Abstract

The purpose of this dissertation is to explore how recorded pop music and related ephemera is managed within a library environment. The following work uses the British Library as a case study to show how a pop music collection is acquired, stored, and access is given to patrons. This is an important area for Library and Information Science research as recorded music is not covered by current UK Legal Deposit legislation. This leads ultimately to the problem of a lack of comprehensive coverage, which is exacerbated by the fact that many ephemeral items related to pop music, such as fanzines and posters, also do not come under the remit of legal deposit. The methods used in this study are three fold: Firstly, a literature review analysing articles and monographs dealing with issues of music collections in library environments; Secondly, comparing and contrasting the British Library pop music collections with three comparable national libraries in the form of the Library of Congress in the US, the National Library of Norway (Nasjonalbiblioteket), and the National Library of the Netherlands (Koninklijke Bibliotheek); Thirdly, the author interviewed seven expert interviewees. All seven of the participants were employees of the British Library who work in various roles connected to the pop music collections. The results of the study did challenge the assumptions of the author, who felt at the start of the process that an expansion of Legal Deposit to include pop music was the best way to achieve better coverage of pop music releases and related works in the UK and Ireland. However, during the expert interviews it became apparent that for various reasons – not least limited resources and the sheer scale of commercially released music in the UK – an expansion of Legal Deposit legislation was not the best option. In conclusion, it seems clear that a greatly increased voluntary deposit scheme between the British Library and record companies would be a more practical policy to adopt. This enlarged voluntary deposit initiative should be combined with improved facilities and access for patrons using pop music collections at the BL, which would be part of a more coherent policy for recorded pop music and related ephemera at the British Library.
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One: Introduction

The subject of this dissertation was chosen as I believe pop music collections are often undervalued in a library environment. Too often it seems that recorded music in a library is kept separate from the more traditional collection items of books and journals. Audio books will be displayed prominently, while the invariably small selection of recorded music is kept apart from the main library area. The impression often given is that audio books are valid as they are a spoken version of the printed word, while recorded music is less valid as these far newer information carriers do not have a direct lineage to the written tradition. This separateness is even given legal recognition, as recorded music is not included in UK Legal Deposit legislation. Even the expanded version of Legal Deposit passed by parliament in 2013, which brought e-books and e-journals in to Legal Deposit’s remit, did not cover recorded music, while the national library of the UK was very late to incorporate recorded music in to their holdings. The British Institute of Recorded Sound only came under the auspices of the British Library in 1983. I believe that recorded music in all its forms – whether vinyl, CDs, the short-lived cassette single, or born digital downloads – are important mediums for information and cultural exchange that deserve equal status with rare books and manuscripts. In the case of recorded pop music and related ephemera, this is particularly true. As a cultural indicator pop music is a uniquely valuable research area as it gives insights in to fashion, youth culture and outsider / deviant behaviour. I believe the role of the British Library is to ensure access to cultural memory, and that popular music has been a key aspect of British culture since the Rock’n’Roll explosion of the 1950s. Popular music recordings are invaluable artefacts as they are a window in to both cultural memory and a shared identity, besides tracking changes in technology and society. Pop music at the BL is not just a sound archive but a cultural heritage collection.

I aim to show in this study that recorded pop music and related ephemera in the form of fanzines and artwork are an important area of research that should be better represented in the Galleries, Libraries, Archives and Museums (GLAM) sector. I intend to show this by using the British Library’s pop music collections as a case study. The Sound Archive at the British Library has a very large collection of pop music, in fact one of the largest in the world, comprising over 1 million discs and 185,000 tapes (BL Website, 2016. www.bl.uk/subjects/sound ). The British Library (BL) also has an extensive collection of music fanzines, including the full run of the most famous punk fanzine of them all, Sniffin’ Glue (Shelf mark YD.2006.b.102). Sadly, in my experience as both a researcher and an employee of the BL, patron access to recorded music is not particularly easy, and a lack of a coherent policy regarding acquisition of pop music ephemera, means that many important items have not found their way in to the BL collections. By the end of the project I will show that the full potential of the BL pop music collection will be realised by the introduction of three initiatives: One, that the BL should lobby government for recorded music to be included in Legal Deposit legislation,
or, if this is not feasible, that voluntary deposit agreements with record companies should be massively expanded and more vigorously pursued; Two, the BL make it a priority to open an audio-visual reading room with up-to-date digital equipment, combined with a relaxing of reading room security to allow for easier access and interaction with the pop music collections; Three, that the BL have a genuinely integrated approach to pop music whereby recorded pop music and related ephemera are not treated totally separate to each other, but are instead seen as inextricably linked. This would require much more curatorial cooperation between Sound Archive curators (responsibility for recorded music) and curatorial staff in Contemporary British (responsibility for fanzines).

I tried to achieve my objectives by using the following research methods. Firstly, a literature review analysing articles and monographs dealing with issues of music collections in library environments; Secondly, by contrasting the British Library pop music collections with three comparable national libraries in the form of the Library of Congress in the US, the National Library of Norway (Nasjonalbiblioteket), and the National Library of the Netherlands (Koninklijke Bibliotheek); Thirdly, conducting eight interviews with expert participants, all of whom work at the BL in positions related to the pop music collections. During this study, I have tried to keep in mind the SMART approach to defining objectives. SMART is an acronym, giving criteria to guide in the setting of objectives (Wikipedia, 2016 https://en.wikipedia.org/wiki/SMART_criteria) I have always attempted to be specific and not veer off course as the pop music holdings are such a unique area in library collections. This required mentioning briefly areas such as cataloguing and digitisation projects, but I had to resist developing these issues as they are research topics in their own right. I also had to make sure that I understood what I was measuring, in the sense that the evidence I had acquired had either proven my aims or proved me wrong. In this regard, I always tried to keep the original dissertation title in mind and not allow for a type of Academic Mission creep to develop. In line with this way of working, it was essential to make sure what I was doing was achievable. I would have liked to interview more than eight expert participants, including people from outside of the BL. Sadly, time and geographical restraints meant it was far more realistic to keep the project as a case study of the BL pop music collections rather than pop music collections in national libraries in general. It was realistic to stay with this approach as I could not fund further research, and time was a factor too. I had a deadline which I had to meet. In the future, however, I think I may have developed a strong base for further research into pop music holdings as a distinct collection in a modern library environment.

The title, Popular Music Recordings at the British Library: Past, Present and Future Challenges’, merits a brief explanation. The basic concept of the title is to use pop music recordings and related material at the BL as a case study to show history, current practice and the future of recorded sound in a library environment. I wanted look at challenges in terms of cataloguing, storage (both physical and digital) and the fact that recorded sound is not included under legal deposit legislation. I also examined what we archive; not just recorded music but fanzines and other related ephemera such as posters and t-shirts, which are important elements in the history of popular music. With regard to the future of pop music in the BL, a fundamental question is whether the BL should prioritise digital downloads rather than physical items such vinyl or CDs. This can mean losing art work which is an important factor in recorded music. This is the case with The Beggars Group of independent labels in the UK http://www.beggars.com/ (this group includes Rough Trade and 4AD) which deposit all their releases with the BL as digital files (great for music but no cover art or related material).
I set out to prove the following: that current Legal Deposit legislation needed to be extended to include recorded music; that the BL desperately needs a new state-of-the-art audio-visual reading room; and that there must be better integration and cooperation between all those responsible for recorded pop music and related collection items. I also set out to ask a question which I was unsure of myself. Is the BL even the right place for pop music? During the expert interviews, I concluded that an expansion of Legal Deposit legislation was not the answer. Instead, from the evidence gathered, it seems that an expansion of a voluntary Legal Deposit scheme was most appropriate for recorded music. Also, in respect to fanzines, the feedback from participants suggested that Legal Deposit may not be workable as fanzines, by their very nature, are outside the mainstream of British society and distributed separately from the standard supply chain used in both the music and publishing businesses. The findings of the interviews did produce unanimous support for the idea of a dedicated audio-visual reading room. Two of the interviewees also felt there was a need for a new approach to reading room procedures so patrons could bring instruments with them and have access to listening booths where more than one person can listen to sound recordings. At present, in the more traditional reading rooms at the BL, neither of these two things is possible due to security procedures. A need for better cooperation between the various staff that works with pop music collections at BL was also borne out by the research. There does seem to be a disconnect between the various teams who work with recorded pop music and related collection items. In respect to the question of whether the BL is even the right place for pop music, it is a case that the collection speaks for and justifies itself. There literally is nowhere else in the UK that has such a varied and wide reaching collection of material related to pop music.

As with all academic projects, time constraints are a reality the researcher must always acknowledge. In this dissertation, I was using the BL as a case study for highlighting the challenges and peculiarities of recorded pop music collections and related ephemera in a library environment. I also wanted to put a spotlight on what aspects of BL policy were working and which were not, and ultimately, suggest ways to improve the acquisition, storage and access to pop music collections. If I had more time I would have interviewed employees at other libraries, and if I had a budget permitting, I would have travelled to various national libraries of comparable size to see for myself how they are dealing with the challenges which are unique to audio collections in libraries. In the end, I had to use secondary sources in the form of journal articles, combined with visiting the websites of several national libraries, to find out the different approaches to pop music collections. This research brought to my attention the work of the National Library of Norway, where they are taking a devolved approach to pop music collections, whereby the national library work closely with local and regional archives. I will go in to the Norwegian model in more detail later when I compare the model of the BL with those of the National Library of Norway, the Library of Congress, and the National Library of the Netherlands.

The structure of this dissertation will start with the introduction chapter which will include a definition of the term pop music. This is important as pop music is now a quite nebulous term, which can often be used in a derogatory sense to describe throw away music lacking depth. The definition I use is that music predominately made by and for young people which developed from the 1950s rock’n’roll explosion. Then there will be a part about why pop music should even be collected, followed by a section on the cultural importance of pop music, and finally the legal requirements that the BL have regarding music collections. Chapter two will focus on the methodology. This chapter includes sections on scope and definition, survey population, the expert interview technique
used, and the literature review. Chapter three looks at the pop music collections at the BL, including: history of sound recordings; the history of the Sound Archive from British Institute of Recorded Sound to merger with the BL; the unique nature pop ephemera; cataloguing; digest of born digital items; and access for registered readers at the BL. Chapter four features reviews of how the National Library of Norway, the Library of Congress, and the National Library of the Netherlands manage large pop music collections. Chapter five is primarily concerned with Legal Deposit and whether an expansion of this legislation is the way forward for recorded sound. In chapter six there will be an analysis of the opportunities offered by a new audio-visual reading room at the BL in terms of increasing access to pop music collections and, more fundamentally, changing the very nature of reading rooms at the BL. Chapter seven, the final chapter, will be made up of an overview and a conclusion. The overview has proved to be enlightening for me as it will show that during the research one of my own assumptions - that of the desirability of the expansion of Legal Deposit to include recorded music - was challenged.
i. Note on Pop Music Definition

The definition of the term “pop music” that I shall be using throughout this work is that which relates to all mass produced and mass consumed recorded music aimed at a young adult audience which began with the Rock’n’Roll explosion in 1950s America. In this sense, the terms “pop music” and “rock” are to a degree interchangeable and of the same origin. Grove Music Online gives a very succinct and accessible definition for this overlap with the terms “rock” and “pop music”. Grove states “Rock is sometimes used as an umbrella term to refer to post–World War II popular music in general… a generically specific category of post–World War II popular music, produced primarily in the United States and Britain but eventually taken up in other countries, with particular musical characteristics and sociocultural underpinnings.’ (Grove, 2016) In a similar vein, AllMusic makes the point that “rock & roll had a specific sound and image for only a handful of years. For most of its life, rock has been fragmented, spinning off new styles and variations every few years, from Brill Building Pop and heavy metal to dance-pop and grunge. And that’s only natural for a genre that began its life as a fusion of styles.” (AllMusic, 2016. http://www.allmusic.com/genre/pop-rock-ma0000002613 ) Rock’n’roll began life as a musical form blending black rhythm and blues with country music. The basic idea of blending outsider music for an audience of predominately teenage listeners is something that pop music has done from Elvis Presley to Lady Gaga. It is this musical phenomenon that I am referring to in this dissertation.
ii. Pop Music, Why bother to collect it?

