult-classic-film [03.03.2017].

Comcast (2012): Comcast Announces Agreements With Four New Minority-Owned Independent Networks. 21.02.2012. Auf: Comcast: http://corporate.comcast.com/news-information/news-feed/comcast-announces-agreements-with-four-new-minority-owned-independent-networks [03.03.2017].

Cox, Jamieson (2016): Th s year's Coachella attendees are being given custom Cardboard VR headsets. 09.03.2016. Auf: The Verge: http://www.theverge.com/2016/3/9/11186360/coachella-google-cardboard-vr-headsets-welcome-box [03.03.2017].

Daniel Film (o. J.): Classic Albums. Auf: http://www.danielfilm.co.uk/classic-albums-series-1–2 [03.03.2017].

Davis, Fred (1993): I Want My Desktop MTV. 03.01.1993. Auf: Wired: https://www.wired.com/1993/03/desktop-mtv/ [03.03.2017].

Edelstein, David (2013): Edelstein: How Documentary Became the Most Exciting Kind of Filmmaking. 14.04.2013. Auf: Vulture: http://www.vulture.com/2013/04/ edelstein-documentary-is-better-than-filmmaking.html# [07.07.2016].

Ellis-Petersen, Hannah (2014): Album spins closer towards its fi al track as a viable format. 29.07.2014. Auf: The Guardian: https://www.theguardian.com/music/2014/jul/29/album-music-format-streaming-playlists-extinction [03.03.2017].

Fear, David (2015): Sundance 2015: Nina Simone Doc Opens Fest With a Roar. 23.01.2015. Auf Rolling Stone: http://www.rollingstone.com/movies/features/sundance-2015-nina-simone-doc-opens-fest-with-a-roar-20150123 [23.09.2016].

Gardner, Eriq (2015): Sony's Equity Stake in Spotify Challenged in Lawsuit Claiming Artists Are Robbed. 24.06.2015. Auf: Billboard: http://www.billboard.com/articles/business/6605841/sonys-spotify-equity-artist-royalties-lawsuit-breakage [21.06.2016].

Gaudiosi, John (2016a): 7 Ways AR and VR Will Change Tech in 2016. 04.01.2016. Auf: Fortune: http://fortune.com/2016/01/04/augmented-reality-vr-change-tech/ [19.05.2016].

Gaudiosi, John (2016b): Universal Music Group and iHeartMedia Enter Virtual Reality Market. 07.01.2016. Auf: Fortune: http://fortune.com/2016/01/07/umg-iheartmedia-partner-on-vr/ [20.05.2016].

Geisler, Sascha (2015): The title could also be: The Most Boring Rock Band of All Times. User Review auf IMDB.de: http://www.imdb.com/title/tt4396010/ [19.05.2016].

Godfrey, Alex (2014): What We Do in the Shadows: the return of the living deadpan. 01.11.2014. Auf: Guardian: https://www.theguardian.com/film/2014/nov/01/jemaine-clement-What-we-do-in-the-shadows [15.11.2016].

Grain, Jos (2006): Filming Requirements. Filming – a TV Eye view of the world. 27.08.2006. In: Marvellous and Most Instructive Information Document. Including Utterly Confusing Comments and Asides: http://www.iggypop.org/stoogesrider [21.04.2016].

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Grimes, William (2008): Bill Drake 71, Dies; Created a Winning Radio Style. 01.12.2008. Auf: New York Times: http://www.nytimes.com/2008/12/02/business/media/02drake.html [19.05.2016].

Grow, Kory (2015): Inside 10 Iconic 'Decline of Western Civilization' Scenes. 16.06.2015. Auf Rolling Stone: http://www.rollingstone.com/movies/lists/inside-10-iconic-decline-of-western-civilization-scenes-20150616#ixzz48GXP6jIq [10.05.2016].

Grow, Kory (2016): Ronnie James Dio Hologram Debuts at German Metal Festival. 06.08.2016. Auf: Rolling Stone: http://www.rollingstone.com/music/news/ronnie-james-dio- Hologram-debuts-at-german-metal-festival-w433089 [09.08.2016].

Gumble, Daniel (2016): Spotify shows mettle in streaming war with new Metallica documentary. 18.08.2016. Auf: Music Week. http://www.musicweek.com/digital/read/spotify-shows-mettle-in-streaming-war-with-new-metallica-documentary/065711 [30.12.2016].

