Subject Level Collection Statement: Film

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1. Purpose of the Statement

The purpose of this statement is to provide a framework to guide the collection development and management activities for Film. The statement supports the teaching, learning and research activities of the Film programme within the Faculty of Humanities and Social Sciences.

This statement is developed in accordance with the principles outlined in the Library’s Collection Development and Management Policy (CDMP).

2. Description of the Academic Subject

The School of English, Film, Theatre, and Media Studies (SEFTMS) is made up of four separate programmes. There are close links between the programmes as the four disciplines share a common focus on the creation and interpretation of texts, whether written, spoken, theatrical, cinematic, televised or electronic.

The Film programme is designed to further the understanding of cinema as an art of narrative, spectacle and performance, as well as a medium with important social implications. The programme also offers some film production courses.

Film Studies has been offered at Victoria since the 1970s, and offers a range of undergraduate and postgraduate courses. Although the number of papers taught is not extensive, numbers of students in each paper can be very high (sometimes over 300 for first-year courses). This can result in high demand on the Library’s film-related resources.

Academic staff from the Film Programme contribute significantly to national and international scholarship in their areas of expertise. The Masters Programme is being actively developed and numbers of both Honours and Postgraduate students are expected to rise.

More details are available on the Film Programme’s website.

Notable relationships with other programmes or institutions

Wellington’s Ngā Taonga Sound & Vision holds important primary and secondary resources on New Zealand film/audiovisual culture. Researchers are not able to borrow their materials, but are able to use their collections and expertise on site.
3. **Focus of the Subject**

Current teaching and research focuses for Film Studies are as follows:

- 3D cinema
- American cinema (classical, 70’s and contemporary)
- Animation (classical and contemporary)
- Australian cinema
- Avant-garde film
- Blockbusters and special effects
- Cinema and landscape
- Cinema and representation (gender, race, ethnicity, sexuality, class)
- Cinema Industry
- Colour studies (colour technologies in cinema and their affects)
- Crime film
- Cultural industry
- Cultural policy
- Digital cinema
- Documentary film
- East Asian cinema (China, Hong Kong, Japan, Korea)
- Ethnographic film
- Film and tourism
- Film aesthetics
- Film audiences
- Film authorship (Michael Mann, Steven Soderbergh, Clint Eastwood, Martin Scorsese, Paul Thomas Anderson, Peter Jackson, etc.)
- Film festivals
- Film genre
- Film history
- Film noir
- Film philosophy
- Film psychology (affects in particular)
- Film theory (including, but not limited to theories of realism, formalism, semiotics, narratology, psychoanalysis, phenomenology, postmodernism).
- Fourth cinema (indigenous/Maori cinema)
- German cinema
- Globalisation of film production
- Hollywood cinema (post-classical and contemporary)
- Horror film
- Independent film
- Italian cinema
- Latin American film
- Media archaeology
- Media genealogies
- New digital technologies
- New materialism
- New media
- New Zealand cinema
- Pacific cinema
- Production studies
- Serial killer film
- Short film (production)
- Speculative realism
- Third cinema
- Transnational cinema

4. **Overview of the Current Collection**

**General Collection Development**

The Library’s Film collection provides good general coverage of most aspects of Film Studies for undergraduate teaching purposes. Specific areas targeted for collection development at present are animation, film tourism and audiovisual holdings of Māori and Pasifika films.
Books
The majority of the collection is held at the Kelburn Library, with some high demand course material on Three Day/Same Day Loan. Some relevant resources are also held at the Architecture and Design Library.

Journals
The Library subscribes to nearly 100 film journals, including scholarly journals and trade magazines. Journals are mostly available electronically apart from a small selection of trade magazines in broadsheet format, for example OnFilm.

Course Reserve
Some papers, particularly those with large numbers of students (e.g. FILM 101) make extensive use of Course Reserve, including electronic reserve and material held in the Glass Room on Level 2 of the Library (open reserve).

Audiovisual Collection
The audiovisual collection is used extensively for Film Studies. The collection ranges from silent movies to contemporary feature films and includes documentaries and television drama. Currently the dominant format is DVD, but the Library has started to purchase Blu-rays as well. All computers at the Library are capable of playing DVDs regardless of the regional code and a Blu-ray player is available on request.

Electronic Resources
The Library subscribes to several key international Film databases: International Index to the Performing Arts Full Text (IIPA), Entertainment Industry Magazine Archive, and FIAF International Index to Film Periodicals Plus. Film students also use a number of multidisciplinary databases such as JSTOR, Project Muse and ProQuest.

In addition, Film utilises a wide range of freely available New Zealand and international websites, for example, Ngā Taonga Sound & Vision and New Zealand Film Commission, plus websites for film production companies, film reviews, blogs etc.

Reference Collection
There is a small collection of print reference books, although this collection is aging and Film students do not use print reference books extensively. Reference needs are met by online reference sources, particularly IMDb. New reference resources are preferred in electronic format as the nature of the information suits electronic delivery and the information is more readily accessible to users.