The collection of pop music is valid from a library perspective quite simply as it is an information carrier. Scrolls, manuscripts, monographs, newspapers, CD Rom’s and a 10” EP are all vessels for information, regardless of the eras they were created in or their obvious technological differences. In this very straight forward sense, pop music is a valid collection area for libraries.

On a wider level, sociologists Joseph A. Kotarba and Philip Vannini see pop music as a useful prism to study such diverse areas as culture (particularly sub-cultures or deviant behaviour), the economy, advances in technology, and educational / pedagogical perspectives (Kotarba & Vannini, 2009). As Kotarba and Vannini make clear, culture is “a system of symbolic meaning and a variety of processes of information, exchange, and use of those meanings.” (Kotarba & Vannini, P. 6. 2009) From the perspective of a Library and Information Science researcher, the concept of processes of information is very relevant. Many people, particularly young people, get a sense of identity and knowledge of the world around them through pop music. This information has through the years been transmitted to them in the form of vinyl “7 singles, pop videos, and performances posted on YouTube. In this regard, pop music provides the chance to study information carriers and how they are used by people to define their culture.

Pop music has always had a close, yet often, strained relationship with economics. On the one hand, pop music performers and their work are often very anti-establishment in content. On the other hand, recorded pop music sales and related merchandise generate huge amounts of money for record labels and performers. This inconsistency is interesting to sociologists and political scientists as pop music commodities help us to understand later capitalism with all its contradictions (Kotarba & Vannini, 2009). In our globalised economy, the economics of pop music offer an insight in to global-capitalism in general, as pop music has from its very earliest incarnation had a global reach. Also the sheer scale of the pop music industry makes it an interesting case study for macro-economic research. Even in a period when pop music sales are supposed to be in decline, the final week of November 2016 saw vinyl sales worth £2.4m and digital music downloads accounted for £2.1m in the UK (Savage / BBC, 2016 http://www.bbc.co.uk/news/entertainment-arts-38221420 ).

Technology and music have often gone hand-in-hand. New and affordable synthesisers helped to usher in an explosion of electronic music in the late seventies and early eighties. While DJs in New York in the same period started to use more than one turntable to mix records and create extended versions of tracks. This in turn led to Hip-Hop emerging from the US inner cities in the 1980s. The various mediums for storing and listening to recorded pop music and the machines to play that music have also been many and varied since the Rock’n’Roll explosion of the 1950s. Record players to play vinyl, tape machines to listen to cassette tapes, PCs to download or stream pop music. In fact, the Sound Archive at the British Library is as much a museum of listening machines and mediums to carry recorded sound, as it is an archive for sonic recordings.

Pop music is very much part of the cultural sphere, and in turn it can be integral to education. Many would agree that “education is the foundation of culture…the individual’s level of education, knowledge capital, and cultural interests are assumed to form a casual and logical whole.” (Talja, p. 81. 2001) Libraries, in particular, are educational institutions which promote the development of culture, part of which is pop music (Talja, 2001). Research also suggests that all music can play a direct role in improving the learning capabilities of people. The Mozart Effect is one such theory. The
idea that if people listen to music composed by Mozart they will become more intelligent. The phrase “the Mozart effect” was coined in 1991. The first paper to be published on this theory was by the University of California at Irvine. It found that students who listened to Mozart did better at tasks where they had to form shapes in their minds. For a limited time after listening to Mozart students were better at spatial tasks where they had to examine folded up pieces of paper with cuts in them and to predict how they would appear when they unfolded the paper. 2010 saw larger meta-analysis of a greater number of participants and again found a positive effect. However, this time, results showed other kinds of music worked just as well (Hammond / BBC, 2013, http://www.bbc.com/future/story/20130107-can-mozart-boost-brainpower)
iii. Cultural importance of pop music

Pop music in all its various guises, can be used as a gateway for studying various cultural phenomena. This is particularly true of youth culture and different types of subcultures. Music has often been inextricably linked to youth culture movements from the Teddy Boys and Rock’n’Roll, Hippies and psychedelic rock, and skateboarders and hard core punk to name just three. This sense of cultural identity through music was noted by Simon Frith in his study of teenagers in the Yorkshire town of Keighley in 1972. He found that many of the teenage surveyed saw their taste in music as an expression of being part of something that was “conscious of itself as a group that was clearly differentiated from the culture of their parents.” (Frith, p. 210. 1983)

The study of pop music as a means to study social phenomena can also be extended to politics and social change. The Punk scene of the late seventies is a good example of this. Frith identified three areas where Punk was challenging the accepted socio-political order in the UK in the late 1970s: First, the music was seen to represent primarily the disenfranchised working class youth in Britain; Second, Punk was challenging the capitalist control of pop music by encouraging a Do-it-Yourself attitude, which in turn led to a growth in independent record labels in the late 1970s and early 1980s; Third, Punk challenged musical taste and meaning, and raised the possibilities of new sounds and production techniques (Frith, 1983). In a similar fashion, the Riot Grrrl musical movement of the early nineties, introduced a new generation of young women to feminist theories.

Pop music is particularly helpful to sociologists and social commentators in understanding what is often described as deviant or counter-culture behaviour. These activities, which are separate from the mainstream of society and often illegal, are often best explained using the example of pop music and illegal drugs. Drugs, like fashion and street culture, have a somewhat symbiotic relationship with pop music. For better or worse, marijuana will always be associated with reggae, and by the same token, rave music will often be seen as synonymous with the drug ecstasy. As Kotarba & Vannini note, the study of drugs and pop music “illustrates the great service a sociological approach can provide to the understanding of deviant behaviour.” (Kotarba & Vannini, P. 54. 2009)
The British Library does not have any legally binding obligation to collect recorded sound, including pop music, and related items. Recorded sound is not included in Legal Deposit legislation in the UK, and even when this legislation was expanded to include born digital items such as e-books, audio-visual material was conspicuous by its absence. In a parliamentary report from the 2013-14 session, parliament recognised the value of expanding Legal Deposit legislation: “...recognising the digital black hole that was being left for future researchers by failing to collect material created and held in digital form. Legislation finally came in to effect on 6 April 2013, giving the British Library and the five other Legal Deposit Libraries the right to receive a copy of every UK electronic publication, including websites. This is a tremendously important step forward, and will ensure that the fullest possible record of life in the UK in the 21st century is collected and preserved for future generations of researchers.” (Report and Accounts of the British Library, p. 4. 2013-14). It seems that parliament does not see recorded sound as a particularly important part of life in the UK as it was not included in the 2013 expansion of the legislation. Fanzines suffer a similar fate to recorded sound as most of these publications bypass the usual publishing supply chain route. Most fanzines are sold or given away free at gigs, or are online in the form of websites or social media accounts. The 2013 Legal Deposit expansion did not include social media accounts. This is due to the fact that most social media platforms have .com addresses rather than .uk domains. Legal Deposit law gives the BL the right to crawl UK addresses only.

Despite recorded music and related output not being legally mandated, the BL has publicly committed itself to collecting and preserving recorded music. In the *Living Knowledge: The British Library 2015-2023* publication the chapter headed Custodianship makes it clear that “If the last decade was dominated by our programme to save and transform the national newspaper collection, the next great preservation challenge will be our audio and recorded music collections. The British Library’s sound collection is growing by 4,000 recordings every month. Of the 42 different physical formats which hold our 6.5 million audio items, many will be unreadable within about fifteen years...” (British Library, p. 12. 2014 http://www.bl.uk/britishlibrary/~/media/bl/global/projects/living-knowledge/documents/living-knowledge-the-british-library-2015-2023.pdf )

It must be mentioned that the BL have had quite a long history of collecting recorded sound, although this history is quite strained. While still at the British Museum, the BL did have a collection of gramophone records which it had acquired through donations during the early part of the 19th century. Amazingly, these collection items were not even catalogued. What is even more startling is that the BL did not reverse this decision until 1980 (Summers, 2005). This awkward relationship between the BL and recorded music, particularly pop music, is something that I noticed a great deal during my research.

One legal requirement that the BL (and all other libraries that have recorded music collections) must deal with is the three-month hold-back period. The hold-back period regarding new releases was negotiated between the British Phonographic Industry (BPI) and the Library Association in 1994 (Summers, 2005). The music industry felt this to be necessary as they believed library patrons may borrow new releases and make illegal copies. As Summers explains “It was thought that, if recordings were only available in shops for the first three months after their release, this would
happen less.” (Summers, p. 23. 2005) With the advent of digital downloads and streaming services, this law has become somewhat redundant. Concerns about music piracy are not new.
Two: Methodology

The method of inquiry I employed in this study was qualitative research. It is important that when a researcher is extracting data from interviews that this qualitative research is “conducted within the boundaries of trustworthiness…the human instrument applies appropriate data collection techniques, complemented by tacit knowledge, to the investigation.” (Pickard, p. 14. 2007) In essence “qualitative research combines the individual research participant, the researcher as research instrument and appropriate data collection techniques in a collaborative process.” (Pickard, p. 14. 2007) The term qualitative research is any research that produces findings that are not produced by the standard statistical methods used in quantitative studies (Pickard, 2007).

Qualitative analysis is often applied to a study that is concerned with an emerging theory. Emerging Theory is an outcome of research in whereby theory is allowed to develop through data collection and analysis. This seemed a good method for my research as I wanted to see how the British Library could improve the way their pop music collections were acquired, stored and access provided to as many patrons as possible. I wanted to have my own assumptions challenged and allow for findings to emerge from the interviews of participants. Pickard cited Morse as identifying four processes that qualitative analysis must follow.

1. Comprehending what you are studying and the phenomena being analysed
2. Synthesizing the phenomena that accounts for relations and links
3. Theorizing how and why these relations appear as they do
4. Recontextualizing new knowledge of phenomena gained back in to context

(Pickard, 2007)

Pickard identifies four main models for qualitative data analysis. Phenomenological Strategies which seeks to understand the phenomena as it is experienced by individuals. This is a type of research very much aimed at the study of an individual and is rarely used in LIS. Ethnographic Methods looks at phenomena in the context it occurs and is very focused on societal groups. This focus on group dynamics can be useful to LIS researchers if, for instance, they are studying socio-economic groups who may seem to be excluded from library use. Narrative and Discourse Analysis works on an assumption that language is the essential factor in human experience. As Pickard wrote “experience is transformed in to a communicable representation.” (Pickard, p. 241. 2007) This type of model may be of use if one were studying the concepts raised by Benjamin and McLuhan regarding mechanical reproduction and the way the medium is integral to information exchange. Constant Comparative Analysis is a strategy where each piece of data is compared with all others that are similar and then the various links between them are developed. Comparative Analysis involves the creation of categories based on the raw data (Pickard, 2007). I chose Comparative Analysis as I believed it would help to challenge my studies original aims and any assumptions I may have had. This model was in keeping with my desire to have an open mind and allow my findings to challenge any assumptions I might bring with me.
i. **Scope and definition**

At the start of this research I wanted to show that pop music - whether in the form of recorded music or in the form of other creative works inspired by the music, such as fanzines and cover art – was of integral cultural importance to modern British society, and that it needed to be better preserved in all its forms by the British Library. I believed that the best way to achieve this was by recorded music to be brought under Legal Deposit legislation. However, by the end of the research process, I had changed my mind as to whether Legal Deposit was actually the best method for collecting recorded pop music. I believe that the fact that my original assumption was challenged by the data I acquired is actually a very positive outcome, as it is in keeping with the basic scientific principles of enquiry and constant learning. During the research process for the dissertation, I always tried to keep in mind an interesting point made by Pickard. “All research must have clearly defined outputs regardless of the level and nature of that research. Students frequently fail to see beyond the academic exercise of the research, focusing only on the work as another part of their programme of study...All good research has a contribution to make, however small that contribution may be...you should realistically and honestly highlight what you, the researcher, hope to achieve.” (Pickard, p. 54. 2007)
**Survey Population**

I chose the interviewees as their work at the BL covers all aspects of maintaining a large pop music collection in the form of recorded music, monographs, journals, magazines, fanzines and other ephemera. As the research focused on using the BL as a case study, it seemed only natural to use the method of semi-structured, expert interviews of people who work at the BL and have valuable knowledge and insights that only employees of an institution could have.