Handke, Sebastian (2008): One-Way-Trip. »Heavy Metal in Baghdad«: Suroosh Alvi im Film-Gespräch. 12.02.2008. Auf: Tagesspiegel: http://www.tagesspiegel.de/kultur/interview-one-way-trip/1163758.html [01.03.2017].

Hannafoud, Alex (2005): Fine and Dandy. 22.08.2005. In: The Big Issue: http://www.slabtown.net/articles/article_bigissuewarlords.html [12.12.2016].

Hayes, Dade (2013): Six Reasons Why DVDs Still Make Money – And Won't Die Anytime Soon. 08.07.2013. Auf Forbes: http://www.forbes.com/sites/dadehayes/2013/07/08/six-reasons-why-dvds-still-make-money-and-wont-die-anytime-soon/#4f72ba55605a [07.07.2016].

Hipes, Patrick (2016): ‹We Are X› Trailer: SXSW Rocks With Docu Screening Plus Yoshiki Gig. 11.03.2016. Auf: Deadline: http://deadline.com/2016/03/we-are-x-trailer-sxsw-x-japan-yoshiki-concert-1201718714/ [23.09.2016].

Horak, Jan-Christopher und Helmut Merschmann (2012): Avantgarde. 30.05.2012. Auf: Kieler Lexikon der Filmbegriffe: http://filmlexikon.uni-kiel.de/index.php?action=lexikon&tag=det&id=1243 [01.12.2016].

HTC America (2013): HTC One: Boom Sound. 13.04.2013. Auf: HTC America YouTube-Kanal: https://www.youtube.com/watch?v=bhsG0nkYM50 [07.07.2016].

Hu, Cherie (2016a): The Record Labels of the Future Are Already Here. 15.10.2016. Auf: Forbes: https://www.forbes.com/sites/cheriehu/2016/10/15/the-record-labels-of-the-future-are-already-here/#25107bfa872a [03.03.2017].

Hu, Cherie (2016b): Virtual Reality In The Music Industry Needs To Be A Tool, Not Just An Experience. 23.04.2016. Auf: Forbes: http://www.forbes.com/sites/cheriehu/2016/04/23/virtual-reality-in-the-music-industry-needs-to-be-a-tool-not-just-an-experience/#7b42ce1b308d [19.05.2016].

Hughes, Roland und Laura Gray (2016): Why So Many Musicians Have Died In 2016. 22.04.2016. Auf: BBC News: http://www.bbc.com/news/entertainment-arts-36108133 [01.01.2017].

Husband, Stuart (2013): Morgan Spurlock: life with One Direction. 19.01.2013. Auf: The Telegraph: http://www.telegraph.co.uk/culture/film/10243278/Morgan-Spurlock-life-with-One-Direction.html [07.07.2016].

Hynes, Eric (2015): Make It Real. Video Revives The Radio Star. 4.12.2015. Auf: Film Society of Lincoln Center Filmcomment: http://www.filmcomment.com/blog/make-it-real-video-revives-the-radio-star/ [21.04.2016].

Ide, Wendy (2014): Jimi: All is By My Side. 24.10.2014. Auf: The Times: https://www.thetimes.co.uk/article/jimi-all-is-by-my-side-6sgbc22pwxp (23.03.2016)

IMZ (o. J.): About The International Music + Media Center. Auf: IMZ: http://www.imz.at/about/ [03.03.2017].

Ingham, Tim (2016a): Universal Music Launching Virtual Reality Concerts Th s Year.

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

06.01.2016. Auf: Music Business Worldwide:http://www.musicbusinessworldwide.com/universal-music-is-making-virtual-reality-concerts-with-iheartmedia/ [20.05.2016].

Ingham, Tim (2016b): Even Adele Can't Stop ‹Old› Albums Outselling New Artist Releases. 18.01.2016. Auf: Music Business Worldwide: http://www.musicbusinessworldwide.com/even-adele-cant-stop-old-album-sales-overtaking-new-artists/ [03.03.2017].

Ingham, Tim (2016c): UMG Increased Its Stake In Vevo To 49% Last Year. 28.02.2016. Auf: Music Business Worldwide: http://www.musicbusinessworldwide.com/umg-increased-its-stake-in-vevo-to-49-last-year/ [03.03.2017].

Ingham, Tim (2016d): Major Labels Generated $5bn In First Half Of 2016 – As Universal Took Lion's Share. 02.09.2016. Auf: Music Business Worldwide: http://www.musicbusinessworldwide.com/major-labels-generated-5bn-in-first-half-of-2016-as-universal-took-lions-share/ [30.12.2016].