5. Collection Development Guidelines
Selection of library resources in all formats is managed by academic staff and the Subject Librarian. The following LC callmark ranges are indicative, rather than comprehensive, and collection development is not and should not be limited to what is listed here. Please refer to Focus of the Subject section to see what is currently prioritised in collection development.
<table>
<thead>
<tr>
<th>LC Callmark Range</th>
<th>Subject Area</th>
<th>Current Collection Level</th>
<th>Future Collecting Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN1993-PN1999</td>
<td>Films in all aspects</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>PN1993.5</td>
<td>Film history</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>PN1995.9</td>
<td>Film by countries</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>PN1995.9</td>
<td>Film by genres</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>PN1995.9</td>
<td>Film theories, aesthetics, philosophies</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>PN1996</td>
<td>Script writing</td>
<td>Study</td>
<td>Study</td>
</tr>
<tr>
<td>PN1997</td>
<td>Scripts</td>
<td>Study</td>
<td>Study</td>
</tr>
<tr>
<td>PN1998</td>
<td>Biographies</td>
<td>Study</td>
<td>Study</td>
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<tr>
<td>PN1999</td>
<td>Studios, film industry</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>NC1765-1766</td>
<td>Animation</td>
<td>Basic</td>
<td>Research</td>
</tr>
<tr>
<td>TR845-899.5</td>
<td>Cinematography, including colours, 3D, digital, etc.</td>
<td>Basic</td>
<td>Research</td>
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<tr>
<td>AV collection</td>
<td>Animation</td>
<td>Basic</td>
<td>Research</td>
</tr>
<tr>
<td>AV collection</td>
<td>Avant-garde films</td>
<td>Basic</td>
<td>Research</td>
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<tr>
<td>AV collection</td>
<td>Blockbusters</td>
<td>Basic</td>
<td>Research</td>
</tr>
<tr>
<td>AV collection</td>
<td>Crime films</td>
<td>Basic</td>
<td>Research</td>
</tr>
<tr>
<td>AV collection</td>
<td>Documentary films</td>
<td>Basic</td>
<td>Research</td>
</tr>
<tr>
<td>AV collection</td>
<td>East Asian Cinema (Chinese, Hong Kong, Japanese, Korean)</td>
<td>Study</td>
<td>Research</td>
</tr>
<tr>
<td>AV collection</td>
<td>European Cinema (French, German, Italian, Spanish)</td>
<td>Study</td>
<td>Research</td>
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<tr>
<td>AV collection</td>
<td>Film noir</td>
<td>Study</td>
<td>Research</td>
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<td>Horror films</td>
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<td>Research</td>
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5.1 Languages Collected

English is the preferred language for books and journals; however audiovisual material (subtitled) may be collected in all languages. Significant, research-level resources in European languages may be collected in order to increase the depth of the collection.
5.2 Geographical Areas Collected
The collection is international in scope and no geographical area should be excluded. Special significance should be placed on acquiring material from New Zealand and the Pacific.

5.3 Chronological Periods Collected
The focus is on late nineteenth century to the present.

5.4 Publication Dates
The emphasis is on current publications; however, from time to time, it may be necessary to purchase older, out-of-print material in order to increase the depth of the collection and to fill significant gaps. Retrospective collecting may also be undertaken to support new teaching and research, or to replace important books that have been lost or damaged.

5.5 Format Guidelines
Audiovisual
DVD is currently the preferred format, however advances in technologies may lead to changes to this guideline; in particular the growing popularity of BluRay, and the ability to digitise audiovisual resources and make them available online. Some streaming services are also available and streaming may become more of a preference as speed and reliability improve.

E-books
Most film researchers are adept at using eBooks, but print books are preferred in some cases when it is required for Student Notes.

Journals
Print is the preferred format for trade magazines. Electronic versions in some cases do not preserve the page layout of print versions, contain low resolution images, and do not contain valuable auxiliary material such as advertisements, reviews or letters to the editor. Although electronic access is also desirable, where possible subscriptions should be both electronic and print.

5.6 Budget Guidelines
All audiovisual materials must comply with the Films, Videos, and Publications Classification Act 1993 and the Films, Videos, and Publications Amendment Act 2005. The Library prefers where possible to purchase audiovisual material through New Zealand suppliers who manage the rating process on our behalf. However some material can only be sourced through overseas suppliers and may be unrated.

The Library sends unrated items to the Film and Video Labelling Body (FVLB), and also (in the case of restricted and objectionable material) to the Office of Film and Literature Classification for rating prior to making them available in the Library. This incurs an additional cost per item and must be taken into consideration when purchasing unrated material; particularly where the content is of a graphically violent or sexual nature.
5.7 Classification Guidelines
An in-house call number is used for feature films and the Library of Congress classification system is used for documentary films.

5.8 Preservation Guidelines
Resources that are damaged or lost are assessed for replacement. Resources in VHS format are assessed for replacement in DVD or streaming formats according to use.

5.9 Digitisation Guidelines
Audiovisual material on videotape poses a real risk of decomposition in the long term and an ongoing preservation plan should be developed and implemented, with a view to digitisation and online access to resources.

6. Relegation & Deselection Statement
All relegation & deselection is carried out on a case by case basis and is overseen by the subject librarian, who will consult relevant academic staff members where appropriate.

Journals
For the reasons outlined in section 5.5 above, all of the current Film Studies journals held in print should continue to be received in print form, and are managed outside of the Library’s general guidelines for print journal relegation and deselection. Ceased or cancelled journals will be considered for relegation to the offsite collection.

Books
Books published or added to the collection more than 20 years ago, and not issued within the last 10 years may be considered for relegation to the offsite collection.

The following deselection criteria may also apply:

- Duplicate material, including duplicates of superseded editions, will be considered for deselection provided that they are not required for current teaching or research.
- Paperback film guides will be considered for deselection, provided that electronic equivalents are available.

Other Guidelines/Considerations
The film discipline is very focussed on contemporary culture and the future of film in society. Therefore it is crucial that the collection continues to grow, and to keep abreast of international developments and thinking. Keeping the balance between books and journals, print and electronic, just-in-case and just-in-time delivery, teaching and research, will be the challenge of collection development in the future.

A comprehensive subscription review was carried out in late 2014.
Links to other relevant Subject Level Collection Statements

- English
- Media Studies
- Theatre