I chose to interview people in the area being studied for three main reasons: Firstly, quite simply “conversation is the basic mode of human interaction. Human beings talk to each other” (Kvale, quoted in Pickard p. 171. 2006). This basic truth was very appealing to a new researcher such as me; I did not need any expert training as I am capable of talking to someone and asking questions to gain information. Secondly, for my research the method of expert interview seemed to fit quite well. I undertook a qualitative research project which wanted to find out how pop music could be better appreciated, and improvements to collection item acquisition and access, rather than purely studying the amount of acquisitions or the number of patrons accessing collection items. Also this view was backed up by Pickard who makes it clear that interviews are used regularly in information and library research (Pickard, 2007). Thirdly, and finally, the limitations on time meant interviews were an attractive information gathering tool. I was working on the standard rule of thumb that five interviews are worth twenty-five questionnaires. If I had chosen questionnaires I would have had to send out thirty-five to forty with no guarantee that all those contacted would reply. In this sense, interviews seemed to offer me as the researcher more control within a limited amount of time.

I believe it is necessary to give a brief description of the duties and job titles of the participants to illustrate why they were so useful to my study.

**Two Acquisitions Officers Sound, Sound and Vision** – Responsible for cataloguing and storing physical items in the form of LPs, 7” and 12” singles, EPs, CDs, box sets, and various other physical carriers of recorded music including cassette tapes. These items are often voluntary deposits by record companies both major and independent labels, unsigned artists who self-record and distribute themselves, recordings bought by curators, and donations by the public. The acquisitions officers gave me an insight into the still important area of recorded music being distributed via physical mediums. We can tend to think of music now as being a purely digital affair in the form of downloading and streaming service, but physical items are still produced and distributed in very large numbers.

**Two Systems Admin/Metadata Coordinator Sound, Sound and Vision** – part of their duties involves ingest and cataloguing of born digital recordings and the related metadata. Both participants helped me to understand the practicalities and challenges of dealing with enormous amounts of digital music. Also one of the interviewees co-wrote the internal report on the landscape of the UK recording industry, and so had a great deal to say about the unique challenges of recorded music if it were to come under expanded Legal Deposit legislation.

**Curator Popular Music Recordings, Sound and Vision** – It was essential to talk to this person as he has responsibility to purchase recordings, gives guidance to staff who catalogue recorded music, and deals directly with record companies to try and encourage them to deposit their output with the BL. He was instrumental in getting the Beggars Group to deposit their releases in digital form at the BL.
Lead Curator Contemporary British Publications Collections, Contemporary British – among her many duties she acquires and catalogues music fanzines. These fanzines can be either print or digital. Also has experience with non-print Legal Deposit items which shows limitations of expanding Legal Deposit legislation to include recorded music.

Sound & Vision Reference Team Leader, Reference Services – someone who works closely with researchers and offered an insight in to the need of BL users in the area of pop music.
iii. Expert interview as research tool

The semi-structured interview is a method of research used most often in the social sciences. While a structured interview has a rigorous set of questions which does not allow one to divert, a semi-structured interview is open, allowing new ideas to be brought up during the interview as a result of what the interviewee says. The interviewer in a semi-structured interview generally has a framework of themes to be explored. However, the specific topic or topics that the interviewer wants to explore during the interview should usually be thought about well in advance (especially during interviews for research projects). (Wikipedia, https://en.wikipedia.org/wiki/Semi-structured_interview) Of course, the semi-structured interview was not my only option.

The structured interview can sometimes be referred to as the Researcher Administered Questionnaire and it is very structured and is not radically different from a questionnaire sent to potential respondents in the post or as an email. Pickard makes clear the limitations in so much as “the structured interview framework is actually the instrument here and you must resist the temptation to react, respond, or expand on the contents of the framework.” (Pickard, p. 175. 2007) This is in contrast to what I did. I used a set of questions but I encouraged the interviewees to expand on their answers.

Unstructured interviews are used when a researcher is trying “to gain a holistic understanding of the thoughts and feelings of the interviewee...Unstructured interviews are concerned with open-ended questions that allow the interviewee to tell their own story in their own words.” (Pickard, p. 175. 2007) This style of interview is notoriously difficult in the area of data collection and is not recommended to new researchers (Pickard, 2007).

In the end I opted for a hybrid model of a Semi-Structured Interview. This type of interview technique is often called the Guided Interview. In this method the researcher has a set list of questions to ask each participant, but at the same time the researcher is free to ask supplementary questions and ask the interviewee to expand when an interesting or unexpected point is raised. As with all interviews, this also has the benefit of allowing the researcher to pick up on more subtle aspects of a reply such as body language or if the answer was said in a slightly ironic manner (Pickard, 2007).

For recording the interviews I used the method of audio recording as this seemed quite unobtrusive. The recorder was small and was just left on the table and did not create the same level of self-consciousness a camera would be likely to make. While recording the interview I also took notes when a particularly interesting or salient point was made.

I made the transcription from the audio recordings no more than a day or two after the interview so the experience was fresh in my mind. Although very time consuming, I found the transcription process very fruitful. Points that I may have taken for granted during the interview often gained new relevance when listening back to the interview. I decided that I would delete all the audio recording of the interviews. This was partly as one interviewee was not completely comfortable with me keeping an audio copy of the interview, so I decided for the sake of consistency to delete all of them. I also believed that if I made it clear I was going to delete all the recordings, it might help to assure participants that their interviews would not be shared with a third party. As a new researcher, who has never conducted these kinds of research interviews, I was constantly trying to be ethically
correct and always put the participants first. I am not now sure if it was necessary to delete all the audio recordings, but it was done in the spirit of being concerned about ethics in research and of trying to make participants comfortable.

Audio recordings of interviews after being transcribed were then analysed. Words and phrases that were occurring regularly during the interviews were noted. In order to help in this process, I used word clouds whereby each transcribed interview was cut and pasted in to the Voyent online tools https://voyant-tools.org/ to better visualise the data and more easily see trends developing.
iv. Desk Research and Literature Review

As with all research projects, the first stage involved desk research, or, put more simply, reading various books, journal articles and websites related to the subject matter being investigated. This is the part of the research where the background reading is completed, and is essential to give the interviews some context.

Unlike other areas of LIS research, there is not a huge amount of material concerning music collections in libraries, and even less so regarding pop music collections in a library environment. This point was illustrated when I conducted a search of the British Library catalogue, Explore. When I initially searched Explore for items relating to my research I used the search terms “music” and “libraries” and “music library”. This search produced 219 hits. [http://bit.ly/2hfR6hZ](http://bit.ly/2hfR6hZ). This figure was made up of 172 articles, 45 books, and 2 journals. When, for comparisons sake, I searched Explore for material concerning a more established subject within LIS research, the results were markedly higher. Using the search terms “libraries” and “information literacy” I received 1,219 results. [http://bit.ly/2qRv6Hk](http://bit.ly/2qRv6Hk). The breakdown of the returns was: 1,029 articles, 187 books, and 3 theses. Despite the relatively small amount of published research on the subject of pop music collections in libraries, I found the quality of writing to be of a high standard and very useful to my own research.

A number of texts were particularly useful to me during the writing of the dissertation. Kotarba & Vannini’s *Understanding Society through Popular Music* (2009) helped to show me the usefulness of studying pop music as a method for understanding, and giving context to, sociological issues. In a similar vein, Frith’s classic text *Sound Effects: Youth, leisure and the politics of rock* (1983) emphasised the cultural importance of pop music. Pickard’s *Research Methods in Information* (2007) was a monograph of great importance to me as it clearly explained key themes and best practice in research. As a new researcher, Pickard gave insight in to the potentially problematic area of qualitative research. Day’s chapter in Linehan’s *Aural history: essays on recorded sound* (2001) provided a concise history of sound recordings at the British Library.

The unpublished internal British Library report *Analysis of the UK Recording Industry Landscape* (2016) was an invaluable document as it gave up-to-date figures on BL acquisitions of recorded music as well as the feasibility of an extension of Legal Deposit legislation to include pop music recordings. Summers’s dissertation (this dissertation has been deposited with the BL) *Pop Music in British Libraries* (2005) provides a good, yet brief, understanding of the sometimes fraught relationship the BL has with pop music.

An article which was very illuminating in providing comparisons for the initiatives of other national libraries was Wedgewood’s 2009 work. This succinctly explained what the National Libraries of the Netherlands and Norway are doing to improve preservation and access to pop music collections. The Bates review of 2011 showed that music recordings can be very useful analytical and pedagogical tools. This is an area where recorded music is not fully appreciated.

Websites which I referred to regularly and informed my work were IFPI (The International Federation of the Phonographic Industry) [http://www.ifpi.org/](http://www.ifpi.org/), BPI (British Phonographic Industry) [https://www.bpi.co.uk/contact-us.aspx](https://www.bpi.co.uk/contact-us.aspx) and AllMusic [http://www.allmusic.com/](http://www.allmusic.com/). In particular,
AllMusic was an especially good resource for helping to define that somewhat nebulous term pop music.
As with most sections of the British Library, the National Sound Archive (NSA) grew out of the British Museum. It all started when an anonymous writer in the *London Evening News* (22nd March 1905) suggested that the British Museum should have a collection of sound recordings. A British Museum official responded that Government funding only allowed for the purchase of books and manuscripts, so a change in the legislation would be needed if sound recordings were to be included in the collection. The Gramophone Company responded quickly to this debate in the newspaper, and said it would deposit metal masters at the British Museum if no matrix was used for pressing new records until sixty years after the death of the artist / speaker (Day, 2001). The first donations were recordings of famous people of the day reading passages from books or talking about their lives. In 1920, Lionel G. Guest offered the Museum a recording in West Abbey and it contained two hymns, *Abide with Me* and *Recessional* (Day, 2001). These two hymns were the first recorded music to be deposited with what was in effect the national library. From the start, there were always problems regarding limited storage space and a lack of comprehensive coverage of sound recordings. In 1910, the British Museum Committee turned down a recording of *The Bells* offered by Arthur Bourchier for reasons of space (Day, 2001). Day has estimated that by 1925 there about 100,000 records issued throughout the world, but the British Museum only had a few dozen (Day, 2001). This does seem to show a lack of enthusiasm for the new medium. Added to this, most musicians were not very impressed with the concept of recorded music. Day makes this point very clearly.