Intro (1997): Pogotaumel im Bierbüchsenhagel. So War Das SO36. 06.11.1997. Auf: Intro: http://www.intro.de/popmusik/so-war-das-s-o-36 [05.01.2017].

Jam, Billy (2012): Ice T Well Prepared For Critiques of his «Something from Nothing: The Art of Rap» Documentary at UK Premiere. 24.07.2012. Auf: Amoeblog: http://www.amoeba.com/blog/2012/07/jamoeblog/ice-t-well-prepared-for-critiques-of-his-something-from-nothing-the-art-of-rap-documentary-at-uk-premiere-.html [19.04.2016].

Jelbert, Steve (2015): When rockumentaries get real – starring Metallica, Madonna and Bob Dylan. Auf: The Guardian: http://www.theguardian.com/film/2015/may/31/rockumentaries-get-real-punk-madonna-metallica-bob-dylan-rolling-stones-penelope-spheeris [10.05.2016].

Jenkins, Tricia (2016): Netfli 's geek-chic: How One Company Leveraged Its Big Data To Change The Entertainment Industry. In: *Jump Cut*, Nr. 57. Auf: https://www.ejumpcut.org/currentissue/-JenkinsNetflix/ [03.03.2017]

Kickstarter Bad Puss (2013): Bad Puss. A Popumentary. Auf: Kickstarter: https://www.kickstarter.com/projects/633782773/bad puss-a-popumentary?lang=de [03.03.2017].

Knoblach, Jochen (2013): Schallplattenhersteller im Interview. «Ich gebe der CD noch zehn Jahre». 08.02.2013. Auf: Frankfurter Rundschau: http://www.fr-online.de/wirtschaft/schallplattenhersteller-im-interview--ich-gebe-der-cd--noch-zehn-jahre-,1472780,21700138.html [27.04.2016].

Knopper, Steve (2014): Why Live Concert Streaming Has Yet To Take Off. 21.02.2014. Auf: Billboard: http://www.billboard.com/biz/articles/news/digital-and-mobile/5915586/why-live-concert-streaming-has-yet-to-take-off [03.03.2017]

Kreps, Daniel (2010): MTV Removes «Music Television» From Iconic Logo. 09.02.2010. Auf: Rolling Stone: http://www.rollingstone.com/music/news/mtv- removes-music-television-from-iconic-logo-20100209 [22.04.2016].

Kreps, Daniel (2014): 15 Musicians Who Run Business Empires. 15.09.2014. Auf: Rolling Stone: http://www.rollingstone.com/music/pictures/15-musicians-who-run-business-empires-20140915 [03.03.2017].

Kyrnin, Mark (2016): Death of the Computer Optical Drive. 17.03.2016. Auf: About: http://compreviews.about.com/od/cddvd/a/Death-of-PC-Optical-Drives.htm [27.04.2016].

Lang, Ben (2014): ‹Hello, Again› By Director Chris Milk Is A Revolutionary Virtual Reality Concert Experience Featuring Beck. 26.06.2014. Auf: Road To VR: http://www.roadtovr.com/hello-director-chris-milk-revolutionary-virtual-reality-concert-experience-featuring-beck/ [03.03.2017].

Leacock, Richard (1967): Monterey Pop. Auf: RichardLeacock.com: http://richardleacock.com/Monterey-Pop [03.03.2017].

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Loughrey, Clarisse (2017): La La Land interview: Damien Chazelle on the death and rebirth of the screen musical. 11.01.2017. Auf: Independent: http://www.independent.co.uk/arts-entertainment/films/features/damien-chazelle-interview-la-la-land-oscars-2017-ryan-gosling-emma-stone-a7522311.html [21.01.2017].

Lowensohn, Josh (2013): Apple's plan to wipe out disc drives is nearly complete. 26.10.2013. Auf: cnet: http://www.cnet.com/news/apples-plan-to-wipe-out-disc-drives-is-nearly-complete/ [27.04.2016].

Lussier, Germain (2015): ‹A Lego Brickumentary' Trailer: Learn About Lego In Theaters Th s July. 30.04.2015. Auf: Slashfilm: http://www.slashfilm.com/beyond-the-brick-trailer- lego-brickumentary/ [03.03.2017].