“...most serious musicians regarded the talking machine with contempt, and when records were sold in small shops in side streets, often bicycle shops, where discs and cylinders and needles lay side by side and jumbled up with spare wheels, pumps, cans of oil, repair outfits and Welsbach incandescent gas mantels...the fifteenth-century Duke of Urbino has a superlatively good library, containing only manuscripts, since his beautifully illuminated parchment books would have been ashamed to share the shelves with printed books. Perhaps in the 1900s the printed books of the British Museum would have been ashamed to share the shelves with little bits of shellac...” (Day, Pp. 42-43. 2001)

The next major development for the collection and preservation of recorded sound in the UK came about with the creation of the British Institute of Recorded Sound in 1955.
i. **History: From the British Institute of Recorded Sound to merger with the British Library**

The story of this institution is inextricably bound up with the life of Patrick Saul. In about 1930, a young Patrick Saul went to a record shop in central London to buy Dohnanyi’s Violin Sonata in the arrangement by Lionel Tertis. Sadly, he was informed it was out of print, so he walked to the British Museum to at least listen to the recording. Saul was shocked and amazed to find out that the Museum did not hold a copy of this record. The realisation that many music recordings may be lost to history led Saul to campaign for the creation of a national collection of sound recordings. This campaign gathered momentum, and the record company Decca gave Saul £200, while a Quaker Trust in Birmingham donated £2,000 to the cause. Finally, the philanthropist Sir Robert Mayer guaranteed the rent on a building owned by the British Museum near Russell Square (Day, 2001). Thanks to these early patrons, the British Institute of Recorded Sound was born as a registered educational charity in 1955. One of the first actions taken by the new institute was to make an appeal to the public for donations. This was at a time when many people were replacing their old shellac records with the then new vinyl LPs (this practice of music listeners replacing their music collections with the latest information carriers is a recurring theme: people giving their LP and cassette tape collections to second hand shops in the eighties and nineties to make room for the then new medium of CDs; while more recently music fans have been selling CD collections on sites like e-bay due to the fact that they are streaming or downloading their music). The new institution announced that its acquisition policy would reject nothing on the grounds of aesthetics. One of the governors defended this decision saying “the aim was to be comprehensive, just as the British Museum Library was comprehensive. We cannot tell just what will interest posterity.” (Day, p. 45. 2001) This position is still relevant today. As James, a Metadata Support Officer with Save Our Sounds and co-author of the British Library document *Report Analysis of the UK Record Industry Landscape* (2016) made clear in my interview with him, “We don’t know what researchers will find interesting, so there is an argument for acquiring everything.” (James. K. Personal Interview. 2nd September 2016).The comprehensive approach versus selective acquisition of recorded sound argument is still a major debate in the BL. As a result of the inclusive nature of the appeal, the Institute received varied donations. These donations included folk and jazz, illustrating that from the very start the Sound Archive acquired popular music aimed at a mass audience.

In 1960 the Institute, with the support of leading musical figures including Yehudi Menuhin, made a successful bid to receive an annual grant from the government. This became an annual grant-in-aid from 1961 to 1983 (Day, 2001). In 1966 the Institute moved to new premises on Exhibition Road, quite aptly just around the corner from one of the most well-known music venues in London, the Royal Albert Hall, and a famous seat of musical learning, the Royal College of Music.
By 1983 the Institute was made part of the British Library and became known as the National Sound Archive (NSA). In 1997 the NSA moved to St Pancras with the rest of the BL.

The impetus for the Institute to come under the auspices of the BL started in 1980 with The Pliatsky Report on Non-Departmental Public Bodies which listed the British Institute of Recorded Sound as one of the bodies to be cut or abolished completely (Day, 2001). The report suggested that a merger of the Institute and the BL would be “economical and mutually beneficial” (Day, p. 48. 2001). In April 1983, the Institute became part of arguably the most famous national library in the world. The fact the NSA is relatively new addition to the BL may explain why some employees feel that sound recordings are somewhat separate to the other Library collections. This point was expressed by one of my interviewees, Ian, Acquisition Officer in Sounds, when he said “Sound recordings by the BL are treated as something of an anachronism by the BL. We joined the BL in 1983 and we’re told we’re all one BL. We find they deal with us reluctantly.” (Ian. Personal Interview. 13th September 2016).
ii. Sound Recordings

The Analysis of the UK Recording Industry Landscape report of this year found that in 2015 over 600,000 digital audio recordings were released into the commercial supply chain in the UK. The British Library managed through a mixture of voluntary deposit and purchases to acquire 1,739 recordings (this is less than 1%). Also in 2015 over 55,000 items were released as physical items (vinyl, tape, CD) in the UK. The BL acquired over 12,000 of these recordings. This works out as less than 28%. Added to this, 127,712 items were released on direct to fan platforms in the same time period. The BL acquired barely 300 of these recordings. This is less than 1% of the total output of the direct to fan platform output in the UK. 2015 also saw approximately 8.5 million hours of material published on the two biggest direct to consumer platforms. (Knight et al, 2016). The BL failed to capture any of it.

As the report makes clear “The variety and volume of platforms that release recordings are amorphous and exponentially increasing...much material is fleetingly available only via online platforms that are greatly subject to the vagaries of the marketplace.” (Knight et al, p. 4. 2016)

In total in 2015 the BL acquired 1,739 digital items and 12,829 physical items. This seems a large amount, until it becomes clear that the total of digital items released commercially in the UK was over 600,000, and the physical releases were in excess of 45,000. The busiest month in the UK for releases was November 2015. This month saw 77,938 digital items appear on the market, while 8,079 physical items entered the commercial supply chain. By comparison, in November 2015, the BL only managed to acquire 76 digital items and 513 physical items (Knight, et al, p. 13. 2016). It seems clear that the BL is struggling to acquire items and ingest them quickly. It is also apparent from these figures that digital releases outnumber physical releases by as much as 10:1.

The British Library is mandated by law as the repository of the national sound collection (as in recorded sound which is acquired through donations or purchases by the BL, it must be remembered that recorded sound does not come under Legal Deposit). This has been the case since 1983 when the British Institute of Recorded Sound came under the jurisdiction of the BL. Before then the British Institute of Recorded Sound in Exhibition Road had responsibility for sound recordings. Since the 1950s acquisition of published sound recordings has been covered by voluntary deposit agreements with the various record companies operating in the UK. The increasingly digital environment that most music is distributed in, combined with the now fragmented nature of music production (technology allows people to create and distribute music from their homes), has exposed the shortfalls of the current system of voluntary deposit. The ratio of recordings captured by the BL to those released in the UK has massively fallen in the past five years.

Sound recordings by British artists and UK based labels are released digitally through more than 500 licensed digital services plus various digital stores. These include Direct to Consumer (D2C) and Direct to Fan (D2F) operations like Bandcamp and Mixcloud. Also we are witnessing a growing number of websites, blogs and e-magazines that release music by artists and bands. This is a type of DIY publishing of music similar to the old mail order practices of bands from outside the mainstream of music in the 1980s. This is an information chain which is exiting outside of the mainstream supply chain. Rather than just one information chain, the contemporary music scene is a landscape of parallel information chains.
The Save Our Sounds (SoS) project [http://www.bl.uk/projects/save-our-sounds](http://www.bl.uk/projects/save-our-sounds) was in part created to make sure that in the future the BL has the systems in place for the acquisition, ingest and access to the many and varied digital releases in the UK. In this regard the SoS project has two main aims: Firstly, that by 2017 there will be a digital music acquisition system that will be able to automatically deal with deposits, ingest, and cataloguing. Thus a seamless path from storage to access; Secondly, that by 2023 that the BL will be processing up to 90% of all music published in the UK (British Library Website, [http://www.bl.uk/projects/save-our-sounds](http://www.bl.uk/projects/save-our-sounds)). This aim will be underpinned by a massively extended voluntary deposit scheme, or mandated by law with Legal Deposit legislation.

The SoS project mission is a simple yet laudable and highly important one, “A national sound collection that is representative, secure, digital and accessible.” (Knight et al, p. 6. 2016)

It is clear from the far reaching report that the BL aim to be representative and not comprehensive in their collection of recorded sound. The report defines representative in this context as “The UK record industry releases that include subjects fitting with a subject-based collection policy. The BLs aim has been and will continue to be to acquire a meaningful and characteristic audio-collection, illustrating the diversity and breadth of creativity and documentary made tangible via the UKs publishing range of disciplines...Sounds represent a form of documentation that is as vital as that produced on paper in print or manuscript.” (Knight et al, p. 6. 2016) In this vision, Legal Deposit would not necessarily be needed; rather an extended voluntary deposit scheme may be more appropriate.

The report goes on to state that “all sound recordings held by the BL will be instantly accessible to users of the Library’s reading rooms through digital delivery.” (Knight et al, p. 7. 2016) This is currently not the case, even for born digital music releases that the BL holds. The BL ideally wants a situation where rights may even allow for audio recordings to be available for streams or download. Added to this more accessible and open vision of sound recordings at the national library, the BL would like to explore the possibility of metadata from sound recordings being available for re-use under open licences. This is an admirable recognition by the BL to the Creative Commons movement. The aims of the report are encouraging to anyone who believes that pop music is an integral part of modern society, as well as anyone who believes that access to information is a human right. Whether the BL can realistically achieve these goals is another thing.

The data set that the report used to determine recorded music output in the UK came from the Performing Rights Society (PRS) [https://www.prsformusic.com/Pages/default.aspx](https://www.prsformusic.com/Pages/default.aspx). This is the UK copyright collection society that manages collective rights management for musical works. They work in tandem with the Mechanical Copyright Protection Society (MCPS) as the MCPS-PRS Alliance. Nearly all published musical works published in Britain are registered by the artist or the composer with the MCPS-PRS. There are two aspects about the dataset that mean it is not perfect. Firstly, not every published work in the UK is registered with them, although the vast majority are. Secondly, the dataset is, as James Knight put it, is “format agnostic” (Knight, et al, p. 12. 2016) in that it is not concerned which format the recording is. No insight is given as to whether the release is vinyl, CD or cassette, or if it is a single, EP, or LP.

A brief note is needed here on terminology. The term item is used to refer to any single logical entity of recorded music whether the item is a single, and EP or an LP.
The BL terminology tends to see a recorded representation of a single work as a recording. While the industry, particularly in the digital age, often refers to individual recordings as tracks. The number of digital tracks released in 2015, whether on an album or a single, was well over 6 million (Knight et al, 2016). The breakdown of the data showed that a single digital release can constitute anywhere from 1 to 6 tracks, and a digital album anything from 4 to 158 (Knight et al, 2016). This kind of comprehensive coverage would be a huge task for the BL. IT systems and catalogue infrastructure would need to be very robust. However, it is not impossible. Since 2013, the BL has acquired non-print items (e-books and e-journals) under legal deposit legislation. This was a big task, but one which the BL successfully managed to implement.
iii. Related Ephemera

The British Library has a large and extremely varied collection of items related to pop music. This includes collection items from within the mainstream information / supply chain such as UK published music papers and magazines. Collections of note are the holdings for arguably the two most famous British music publications, New Musical Express (NME) and Melody Maker. Both of these titles are held for their full runs (Melody Maker, 1926-2000 and NME, 1952 to present), on three different formats; original print copies, microfilm, and digital versions which the BL subscribes to from ProQuest. These two titles are a very good example of a contemporary hybrid library. This hybrid nature of a modern library, where various formats sit side by side, is particularly true of pop music collections where information carriers vary greatly from vinyl to digital recordings in sonic collections, to hand made fanzines and digitised magazines in the written collections. The BL, as would be expected, have very significant holdings for monographs concerning pop music. Legal Deposit legislation means that any book published in the UK or Ireland must be deposited with the BL. From 2013 this has included e-books. Added to this, the BL hold a number of collection items outside of the mainstream information / supply chain. In particular, the BL has a growing collection of music fanzines. These fanzines come under the care of Contemporary British Publications Collections rather than the Sound and Vision Collections. This does mean that there is the potential for a lack of coordination between curatorial teams looking after closely related collection items. In the case of music fanzines, this situation is exacerbated by the fact that these publications slip outside of the Legal Deposit remit. These concerns were expressed by a participant who works as a curator in the Contemporary British Collections: “At the moment it is part of a wider policy to collect items which are outside of Legal Deposit and outside of mainstream publishing. So this includes self-published material and fanzines... The BL doesn’t have enough overlap between departments. The main thing we need to do is get the message out there that we want creators of Zines to deposit with us. I am currently going to lots of Zine conventions and making contacts.” (Debbie. Personal Interview. 7th October 2016)

The BL has an unusual collection of ephemera from various record companies. This includes mainly promotional material in the form of posters, stickers and t-shirts. However, this collection has not even been catalogued and there is no way that patrons can access it. The reason this type of material has slipped through any curatorial supervision seems to be that no-one at the BL is sure which collection it is a part of and whether it is even the right material for the BL to hold. A project participant from the Reference Services Team summed up the situation concerning this potentially very useful and rich archive, “We did have ephemera, mainly promo material from record companies. No one knew what to do with it and they just sat in boxes on the shelf. They are still in boxes sitting on a shelf but up in Boston Spa. They have been documented and are on the shared drive but not on Explore. There’s quite a lot of stuff but it’s not orderable. This kind of thing tends to slip through the gaps.” Rod. Personal Interview. 7th September 2016) Boston Spa is the Yorkshire storage centre of the BL and tends to be where the low use items are kept. In the case of this unique collection of record company ephemera, it seems to be a case of out of sight out of mind. The shared drive referred to in the interview is for the use of Sound Archive staff at the BL. This means that staff in other departments and the general public has no access to what is in this collection.
This tendency for pop music ephemera to slip through the collection gaps is not a one-off. During one interview it became clear that a number of fanzines from the early 1990s Riot Grrl movement were effectively lost.

“With fanzines you need someone who’s really on the ball. In the early 1990s we got loads of Riot Grrl fanzines and no one really knew anything about it and weren’t really sure what to do with them. I’ve no idea what happened to them. I don’t think they’re in the catalogue. In the Punk exhibition at the moment we have Sniffin’ Glue on display. Forty years later this is seen as a really important publication in the history of British publishing. Culturally fanzines are really important. At the time people don’t realise how important they are. If you were studying feminism, the Riot Grrl fanzines are really important documents.” (James. T. Personal Interview. 12th September 2016)
iv. Cataloguing

The Sound and Moving Image Catalogue at the BL, SAMI [http://cadensa.bl.uk/cgi-bin/webcat](http://cadensa.bl.uk/cgi-bin/webcat), organise data in to three basic levels.

1. **Product Level Data** – Discographical data about the logical entity. This includes data such as title, artist, duration of track, etc.
2. **Recording Level Data** – Data that is about individual tracks. This would include track name, performers, what instruments the performers played, etc.
3. **Work Level Data** – Data to do with the work or composition that is being performed with regard to who wrote lyrics and/or music and composition.

Screen shot of a product level entry from SAMI. It show LP vinyl version of The Charlatans debut album *Some Friendly*. Shelf mark 1LP0020743.
Screen shot of a recording level entry from SAMI. It is for the track "Then" from the album *Some Friendly* by The Charlatans. It shows all the different products that the song appears on, including the vinyl LP from the previous image.
Screen shot of work level entry from SAMI. It goes in to more detail regarding the actual musical work. For instance, it lists Burgess, Timothy as author composer for words and music.

There is a problem regarding cataloguing and displaying entries in pop music with particular reference to tracks on albums or EPs. Kiichiro calls this “one medium multi pieces (one material usually contains two or more pieces” (Kiichiro, p. 118. 2015). Also there are often problems with the way pop music is described on library catalogues. This is with particular reference to the composer of a piece of music not always being very clear in catalogue records (Kiichiro, 2015). As Kiichiro discovered, recorded music in online library catalogues often does not give the composer’s details but only the performer’s. Added to this, the metadata for live performance recordings can be quite poor and information such as venue, date, and the name of a festival or tour is invariably incomplete. Recorded music has very different traits than books, and so need a tailored catalogue to enable successful searching (Kiichiro, 2015). This is what SAMI is trying to do, rather than the more general catalogue of Explore.

In cataloguing levels are not completely distinct, each level relies on the accuracy of the others to build a complete and accurate picture. This allows patrons at the BL to get the most information possible from the catalogue. The Google effect, whereby we are all used to typing search terms in to a box and just expect the results to appear at the top of a grand list of returns, means that patrons often are not well versed in searching library catalogues. SAMI works on a Boolean search method, this may be a slightly longer process for the patron but it is worthwhile. All collection items found on SAMI are also on Explore

http://explore.bl.uk/primo_library/libweb/action/search.do?dscnt=1&fromLogin=true&dstmp=1481
Explore is set up to automatically add an “AND” which means each word in a search by a patron is searched in every catalogue field. This is in keeping with the Google effect of very easy searching based on algorithms. SAMI does not do this, so manual Boolean searching is needed. However, Explore only has partial cataloguing metadata for audio-visual items, whereas SAMI has full catalogue entries for audio-visual material which means the metadata is much richer and fuller.

In the audio-visual domain, cataloguing is not just of interest to library users and staff. The BL has a catalogue that is not just used by BL readers to order recordings, but also accessed by people in the music business to settle rights issues. Metadata in the music business is a highly prized asset. The landscape of identifiers and metadata is quite fragmented across the music industry. There is a huge amount of data related to pop music recordings in various commercial databases which use many and varied identifiers. I have listed below just some of the identifiers used in the most common fields of recorded music. These fields are Abstracts (works), identifiers for expressions (recordings), and Identifiers for manifestation (products).

**Works – ISWC (International Standard Musical Work Code):** ISWC codes are unique identifiers for musical works similar to an ISBN. An ISWC begins with the letter “T” followed by a nine-digit unique number. ISWC identify works, not recordings. The descriptive metadata is made up of the title of a work, all composers, and in the case of cover versions the identification of the work from which the version was made. ISWC identifies musical works rather than a manifestation or object such broadcast. [http://www.iswc.org/](http://www.iswc.org/)

**Recordings – ISRC (International Standard Recording Code):** This uniquely identifies sound recordings and music video recordings. This is, according to knight (Knight et al, 2016), the most used identifier used within the music industry. However, it is not perfect. “After an initial ISRC code is issued to a label or artist the subsequent codes are self-issued, leaving the identifier susceptible to human error, erroneous or duplicate issue and a host of other manual malpractices.” (Knight et al, p. 56. 2016) [http://isrc.ifpi.org/en/get-isrc](http://isrc.ifpi.org/en/get-isrc)

**RIN (Recording Information Notification):** This is potentially a very positive development in the metadata of recorded music. RIN is currently being developed by DDEX and it will let producers and engineers create rich and meaningful metadata at the point of audio file creation (Knight et al, 2016). It will allow manufacturers of music to store essential metadata and communicate it through the supply chain alongside audio files. RIN will be interoperable with all other DDEX standards, and as the BL use DDEX this will help to create better metadata at the Sound Archive for all products acquired digitally. [http://www.ddex.net/recording-information-notification-rin](http://www.ddex.net/recording-information-notification-rin)

**Products – EAN/UPC:** This is a cross industry identifier that can be expressed as a barcode. It is used to identify the carrier of the recorded music such as CD, mini disc, vinyl LP, vinyl 7” single, etc. [http://www.ean-int.org/barcodes/ean-upc](http://www.ean-int.org/barcodes/ean-upc)

**Identifiers for composers and writers – IPI (Interested Party Information Number):** This is a unique number for the identification of rights holders of a particular recording. [http://www.bmi.com/faqentry/what_is_an_ipi_cae_number](http://www.bmi.com/faqentry/what_is_an_ipi_cae_number)
**ISNI (International Standard Name Identifier):** ISNI is a unique identifier for the identities of contributors to media content. [http://www.isni.org/](http://www.isni.org/)

**FRBR (Functional Requirements for Bibliographic Records):** is a conceptual model and standard bibliographic records which was released by IFLA (International Federation of Library Associations) in 1997 and is in part an attempt to address some of the issues and complexities around cataloguing recorded sound and non-print media. [http://www.ifla.org/publications/functional-requirements-for-bibliographic-records](http://www.ifla.org/publications/functional-requirements-for-bibliographic-records)

The above list show just how fragmented and how little uniformity there is in the area of audio standards. This is an arena where the BL, with its expertise in cataloguing and metadata, could take a lead. As the *Analysis of the UK Recording Industry Landscape* report makes clear the ISNI is very keen on the idea of the BL taking on a role as the issuer and database for ISNI for the UK music industry. This would be ideal, particularly in regard to creating sound and stable metadata for pop music recordings at the BL. A Knight believes “The potential for utilising ISNIs as a unique identifier in SAMI to augment Name Authority files is attractive. Our catalogue will potentially be enhanced by the use of ISNIs particularly in terms of how ISNIs link between artists’ aliases and their group affiliations.” *(Knight et al, p. 59. 2016)* This would be very useful in cataloguing pop music recordings where many solo artists were previously part of a group, or have various side projects in tandem to their solo career. This could create extremely good linkage in the catalogue between various sound recordings involving a particular artist.Added to this, ISNI is already embedded in the DDEX schema. As the BL uses DDEX, and if it were to become the issuing body for ISNI, there may be the “potential for the BL to gain a place on the DDEX Board and influence industry metadata standards top down.” *(Knight et al, p. 60. 2016)*

At the BL there is also a lack of uniformity in cataloguing mixed-media audio items. This is the case where CDs or tapes are given away with a music publication, as is often the case with serials such as *Rolling Stone* or *Uncut*. As my interview with the acquisition officers revealed –

Ian – Ideally everything we have should be linked in the catalogue.

J.T – We have this strange situation at the moment where a magazine which has a free CD with it is split up from the publication. We take the CD and catalogue it separately.

Ian – But there’s no strict policy. Some CDs come to us, others stay with the publication.

J.T – We don’t know what goes on until a CD arrives with us that was part of a printed item.

Ian – Often the CDs turn up with no providence. I think there ought to be a policy for these items. There is a bias for digital readable items. Sound recordings by the BL are treated as something of an anachronism by the BL. We joined the BL in 1983 and we’re told we’re all one BL. We find they deal with us reluctantly.

*(Ian and James. T. Personal Interview. 12th September 2016)*
This does seem to be something of a strange practice, as the recording is given away free with a magazine and inside the magazine there will be a related article about the recording. The lack of a coherent policy towards pop music at the BL was a constant theme in the interviews.
In the analogue day and age (an era in music that is now somewhat deified and peered at through rose tinted spectacles) the vast majority of recordings released by labels (both majors and indies) was distributed to actual bricks and mortar shops, libraries and mail order outlets by distributors. This is, in many ways, a type of information / communication chain. The processes that music retailers and libraries follow is similar to the “...idea of information management as based around an information chain or lifecycle...collection-centred idea of library services.” (Bawden & Robinson, p. 259. 2012) Bawden and Robinson list six traditional library services and these also correspond to music libraries and record shops.

1. Select and Acquire
2. Organise, classify and Index
3. Provide access
4. Preserve and Conserve
5. Assist and Advise Users
6. Weed and Dispose

(Bawden & Robinson, p. 259. 2012)

A record shop or sound archive would follow a variation on these six principles.