Making Movies (2018): Heavy Trip (Hevi Reissu) World Premier In USA At South By Southwest –Festival. 01.02.2018. Auf: Making Movies: http://mamo.fi/ ews/heavy-trip-hevi-reissu-world-premiere-usa-south-southwest-festival/ [28.02.2018].

Mairs, Gary (o. J.): The Decline of Western Civilization. Auf: Culture Vulture: http://culturevulture.net/film/decline-of-western-civilization-iii/ [10.05.2016].

Marotti, Ally (2016): Lollapalooza and Samsung will bring you on stage with virtual reality. 29.07.2016. Auf: Chicago Tribune: http://www.chicagotribune.com/bluesky/originals/ct-lollapalooza-virtual-reality-samsung-bsi-20160727-story.html [03.03.2017].

Martins, Chris (2015): Billboard Cover: Justin Bieber Says ‹I Was Close to Letting Fame Destroy Me›. 05.11.2015. Auf: Billboard: http://www.billboard.com/articles/news/cover-story/6753004/justin-bieber-fame-faith-selena-gomez [03.03.2017].

Matsumoto, Jon (2002): Going Way Beyond The Liner Notes. 20.11.2002. Auf: LA Times: http://articles.latimes.com/2002/nov/20/entertainment/et-matsumoto20 [03.03.2017].

McTurk, Craig (2000): Music Rights Clearance: What You Don't Know Can Hurt You. 01.01.2000. Auf: International Documentary Association: http://www.documentary.org/feature/music-rights-clearance-what-you-dont-know-can-hurt-you [03.03.2017].

Merschmann, Helmut und Hans Jürgen Wulff (2012): Experimentalfilm. 13.10.2012. Auf: Kieler Lexikon der Filmbegriffe: http://filmlexikon.uni-kiel.de/index.php?action=lexikon&tag=det&id=532 [01.12.2016].

Meyer, Heinz-Hermann (2011): Synchronisationsrecht. 19.07.2011. Auf: Kieler Lexikon der Filmbegriffe: http://filmlexikon.uni-kiel.de/index.php?action=lexikon&tag=det&id=6036 [11.05.2016].

Michels, Alexandra (2017): Gutterdämmerung-Tourabgesagt. 13.01.2017. Auf: Rock Hard: https://www.rockhard.de/news/newsarchiv/newsansicht/46222-gutterdaemmerung-tour-abgesagt.html [20.01.2017].

Mrock, Lisa (2015): The Rise And Fall Of The Last TV Channel That Gave A Shit About Music. 15.09.2015. Auf: Noisey: https://noisey.vice.com/en_ca/article/the-rise-and-fall-of-IMF [01.01.2017].

MVDB2B (2012): MVD Entertainment Group Is Moving. 19.11.2012. Auf: MVD B2B: https://mvdb2b.com/?site_id=news-&id=283 [02.01.2017].

MVD B2B (2014): MVD 101. Auf: MVD B2B: https://mvdb2b.com/vendors/indexv.php [01.01.2017].

MVD B2B (2017): About. Auf: MVD B2B: https://mvdb2b.com/?site_id=help&sub-=about [01.01.2017].

Mwangaguhunga, Ron (2013): The 5 Elements Of A Great Rockumentary. 28.10.2013. Auf: Tribeca: https://tribecafilm.com/stories/lou-reed-best-rockumentaries [19.05.2016].

Niebling, Laura (2013): Selling Nostalgia: An Abbreviated History of Concert Filmmaking. 30.06.2013. Auf: IASPM US: http://iaspm-us.net/selling-nostalgia-an-abbreviated-history-of-concert-filmmaking/ [26.01.2016].

NSN Box Offic Mojo (2017): Justin Bieber. Never Say Never. Auf: Box Offic Mojo:

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

http://www.boxofficemojo.com/movies/?id=bieber3d.htm [03.03.2017].

O'Connor, John (1996): Purcell's Evocation Of Dido's Doomed Love. 18.11.1996. Auf: NY Times: http://www.nytimes.com/1996/11/18/arts/purcell-s-evocation-of-dido-s-doomed-love.html [03.03.2017].

Osborne, Buzz (2015): Buzz Osborne (the Melvins) Talks the HBO Documentary Kurt Cobain: Montage of Heck. 06.06.2015. Auf: The TalkHouse: http://thetalkhouse.com/buzz-osborne-the-melvins-talks/ [22.06.2016].

Owen, Jonathan (2013): Event cinema: live screenings of opera and ballet are the British new wave. 27.01.2013. Auf: Independent: http://www.independent.co.uk/arts-entertainment/films/news/event-cinema-live-screenings-of-opera-and-ballet-are-the-british-new-wave-8468369.html [03.03.2017].

Ox, Jack und Cindy Keefer (2008): On Curating Recent Digital Abstract Visual Music. Authored for The New York Digital Salon's *Abstract Visual Music* catalog and website. 2006. Abgeänderte Version. Auf: Center For Visual Music: http://www.centerforvisualmusic.org/Ox_Keefer_VM.htm [19.05.2016].

Paget, Derek und Jane Roscoe (2006): Giving Voice. Performance and Authenticity in the Documentary Musical. In: Jump Cut. Nr. 48. Auf: https://www.ejumpcut.org/archive/jc48.2006/MusicalDocy/ [03.03.2017].

Parks, John (2011): Director Penelope Spheeris talks about upcoming books, Decline of Western Civilization, Wayne's World and more. 20.07.2011. Auf: Legendary Rock Interviews: http://www.legendaryrockinterviews.com/2011/07/20/legendary-rock-interview-with-penelope-spheeris-director-of-decline-of-western-civilization-and-waynes-world/ [01.01.2017].

Peoples, Glenn (2012): The Discovery Channels. 26.05.2012. Auf Billboard.biz: http://www.billboard.com/biz/articles/news/1096375/how-to-improve-music-discovery-and-sales-on-tv-a-billboard-special-white [27.04.2016].

Peoples, Glenn (2013): Updated: AOL Music, Spinner Shutting Down. 26.04.2013. Auf: Billboard: http://www.billboard.com/biz/articles/news/digital-and-mobile/1559947/updated-aol-music-spinner-shutting-down [23.09.2016].

Peoples, Glenn (2015): Universal Music Group Now Gets Over Half of Digital Revenue From Streaming. 10.11.2015. Auf: Billboard: http://www.billboard.com/articles/business/6760655/universal-music-group-half-digital-revenue-streaming [03.03.2017].

Plaugic, Lizzie (2016): UMG and iHeartRadio will bring virtual reality to some concerts this year. 07.01.2016. Auf: The Verge: http://www.theverge.com/2016/1/7/10729982/umg-iheartradio-virtual-reality-concerts [20.05.2016].

Raftery, Brian (2016): Prince: The Oral History of ‹Purple Rain›. 22.04.2016. Auf: Spin: http://www.spin.com/2016/04/prince-the-oral-history-of-purple-rain-brian-raftery/ [19.05.2016].

Redding, Dan (2016): Adam Yauch's Hilarious Alter Ego Epitomized the Beastie Boys' Michievous Creativity. 24.08.2016. Auf: Culture Creature. http://www.culturecreature.com/nathaniel-hornblower-beastie-boys/ [03.03.2017].

Resnikoff, Paul (2016): Two-Thi ds of All Music Sold Comes from Just 3 Companies. 03.08.2016. Auf: Digital Music News: http://www.digitalmusicnews.com/2016/08/03/two-thirds-music-sales-come-three-major-labels/ [03.03.2017].

Reynolds, Matthew (2016): Apple patents iPhone tech to stop filming at gigs. 30.06.2016. Auf: Wired: http://www.wired.co.uk/article/apple-patent-targets-concert- smartphone-users [07.07.2016].

Ritman, Alex (2015): Former Matador Pictures Producer Launches U. K. Film, TV Banner. 01.05.2015. Auf: Hollywood Repor-