1. Select and buy in latest releases and releases by up-and-coming artists
2. Organise and classify in to genres and sub-genres e.g. Rock>Punk Rock>Hard Core Punk
3. Provide access for customers to buy, or patrons to borrow, recordings
4. Digitise recordings from original format due to preservation concerns (this is a task regularly undertaken by the BL Sound Archive)
5. Provide assistance to customers and / or patrons
6. Dispose of un-sold stock buy selling it back to distributors or to second-hand record shops

Now, we still have this traditional music version of the information chain but it is much reduced. Running parallel to it we have now the digital music information chain which dwarfs the previous physical music information chain. It cannot be stressed enough that the picture is far more complex than it first looks. Research by the BPI (British Recorded Music Industry) https://www.bpi.co.uk/default.aspx showed that people who subscribe to streaming services will often buy limited edition vinyl and CD packages of the tracks they like best (Geoghagen, 2016). This does suggest that many people use The Web with a strong amount of discrimination. It is a similar situation with reference to streaming services. In the popular imagination it seems that the term streaming music is the same as illegally downloading music. The truth is that paid streaming services are big business. Streaming services actually rose in 2014 to 23% of the recorded music market to be worth US$1.5bn (Ingham, 2015). YouTube and similar sites are not necessarily the great evil to artists and record sales people often assume. “Ad funded income – from Spotify’s free tier as well as the likes of YouTube and Vevo – equated to around $641m in 2014. The IFPI says this ad funded figure was up year-on-year by 38.6%.” (Ingham, 2015) (The IFPI [The International Federation of the Phonographic Industry] http://www.ifpi.org/ is the trade body that represents the interests of the recording industry worldwide). The rise of digital music and platforms like iTunes has led to a massive increase in companies dedicated to delivering born digital music to as many Digital Sales
Platforms (DSPs) as possible where music can be sold to consumers / listeners at the touch of their smart phone screen (Moore, 2016). Knight identified at least 100 such aggregators operating in the UK which distribute digital recordings by labels and artists in their hundreds, if not thousands (Knight et al, 2016). It is therefore essential that the BL develops relationships with these distributors, or at the very least with the uber-aggregators, if it wants to get a good coverage of the digital pop music landscape using a policy of voluntary deposit.

**Uber-Aggregators** – The term uber-aggregator is not a term used in the recording industry, rather it was coined by James Knight as part of the *Report from Analysis of the UK Recording Industry Landscape* by the British Library as part of the Save Our Sounds Programme. Knight uses the term to describe companies which provide cloud-based business to business (B2B) solutions for digital sales platforms (DSPs) (Knight et al, 2016). These uber-aggregators try to have a digital recording of all pop music tracks released in the UK to supply to their B2B business partners in the digital music sales platforms. They effectively allow a catalogue of recordings (with associated metadata) for DSPs to sell. These DSPs include iTunes, Deezer and Spotify to name just three. Uber-aggregators equivalent in the digital or hybrid library environment would be e-Books aggregators like Ingrams and e-Journal suppliers in the form of Portico. If the BL is serious about increasing their born digital music, whether that is in the shape of an increased voluntary deposit initiative or the extension of Legal Deposit legislation to include music, then the BL will need to work with one of the uber-aggregators.

The report by Knight identified three potential uber-aggregators the BL could work with to make the end-to-end workflow as streamlined as possible. These uber-aggregators are Omnifone, 7 Digital [https://www.7digital.com/](https://www.7digital.com/) and Consolidated Independent [http://www.ci-support.com/](http://www.ci-support.com/) (Knight et al, 2016). After a careful analysis of the uber-aggregators in question, the report found that Omnifone would be the best option for the BL (Knight et al, 2016). This recommendation has now lost validity as Omnifone went bankrupt in May this year. However, what made Omnifone best suited to the BL is still relevant, and any other provider the BL may choose to work with needs to meet these requirements. Below I have given a short description of the benefits of the model which Omnifone used and why these are suited to the needs of the BL.

Founded in 2003, Omnifone provided strategic solutions for cloud based B2B platforms. Omnifone was effectively the backend of some of the major players in the digital music sphere including HMV, Deezer and Spotify. The Omnifone audio delivery platform was called Music Station. Of particular use to the BL is the fact that Omnifone had developed a unique database which brought together music metadata from various sources ensuring that the metadata of the recordings they sold was of the highest standard. This high quality metadata would be a great asset to the BL when ingesting digital music into their catalogue, thus making retrieval and access by BL users, which is the core function of any library, far easier. In knight’s opinion Omnifone offered “…by far, the most comprehensive single source of accurately linked works, recording and level data that this research project has uncovered.” (Knight et al, p. 71. 2016) Omnifone’s Music Matrix was the world’s largest studio quality audio collection with over 49 million ISRCs, which is the music industry’s most commonly used identifier. It also contained over 34 million works including IPI identifiers for the identification of rights holders of a particular recording (Knight et al, 2016). This kind of high level metadata would have been invaluable to the BL and to researchers. In particular, this type of data would be very useful to people working in the music industry and creative industries and, if adopted by the BL, could be an area where the BL can offer a valuable service to researchers in music,
television and gaming where issues of rights management are particularly important. If developed properly, there is the potential for a massive growth in cooperation between the BL and the private sector. This would be particularly welcome at a time of cuts in public spending.

The BL needs to be able to interact with identifiers and standards that are used in the music industry and make use of them to further acquisition, ingest and retrieval of pop music recordings and related ephemera. Omnifone is this sense was well suited to the BL as it was their business to have deals in place with “as many artists, labels, publishers, distributors and aggregators as possible and that audio and metadata from these labels and artists is swiftly and efficiently harvested and held and made available to their existing and potential B2B partners and clients to commercially exploit.” (Knight et al, p. 79. 2016) If the BL had a contract with an uber-aggregator like Omnifone, as soon as a voluntary deposit agreement was in place between the BL and a record label audio files and associated metadata (including artwork) could be deposited with the BL in the same way as Omnifone delivered digital music to its clients like Spotify. By entering in to this kind of commercial private-public agreement, the BL would just connect to the existing digital architecture that an Uber-aggregator already uses as opposed to creating a bespoke system that may take years to develop. An uber-aggregators massive customer database, in the form of both major labels and independent record labels, would provide the BL with a chance to network with almost the entire UK recording industry and develop the connections and framework necessary for a hugely expanded voluntary deposit scheme. Also an uber-aggregators platform would effectively end the need to maintain relationships with the more than 100 aggregators currently operating in the UK. This would save a significant amount of curatorial and administrative energy. Added to this, the common schema of DDEX which both Omnifone used and the BL uses (as do most uber-aggregators) means that the BL does not need to worry about dealing with other aggregators using different schema (Knight et al, 2016).

The issue of having compatible schema with the BL and any provider of digital music was raised by the Pop Music Curator at the BL. “For digital music most people now use DDex. So there is now some uniformity in encoding of digital music. This particularly good for future ingest.” (Andy. Personal Interview. 12th August 2016) DDex is a body which sets standards and aims to create XML schema which can exchange metadata across the digital supply chain as well as develop common protocols for automated communication and management of digital audio files (Knight et al, 2016). DDEX also has developed XML-base standards for the communication of metadata between music rights bodies, record companies and online music retailers.

Obviously, Omnifone, like all aggregators, was a commercial entity and the BL would need to pay them for their services. Also, like all other companies in the private sphere, Omnifone was subject to the vagaries and crises of the capitalist system. As Knight made clear “were the company to fail commercially the digital architecture would also fail.” (Knight et al, p. 84. 2016)

The BL has tested large scale digital acquisition using one record company and the results are encouraging. The Beggars Group http://www.beggars.com/ , which is an independent group of UK based record labels, agreed to deposit all of their output to the BL as digital recordings. The Pop Music Curator at the BL explained what happened and how common standards were essential.

“Currently in transition. BL is to increase digital acquisitions in general. Save Our Sounds particularly aims to increase music in digital format. Also in place there needs to be a system to ingest these
digital music files in to the BL catalogue for access. We realised digital music was increasing and that this files contain a great deal of metadata, and it should be possible to take that metadata, map it to our catalogue, give it a UIN (Unique Identifying Number), and link the catalogue record to the package. An IT company suggested using Metabol system. Using this system, we got an agreement with Beggars Group. Beggars originally sent their whole back catalogue, which almost crashed the whole system! So we got back to them and told them to send a few files a day. So it was a good learning experience. This system is now expanded for music and is going to be similar to the BML system for e-books and e-journals. This will free up a great deal of time so we can talk more to record labels about depositing with us. This system can also have artwork on the file. How it works is record labels have a digital distributor where they take a master copy of a track or tracks who then encode it and send it to iTunes, Google Play, etc. The BL in the case of Beggars Group is now on that list. Beggars Group’s digital distributor send the releases to us automatically.” (Andy. Personal Interview. 12th August 2016)

The issue of Direct to Consumer (D2C) musical output is also an issue for the BL if it is serious about capturing the majority of UK pop music. Many artists now choose to circumvent the traditional music supply / commercial chain and instead release straight to their fans. The three main D2C platforms operating in the UK are Soundcloud, Mixcloud and Bandcamp.

**Soundcloud [https://soundcloud.com/](https://soundcloud.com/)** - Exact statistics are not easy to get for D2C platforms, but Mixcloud did tell the *Report from Analysis of the UK Recording Industry Landscape* authors that they upload 12 hours of audio a minute. Which if extrapolated over a twelve-month period would be in the region of 6.2 million hours of music uploaded (Knight et al, 2016). Of course, these recordings are not covered by any kind of preservation programme. Content is often removed from the site at the whim of the owners.

**Mixcloud [https://beta.mixcloud.com/](https://beta.mixcloud.com/)** - Mixcloud operates a streaming only service under MCPS-PRS licences. This is an area where the BL could learn from the private sector. These blanket licences need to be studied by the BL legal team, as they could increase access to music recordings both within BL reading rooms at St Pancras and Boston Spa, and even remotely to users of the website. In 2015, Mixcloud uploaded 2.6 million items / recordings of music (Knight et al, 2016).

**Bandcamp [https://bandcamp.com/](https://bandcamp.com/)** - Bandcamp acts in many ways like a middleman, in the sense they offer a platform for bands and artists to sell direct to their fans. The site is used by unknown acts and more established artists such as Thom Yorke. Artists can use Bandcamp to sell digital items or physical items to their fans. Interestingly, the report found that over the course of a year, Bandcamp released over 10,000 items as cassettes (Knight et al, 2016). If these cassettes were acquired by the BL these items would need to be digitised in the interests of long-term preservation.
vi. Access

As a member of the Sound and Vision Reference Team at the BL, I have found that access to recordings of pop music at the British Library is quite varied. If an item has been deposited digitally, the Technical Services Team just need to upload the file to SAMI (Sound and Moving Image catalogue) and the patron can find the catalogue entry and access the recording from any of the PCs in any of the reading rooms at the BL (including Boston Spa which now has a fully functioning reading room). All digitised recordings are also available to access from the Sound Server. The Sound Server in effect lists all the recordings that have been digitised on SAMI. Again, this platform is only available from the PCs in the reading rooms. The Sound Server is an easy way to browse all collection items that have been digitised and are ready to be listened to. If a recording has not been digitised and is on the original format, whether that is vinyl or any other format, the recording will need to be digitised for preservation purposes. This process can take up to six weeks due to the high demand.