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

ter: http://www.hollywoodreporter.com/news/charlotte-walls-film-tv-banner-792732 [22.04.2016].
Robehmed, Natalie (2017): Netflix Leads $100 Million-Plus Worth Of Deals At Sundance Film Festival 2017 [Updated]. 18.01.2017. Auf: Forbes: https://www.forbes.com/sites/natalierobehmed/2017/01/18/the-biggest-deals-at-sundance-film-festival-2017/#3b5e863e4cc9 [01.03.2017].
Roberts, Michael (2016): George Martin, R. I. P.: Our Lost Interview With the Beatles Producer. 09.03.2016. Auf: Westword: http://www.westword.com/music/george-martin-rip-our-lost-interview-with-the-beatles-producer-7682930 [03.03.2017].
Rogers, Benji (2015): How the Blockchain and VR Can Change the Music Industry (Part 1). 23.11.2015. Auf: Cuepoint: https://medium.com/cuepoint/bc-a-fair-trade-music-format-virtual-reality-the-blockchain-76fc47699733#.2tpx5jgej [20.05.2016].
Rolling Stone Magazine (1977): The Trouble With ‹Cocksucker Blues›. The controversial movie that even the Stones fi d objectionable. 3. November 1977. Auf: Rolling Stone: http://www.rollingstone.com/music/news/the-trouble-with-cocksucker-blues-19771103 [4.4.2016].
Roston, Tom (2011): Doc Soup – The 10 Greatest Rockumentaries of All Time (Okay, Th s List Goes To 11!). 09.05.2011. Auf: POV's Documentary Blog: http://www.pbs.org/pov/blog/docsoup/2011/05/doc_soup_top_10_rockumentaries/ [03.03.2017].
Rowlands, Paul (2016): Phil Joanou on ‹Rattle and Hum›. 18.03.2016. Auf: Money Into Light: http://www.money-into-light.com/2016/03/phil-joanou-on-u2-rattle-and-hum.html [21.11.2016].
Ryan, Joal (2009): Jonas Brothers: They're, um, No. 2. 02.03.2009. Auf: E-News: http://www.eonline.com/news/102192/jonas-brothers-they-re-um-no-2 [03.03.2017].

Scholz, Lothar (2015): IFPI Report 2015: globale Musikindustrie fällt erstmals unter 15-Mrd-Dollar-Marke. 14.04.2015. Auf: Musikmarkt: http://www.musikmarkt.de/Aktuell/News/IFPI-Report-2015-globale-Musikindustrie-faellt-erstmals-unter-15-Mrd-Dollar-Marke [26.03.2016].
Schweizer, Kristen (2015): YouTube Unboxing Goes From Family Fun to Big Business. 18.12.2015. Auf: Bloomberg: https://www.bloomberg.com/news/articles/2015–12–18/youtube-unboxing-makes-stars-of-parents-and-children [30.12.2016].
Scott, Anthony Oliver (2007): A French Songbird's Life, in Chronological Disorder. 08.06.2007. Auf: New York Times: http://www.nytimes.com/2007/06/08/movies/08vie.html [01.01.2017].
Shand-Baptiste, Kuba (2016): Casting Zoe Saldana in blackface as Nina Simone exposes the shocking colourism of Hollywood. 03.03.2016. Auf: Independent: http://www.independent.co.uk/voices/casting-zoe-saldana-in-blackface-as-nina-simone-exposes-the-shocking-colourism-of-hollywood-a6909761.html [01.01.2017].
Shai, Iddo (2015): Spotify deja vu: is video killing the radio star again?. 28.05.2015. Auf: The Guardian: http://www.theguardian.com/media-network/2015/may/28/spotify-music-video-killing-radio-star [22.04.2016].
Shoard, Catherine (2015): Amy Winehouse documentary breaks box offic records. 06.07.2015. Auf: The Guardian: https://www.theguardian.com/film/2015/jul/06/amy-winehouse-documentary-breaks-records-box-offi [03.03.2017].
Singleton, Micah (2016a): Old albums outsold new releases for the fi st time ever. 22.01.2016. Auf: The Verge: http://www.theverge.com/2016/1/22/10816404/2015-album-sales-trends-vinyl-catalog-streaming [23.09.2016].
Singleton, Micah (2016b): Rhapsody launches a VR app featuring 360-degree concert videos. 19.05.2016. Auf: The Verge: http://www.theverge.com/2016/5/19/11715304/rhapsody-launches-vr-app-featuring-360-degree-concert-videos [03.03.2017].
Sisario, Ben und Karl Russell (2016): In Shift to Streaming, Music Business Has Lost

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

Billions. 24.03.2016. Auf: New York Times: http://www.nytimes.com/2016/03/25/business/media/music-sales-remain-steady-but-lucrative-cd-sales-decline.html?_r=0 [23.09.2016].

Smirke, Richard (2015): Seven Takeaways from IFPI's Study of the Global Music Market Last Year. 20.04.2015. Auf: Billboard: http://www.billboard.com/articles/business/6538815/seven-takeaways-from-ifpi-recording-industry-in-numbers [14.07.2016].

Sky Arts (2016): Sky Arts – Die ganz neue Adresse für Kunst und Kultur. 07.07.2016. Auf: Sky Arts: https://www.sky.de/film/news/sky-arts-die-ganz-neue-adresse-fuer-kunst-und-kultur-25642 [03.03.2017].

Soundbreaking Homepage (2017): Soundbreaking in the Classroom. Auf: http://soundbreaking.com [14.02.2017].

SpectiCast (o. J.): About Us. Auf: SpectiCast: http://www.specticast.com/en/contents/about-us [03.03.2017].

Speller, Katherine (2000): Cinema Vérité: Defini g the Moment. Dezember 2000 auf Senses of Cinema. Auf: http://sensesofcinema.com/2000/documentary-11/verite/ [25.02.2016].

Sperling, Andrea (1998): No Future. Winter Ausgabe 1998. Auf: Filmmaker: http://filmmakermagazine.com/archives/issues/winter1998/nofuture.php#.VzIaMoSxEig [10.05.2016].

Stapleton, Peter (2011): The Rockumentaries, Direct Cinema and the Politics of the 60s. University of Otago. Auf: http://hdl.handle.net/10523/1939 [19.04.2016].

Swann, Jennifer (2015): Penelope Spheeris Reveals the Backstory Behind Cult Documentary ‹The Decline of Western Civilization›. 30.06.2015. Auf: Indiewire: http://www.indiewire.com/2015/06/penelope-spheeris-reveals-the-backstory-behind-cult-documentary-the-decline-of-western-civilizaton-247969/ [03.01.2017].

SXSW (2016): Release Strategies for Music Documentaries. Auf South By Southwest: http://schedule.sxsw.com/2016/events/event_PP56725 [23.09.2016].

Tallerico Brian (2009): Interview: Sacha Gervasi Rocks Out With Massively Successful ‹Anvil! The Story of Anvil›. 01.05.2009. Auf Hollywood Chicago: http://www.hollywoodchicago.com/news/7658/interview-sacha-gervasi-rocks-out-with-massively-successful-anvil-the-story-of-anvil#ixzz4L4pbbJiD [09.09.2016].

Tampubolon, Rama (2015): Catalyst Global Media To Produce Pomgranate Soup And Genius Feature Adaptations. 01.05.2015. Auf Rama's Screen: http://www.ramascreen.com/catalyst-global-media-to-produce-pomegranate-soup-and-genius-feature-adaptations/ [22.04.2016].

The Rolling Stone (1977): The Trouble With ‹Cocksucker Blues›. 03.11.1977. Auf: Rolling Stone: http://www.rollingstone.com/music/news/the-trouble-with-cocksucker-blues-19771103 [03.03.2017].

Toto, Serkan (2010): Who needs Blu-ray? Japan gets ‹Th s Is It› on SD card and USB stick. 06.01.2010. Auf: TechCrunch: https://techcrunch.com/2010/01/06/who-needs-blu-ray-japan-gets-this-is-it-on-sd-card-and-usb-stick/ [22.06.2016].

Tsioulcas, Anastasia (2016): A Music Documentary Is A ‹Trojan Horse› Says Oscar Winner Morgan Neville. 10.06.2016. Auf: https://www.npr.org/2016/06/10/481526847/a-music-documentary-is-a-trojan-horse-says-oscar-winner-morgan-neville [01.01.2018].

Universal Pressemitteilung (2015): Universal Music Group And Passion Pictures To Produce Documentary On The Life Of Michael Hutchence of INXS. 25.07.2015. Auf: UMG: http://www.universalmusic.com/universal-music-group-and-passion-pictures-to-produce-documentary-on-the-life-of-michael-hutchence-of-inxs/ [30.12.2016].

van Luling, Todd (2016): Documentary Claims Diddy Was Behind Tupac's Murder. 03.02.2016. Auf: Huffington Post: http://www.huffingtonpost.com/entry/sean-diddy-combs-tupac-shakur-murder-allegations

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

_us_56afe0ace4b09214b14f4a10 [03.03.2017].

Wallenstein, Andrew (2017): Home Entertainment 2016 Figures: Streaming Eclipses Disc Sales For The First Time. 06.01.2017. Auf: Variety: http://variety.com/2017/digital/news/home-entertainment-2016-figures-streaming-eclipses-disc-sales-for-the-first-time-1201954154/#article-comments [01.03.2018].

Warhurst, Myf (2015): No mobiles or selfie sticks? Live music has always had its distractions. 25.02.2015. Auf: The Guardian: https://www.theguardian.com/music/ 2015/feb/25/the-eagles-fly-too-close-to-the-sun-by-banning-mobile-phones-at-their-concerts [07.07.2016].