Once digitised, the listeners can access the recording from any of the PCs at the BL. If, however, the BL has more than one copy of a recording (this is known as a playback copy), a patron can make an appointment to listen to a recording in the one of the listening booths in the Rare Books and Music reading room. The reference staff play the original vinyl or CD or cassette tape from a studio through to the listener in one of the booths. This means that the patron has no control over functions such as rewind, forward and stop. If the patron, for example, wants to play part of a track more than once, they need to phone through to the reference staff. This makes for a less than perfect user experience. Added to this, there are only five listening booths, so access cannot be guaranteed.

In an ideal world, the BL should digitise all of their recorded pop music currently only on physical formats. This would require a special digitisation project dedicated to pop music recordings. Similar initiatives have happened for oral history and the digitisation of old wax cylinders. As of the present time, there are not any plans to extend these projects to pop music recordings. In the public sector funding is always a problem. This is particularly true in a period of austerity and cuts in the public sector. Despite all this, there does seem to be a genuine desire to see pop music collections made more accessible. As the pop music curator made clear –

“At the moment if I create a playlist I can only distribute it a playlist from tracks available via SAMI within the building. I think it should be advertised more and readers should be able to do the same. Something I wanted to do, to tie in with the Punk Exhibition, was create a playlist on a blog with links to Spotify so all the tracks played in the exhibition space can be heard by people who couldn’t get to the exhibition. The BL cannot allow access to our own digital files of those tracks outside the building, but we can say “we chose these tracks, go to Spotify and have a listen.” It is a bit annoying that we have to contrive these ways to listen to our content. But that’s the copyright law. Shared playlists within the BL – shared by staff and readers – is a good idea. Could tie in with events like the pop curator’s playlist for the 20th anniversary of Oasis playing Knebworth. Themed things internally is something we should look at.” (Andy. Personal Interview. 12th August 2016)

This view is also backed up by one of the metadata support officers –

“Yes, it one of our core directives that we should open up the libraries collections wherever we can. As long as we respect copyright, which we can do under exemptions that other similar institutions use, PPR and PPLS blanket licensing, I think we could be doing a lot more. We could be doing a lot more than we currently do under PPR and PPLS blanket licensing. If there was legal deposit we could
really run with that, but again it comes down to resources. Currently streaming companies like Spotify are cutting deals directly with the labels, as well as using PPR and PPLS licences, but I think we could get away just with the licences. It needs to be explored.” (James. K. Personal Interview. 2nd September 2016)

The Analysis of the UK Recording Industry Landscape Report states that “all sound recordings held by the BL will be instantly accessible to users of the Library’s reading rooms through digital delivery.” (Knight et al, p. 7. 2016) This is currently not the case, even for born digital music releases that the BL holds. The BL ideally wants a situation where rights may even allow for audio recordings to be available for streams or download. Added to this more accessible and open vision of sound recordings at the national library, the BL would like to explore the possibility of metadata from sound recordings being available for re-use under open licences. This is an admirable recognition by the BL to the Creative Commons movement. The aims of the report are encouraging to anyone who believes that pop music is an integral part of modern society, as well as anyone who believes that access to information is a human right. Whether the BL can realistically achieve these goals is another thing.

Access to printed collection items related to pop music is far more straight forward. Books and magazines can ordered directly from Explore and the patron can even choose what reading room to access them in. Sadly, even in this area, there is a certain lack of connectedness with BL collections. For instance, the open access audio-visual section (which includes pop music collection items such as NME and Rolling Stone magazine), is in the Humanities 2 reading room. Open Access collection items cannot under BL rules leave the reading room they are shelved in. So if, for example, a registered reader is listening to an album released in 1980, they cannot look at the print copy version of the NME from that year as the listening booths are in Rare Books and Music while the NME is shelved on the Open Access shelves in Humanities 2. To get the best access possible to pop music collections I believe there needs to be a loosening of reading room regulations.
In this chapter I shall be contrasting the British Library pop music collections with three comparable national libraries in the form of the National Library of Norway (Nasjonalbiblioteket), the National Library of the Netherlands (Koninklijke Bibliotheek) and the Library of Congress in the US. All three institutions have very extensive pop music collections, particularly the Library of Congress (LoC). In the cases of the National Library of Norway and the National Library of the Netherlands, they have taken some quite innovative steps in regard to the acquisition of and access to pop music collections.

I should also briefly mention Europeana http://www.europeana.eu/portal/en in the area of digitised music recordings. Since 2008, Europeana was created as a European wide digital library network. The initiative has digitised collection items from libraries, archives and museums from all over Europe. As well as books, newspapers, posters, journals and official publications, Europeana also includes sound recordings (including out of copyright music). Europeana aim “to offer all European citizens comprehensive and easy access to their historical memory via the Internet.” (Committee of the Regions, p. 13. 2010. DOI: 10.2863/74301). This is a fine sentiment, and I do feel that the BL need to embrace this philosophy a little more. At the moment access to pop music sound recordings is not straightforward for patrons, both onsite and remotely.
The National Library of Norway (Nasjonalbiblioteket) https://www.nb.no/English has been actively trying to improve their pop music collections since 2005. In 2005 the Norwegian Archive, Library and Museum Authority issued a report which focused on the need for more collecting, documenting and preserving of popular music. “Popular here meaning beginning with the 1950s style of Chuck Berry, Elvis, etc.” (Wedgewood, p. 361. 2009) In response to this report, the Norwegian parliament gave responsibility for collecting, archiving and preserving pop music to the National Library and also at the same time set up a new national museum for popular music. The remit of the national library was increased in 2009 when they were given responsibility for coordinating regional pop music archives to illustrate the unique development of pop music in different regions of the country (Wedgewood, 2009). The BL could do a similar thing and try and coordinate regional archives in music hotbeds around the country. This is particularly true with regard to cities that have very well developed music scenes which have influenced musicians beyond their geographical location such as Manchester, Liverpool and Glasgow. Added this, the national library of Norway also actively sources a large collection of pop music ephemera. This includes posters, scrapbooks and correspondence. In this particular area, the BL has no coherent strategy. Norway has had Legal Deposit for physical musical recording since 1990. This law was extended to include digital items in 2005. The Norwegians currently have quite an interactive system for depositing music recordings which the BL may want to look at. The National Library of Norway is currently using an online service that requires users, whether it is artists or labels, to upload material (Knight et al, 2016). The National Library of Norway is currently involved in on-going negotiations with major labels to establish an automated delivery system for digital music covered by Legal Deposit legislation. The Norwegians hope to have the automated acquisition and ingest system ready for 2017 (Knight et al, 2016). The BL may want to consider closely monitoring the situation in Norway.
Netherlands Institute for Sound and Vision (Nederlands Instituut voor Beeld en Geluid) [http://www.beeldengeluid.nl/en/netherlands-institute-sound-and-vision](http://www.beeldengeluid.nl/en/netherlands-institute-sound-and-vision) is the inverse of the Sound Archive at the BL, as it grew out of the National Library of the Netherlands rather than being subsumed by it. The Netherlands Institute for Sound and Vision has since 2009 been trying to digitise as much Dutch music, including pop music, as possible. As Wedgewood points out, “Audiovisual archives preserve our musical heritage, and this is all about culture-preservation.” (Wedgewood, p. 362. 2009) I believe that pop music recordings and related ephemera are all about culture preservation. The Netherlands Institute for Sound and Vision has a policy of digitising recordings that are no longer available commercially and then selling these recordings on an on demand / customer driven style business model. This has the combined benefit of lots of recordings on various antiquated mediums (tape, vinyl, CD, etc.) being digitised and preserved, while also raising money for the Institute. “This has proved to be a valid business model, and statistics show that after four years a financial break-even point has been achieved.” (Wedgewood, p. 363. 2009) Some recordings are requested so often that a number of companies have actually reissued them as they can see there is again a market for this once forgotten music (Wedgewood, 2009). Archiving and preserving music can be funded by the BL by raising its own revenue, just like the Dutch example, so there is no extra burden on the tax payer. During the current austerity economic policy of the UK government, the Dutch model could be a good model for the BL adopt in the area of sound preservation.
iii. Library of Congress

Outside of Europe, the Library of Congress (LoC) website allows users to add tracks from their large collection of out of copyright music to a playlist. This initiative is called the National Jukebox [http://www.loc.gov/jukebox/](http://www.loc.gov/jukebox/). The BL does have BL Sounds [http://sounds.bl.uk/#](http://sounds.bl.uk/#), but this represents a tiny part of the BLs collection and serves as more of a showcase for the collection rather than a genuine online archive. When you compare the BL with similar institutions, one cannot help but think that the BL is not exactly leading the way in access to sound recordings. The LoC has received commercially released recorded music from the US Copyright Office since a law was passed mandating Legal Deposit for sound recordings in 1972. The LoC is currently in the process of sourcing an automated system for digital music since legislation in the US was extended to include born digital items. The LoC is effectively in the same place as the BL at the moment, in as much as they are trying to put measures in place to deal with a massive increase in born digital music recordings.
Legal Deposit legislation has long roots in Britain. From the 19th century most Western countries had established national libraries, and in turn often instituted legal deposit legislation, whereby one copy of every book published had to be given to the national library. In Britain this legislation started in its earliest form in the 1820s, and was extended to cover newspapers and periodicals in 1869 (Westmancoat, 1985). Legal Deposit legislation is, like all laws, playing catch-up with society and technology. UK Legal Deposit law has been expanded and reviewed a number of times in order to take into account new formats for carrying information. Most recently, UK Legal Deposit law was expanded to include born digital items in the form of e-books and e-journals. This extension did not include recorded music. A consultation process about the future of Legal Deposit is currently happening involving the government, the British Library and representatives of the recording industry. The pop music curator at the BL gave me some background to this from a BL perspective.

“We’re debating right now. It will be a revision for the last copyright law. BL is part of the debate. This review is how last law is working rather than to bring new legislation in. The debate in the BL is within the framework of Save Our Sounds. Whether we think legal deposit will help or not. I am consulting with the e-book legal deposit team. This brought issue of restrictions for digital items under legal deposit: can’t have more than one person access it at a time; restrictions of when made available. Often publishers want it made available after it’s gone on sale. Legal deposit sounds great for music, but restrictions put on it are more than we would like. We don’t know what the music industry’s reaction to legal deposit would be and what restrictions they would lobby for. Better maybe to try and increase coverage of voluntary deposit. We have found that people, particularly the recording industry, don’t like legislation, unless it is protecting their rights.” (Andy. Personal Interview. 12th August 2016)
In this chapter I will examine whether Legal Deposit, with its comprehensive coverage, is a good fit for pop music. Or if an expansion of voluntary deposit agreements, combined with a curator led acquisition of certain pop music sub-genres, is a more feasible policy.
i. Comprehensive or Selective?

The argument of comprehensive acquisition or a more curatorial style selective approach is an issue all libraries have to deal with. If music recordings were to come under Legal Deposit legislation then this dilemma is non-existent as all music recorded and sold in the UK would be deposited at the BL. One problem with deciding what music to acquire is that of what criteria do you use? Librarians and curators could use reviews to judge if a recording is right for inclusion in their collection. This approach has obvious problems in that most reviews are written by music fans. Amateur fanzine writers are part of a scene, so will nearly always champion the music that is made by artists in that genre/scene. While, even professional journalists, are music fans who will often support up-and-coming bands who play music they feel is important. Another route is to acquire music that is selling well at a particular time. This would be an attempt at capturing the Zeitgeist. As Summers makes clear “basing a selection policy on sales figures is unlikely to result in a rich and enduring collection.” (Summers, p. 23. 2005) The selective approach led by curators is an attractive option as “The obvious advantage of it being more curated based is that we pay curators for their expertise. But that is obviously subjective. The most feasible and working solution is the extension of the current practice of voluntary deposit where we contact more labels and make more of an effort to get voluntary deposits.” (James. K. Personal Interview. 2nd September 2016)

The comprehensive or selective debate can also be extended to what formats to collect. If Legal Deposit were to be extended to recorded music would this be for all releases in any format, or just digital releases? The vast majority of releases are now digital only, or digital and physical. This being the case, it may be easier just to collect digital releases. This would give wide coverage of all the pop music in contemporary Britain, but would not save the formats which represent a particular time in technological development. The pop music curator at the BL recognises this is a sensitive area.