Warner (2015): Catalyst Global Media Partners with Warner Music for Slate of Music Themed Bio-Pics and Feature Documentaries. 06.08.2015. Auf: WMG: http://www.wmg.com/news/catalyst-global-media-partners-warner-music-slate-music-themed-bio-pics-and-feature [01.01.2017].

White, Thomas (2011): The Feeling of Having Been There: Memories of Richard Leacock 1921–2011. Documentary, Sommer-Ausgabe 2011. Auf: http://www.documentary.org/magazine/feeling-having-been-there-memories-richard-leacock-1921–2011 [03.06.2016].

Why MVD (2016): Why MVD. Auf: MVD: http://mvdentertainment.com/why-mvd/ [01.01.2017].

Williamson, Coral (2016): The Great Escape 2016. Day 1 round-up. 20.05.2016. Auf: Music Week: http://www.musicweek.com/news/read/the-great-escape-2016-day-1-round-up/064827 [20.05.2016].

Willman, Chris (1992): TV Review: Fab Foray Into Making of ‹Sgt. Pepper›. 25.09.1992. Auf: LA Times: http://articles.latimes.com/1992–09–25/entertainment/ca-864_1_pepper-sgt-make [03.03.2017].

Windisch Anna Katharina und Klaus Tieber (2012): Musikfilm. Stand: 13.10.2012. Auf: Kieler Lexikon der Filmbegriffe: http://filmlexikon.uni-kiel.de/index.php?action=lexikon&tag=det&id=7699 [03.03.2017].

Witmer, Phil (2017): Concept Albums Are Cool Again, Thanks to Hip-Hop. 08.02.2017. Auf: Noisey: https://noisey.vice.com/en_ca/article/concept-albums-are-cool-again-thanks-to-hip-hop [03.03.2017].

Wood, Jennifer (2014): The Best Art Documentaries Of All Time. 07.05.2014. Auf: http://uk.complex.com/style/2014/05/20-best-art-documentaries-of-all-time/the-antics-roadshow [03.03.2017].

Wyman, Bill (2013): Lost and Found: Classic Rock Shows on YouTube. 25. Oktober 2013. Auf: http://www.newyorker.com/culture/culture-desk/lost-and-found-classic-rock-shows-on-youtube [04.04.2016].

Yahoo Answers (2013): YmCmB Worst Thi g To Happen To Hip-Hop? Auf: http://answers.yahoo.com/question/index?qid=20130713021105AACTqZj [03.09.2013].

Yamato, Jen (2011): Jon M. Chu on Shirtless Bieber, Shawty Mane, and the Difficulties of Never Say Never. 11.02.2011. Auf: Movieline: http://movieline.com/2011/02/11/jon-m-chu-on-shirtless-bieber-shawty-mane-and-the-difficulties-of-never-say-never/ [03.03.2017].

Yi, Esther (2012): Five Questions with Hecho én Mexico Director Duncan Bridgeman. 30.11.2012. Auf: Filmmaker Magazine: http://filmmakermagazine.com/59833-five-questions-with-hecho-en-mexico-director-duncan-bridgeman [4.5.2016].

Zeit (2010): MTV wird zum Bezahlsender. 05.10.2010. Auf: Zeit: http://www.zeit.de/kultur/film/2010–10/mtv-bezahlsender-viva#comments [03.03.2017].

Online-Videoquellen

Academy Podium (2014): The Making of «The Decline of Western Civilization Part II: The Metal Years». 10.04.2014. Auf Oscars YT: https://youtu.be/joX5ed4IF5k [10.05.2016].

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA

FilmKunst (2011): D. A. Pennebaker & Chris Hegedus – Ein Portrait 1/3. Auf: https://www.youtube.com/watch?v=1406TFrtd-vQ [25.02.2016].

MTV ‹Get Late› (1994): Spike Jonze, Mike D & Nathaniel Hornblower (Interview MTV ’94]. Auf: YouTube: https://www.youtube.com/watch?v=lqZdSewql5U [01.12.2016].

Smeaton, Bob (2014): The Band. Classic Albums. Auf: Vimeo: https://vimeo.com/90221793 [14.02.2017].

The Payley Center for Media (2015): Albert Maysles and D A Pennebaker on Making the Film Primary. Auf: https://www.youtube.com/watch?v=trjHNUXWxQM [25.02.2016].

https://doi.org/10.5771/9783741000850-359 https://www.inlibra.com/de/page/agb - Open Access - (cc) BY-SA