“At the moment we give people the choice; you can either send digital or physical. A lot of people are really proud of what they do with a physical format; art work, etc., and they want it to be part of the legacy. Other companies don’t care, as it is a lot cheaper to send digital files. I personally prefer physical, but I totally understand the need to expand digital. The three biggest labels operating in the UK – Sony, Warner, Universal – send most of their output to the BL physically, and this is overwhelming the accessions team. If they start to send only digital this frees up accessions to clear the back-log and focus just on limited edition physical releases like box sets and vinyl.” (Andy. Personal Interview. 12th August 2016)
ii. Capacity and Costs

Obviously, in the present climate of austerity policies and cuts in the public sector, there will be no blank cheque to deal with the increase in costs and the extra capacity needed to cope with an extension to Legal Deposit. From the interviews I conducted, it seems that collecting all the recorded music output in the UK would not be feasible. This is what two of the metadata officers who deal with new digital releases deposited at the BL had to say.

“Backlog already with current acquisitions. BL short staffed with cataloguers. It’s huge. We need more people. The impression I get is it’s not feasible.” (Paul. Personal Interview. 1st September 2016)

“But it’s all a question of resources. Unless something changes, I think we have neither the human or the financial resources to fulfil legal deposit obligations. It would take fundamental structural investment with regard to ingest and workflow. It would also fundamentally require migration from current catalogue in to a more complex catalogue that could speak to incoming metadata in a more meaningful way. At the moment we’re not equipped for that.” (James. K. Personal Interview. 2nd September 2016)

The current consensus at the BL is that a bigger and more assertive voluntary deposit programme is the most realistic way to proceed.
iii. Is Legal Deposit a good fit for pop music?

The current situation with born digital collection items gives a good idea of how the situation would look if extended to recorded music. Since 2013, a publisher has the choice to send any book or serial published in the UK as either a physical copy, or a digital version, or both. As these deposits fall within the remit of Legal Deposit legislation, the concept that every book published in the UK or Ireland must have one copy deposited at one of the Legal Deposit libraries (BL, National Libraries of Wales and Scotland, Libraries of Oxford and Cambridge Universities, and Trinity Dublin), they are seen as one entity. This means that just like in the physical sense, there can only be one Legal Deposit copy. In reality this means that if I am looking at a digital Legal Deposit copy of a book on one of the PCs in the reading room at the National Library of Scotland in Edinburgh, a patron of the BL in London cannot access this electronic item until I have logged off. This is a drawback that the pop music curator has already noticed, “restrictions for digital items under legal deposit: can’t have more than one person access it a time”. (Andy. Personal Interview. 12th August 2016) The idea that a digital recording of a piece of pop music can only be accessed by one registered reader at a time in one of the deposit libraries does make the idea of Legal Deposit for all digital releases slightly pointless from an access point of view. Although it is very positive if only looked at from the perspective of archiving recordings. So Legal Deposit for recorded music would save an important cultural creation but hardly anyone would be able to access it.

Legal Deposit does have some other drawbacks. From my interview with a curator from the Contemporary British collections, someone who has experience of Legal Deposit, it seems that the reality of a legal remit is not always a panacea.

“In theory LD is great but in reality it doesn’t get you everything. We [BL] under law can ask for any published items but if the publishing companies refuse then the BL will back down. BL is terrified of publishing companies. LD has led to us losing publications. Since 2013 publishers have had the choice of sending either digital versions of books and journals or just physical or both. Some of the large publishers now only send e-books and e-journals, so we will never have those physical items. Voluntary route is harder work and more time consuming, but you get exactly what you want.”

(Debbie. Personal Interview. 7th October 2016)

This insight to the workings of Legal Deposit in the UK does raise serious concerns as to whether the legally binding route is the best method for collecting, preserving and providing access to the rich corpus of pop music in this country.
Six: The Future – Rip it up and start again?

i. New Audio-Visual Reading Room at the BL

For the last couple of years, the BL has been conducting an internal review and consultation regarding the prospect of a new digital reading room. At present these plans are rather vague. To its credit, the BL is aware that they need to move away from the somewhat stuffy image of a typical bricks and mortar building filled with books. This has led to the idea of a new digital reading room being opened at the BL. So far, the internal communications sent to staff for feedback seems to be quite broad. The BL wants the new reading room to have a heavy audio-visual element, although exact plans are not forth coming. This kind of digital reading room with a bias towards digital audio, and to a lesser extent, visual recordings, is in line with the commitment to the Save Our Sounds (SoS) project to digitise as many recordings as possible currently on antiquated formats, and to significantly increase digital acquisitions. This approach is compatible with the 2013 extension of Legal Deposit legislation to include certain born digital items. During the interview process, I found that all seven participants favoured the creation of a new digital audio-visual reading room at the BL. The interviewees also had some interesting ideas about how such a new reading room could be a chance to break out of the historical confines of a print centric reading room. A member of the Sound and Vision reference team made the point that such a type of digital reading room offers huge opportunities.

“Definitely. Could be a fantastic opportunity to create a space that is multi-functional. Particularly good if we can have group spaces. Could have cinema type arrangements, not huge, maybe seat a dozen people. Could even double up as a performance area for music and spoken word. Also, recording facilities for musicians would be good. I think there’s a general feeling that audio-visual content is essential to the new digital reading room. The majority of our visitors to the Sound Archive are academic at the moment, so a new audio-visual space would hopefully attract more young people and people from the creative industries, as well as the local community.” (Rod, Personal Interview. 7th September, 2016)

I believe the BL should make the most of this opportunity to open-up the library and increase access to pop music collections within a truly multi-purpose space fitted with up-to-date equipment. The prospect of local musicians being able to bring their instruments in to a reading room to play along to, and be inspired by the vast recorded music collections at the BL, seems to be too good an opportunity to miss. This would necessitate a change in reading room security procedures, as currently only note books, pencils and laptops are allowed in to the reading rooms. This restrictive policy towards reading room use was an area criticized by one of the participants. “We shut anyone out who is in insecure accommodation. If you’re staying with friends, so you don’t have a permanent address, you can’t get a readers pass. We’re safe guarding collection items but we need to look more at how we can open the collections up.” (Debbie, Personal Interview. 7th October, 2016) In a more practical sense, increasing the use of reading rooms should be a priority for the BL. At a time of government cuts in the public sector, all GLAM institutions need to show that people are using their facilities and collections. To put up barriers to usage, which many people see as quite antiquated in modern Britain, is a strange position for the BL to take. The idea of allowing artists / musicians to bring their instrument in to the reading room also raises the unusual idea of a musical repository,
where if they wish, any music a patron makes at the BL can be recorded and saved. This idea was raised by one of the participants from the Metadata Team, “Definitely. Everything in one place. Sound proofed so as not to disturb other reading rooms. Musicians could group listen to tracks to get inspired and even bring instruments with them. The standard BL reading room needs to change and modernise. The new reading room would suit a rehearsal element. If they agree [patrons using the new reading room] the BL could even record them and create a kind of reader’s archive or depository.” (Paul, Personal Interview. 1st September, 2016)

A digital / audio-visual reading room with high quality hardware would also be of benefit to other collections in the BL. Many collections, particularly donations by authors, are multi-media containing videos and audio recordings. If these were digitised, they could be accessed alongside the written material for a far more holistic experience for the researcher. This point was made quite colourfully by the pop music curator at the BL.

“The new digital reading room should have a focus on audio-visual material. This would not just benefit music but other collections who often have material they can’t provide access to. For instance, many authors who have given archives to the BL contain film, video and audio material. We need a space that can cope with 20th century media properly, let alone 21st century technology. The current traditional reading rooms are quite limited in what they offer readers. We need a space where you can read a transcript, listen to a tape, watch a film in one space on good quality – and this is important – good quality audio-visual equipment. Not some crappy MP3. If we are collecting good quality WAV files, why we can only listen in the reading rooms to MP3 files is beyond me. Also, group access to music is essential. We need a space where people can listen to music and discuss it.”

(Andy, Personal Interview. 12th August, 2016)

The issue of group access is an interesting one. A space where researchers can listen or watch a performance and then debate it would put the BL at the forefront of innovative library services in the UK. Strangely enough, the old Sound Archive at Exhibition Road did have such a group listening facility. “In the past, we had group listening facilities. At Exhibition Road, we had that.” (Ian and James, Personal Interview. 12TH September, 2016)

The age-old problem of noise in libraries can also be overcome relatively easily. As the British Film Institute has shown with their BFI Mediatheque project, it is quick and straightforward to set up sound proofed booths in various venues http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mediatheques/bfi-mediatheques-around-uk . Added to this, the concept of having Mediatheque access points around the country is something the BL could learn from. As mentioned earlier, the National Library of Norway has pop music archives in several cities around the country. The BFI has digital access points not just at its flagship sight in South Bank, London but also in Birmingham, Manchester, Bradford, Cambridge, Derby, Glasgow, Newcastle and Wrexham (BFI Website, 2016).

The BL could use a new digital reading room to embrace advances in information carriers. The most obvious is Virtual Reality (VR), which is a medium which is perfect for audio-visual recordings. The Guardian website reported in August 2016 that the National Theatre was at the forefront of and hoping that “new technology and immersive filming styles will become a pioneer of dramatic storytelling” (Guardian / Brown, 2016). Virtual Reality is one of the fastest growing industries with
various information companies from TV to film and games trying to work out how best to utilise it (Guardian / Brown, 2016).

The NT is embracing VR as it sees it as part of its remit to be “a pioneer of dramatic storytelling” (Guardian / Brown, 2016). Things move quickly in a new medium like this, and as Mahdi Yahya explained, who has been working on the project at the NT, “What we have now we won’t have next year, it’s going to be completely different…the truth is no one really knows the direction of travel. To say where it will be in five years…we’ve just got to keep working, working, working with it and it will be where it is in five years.” (Guardian / Brown, 2016) The BL should be at the forefront of this new medium for exchanging information. It should be the centrepiece of the new digital reading room where live music performances and pop music documentaries can be experienced as never before. As the technology improves, the BL could even rely live music performances by artists from anywhere in the world to BL patrons in VR headsets at 96 Euston Road! For all the vaguely sci-fi rumblings of VR, it is, when all is said and done, just another medium for carrying and exchanging information, the same as scrolls, manuscripts, books, newspapers, radio, television, and the World Wide Web. VR, in this analysis, should be very much a part of the BLs current and future planning.

The BL has a great opportunity with a new digital reading room to embrace new initiatives. As noted by Dougan and Lambaria, “the music industry has long used technology for music production and processing” (Dougan & Lambaria, p. 61. 2015) Yet the Sound Archive, the British Library department responsible for recorded music collections, is not the most cutting edge environment for accessing music. Dougan and Lambaria’s study following the introduction of loanable iPads within the University of Illinois Music and Performing Arts Library is an initiative that could work very well within the proposed new digital reading room. Within the last couple of years, it has become “more common to see musicians use iPads as music stands and other performance tools on stage and for them to utilize the many tools available with tablet technology (metronomes, tuners, ear training, keyboard, and other instrument simulators) in the practice room.” (Dougan & Lambaria, p. 62. 2015) The BL may want to consider loaning patrons iPads to use only in the new digital reading room (thus a more controlled environment for security reasons). This would go together with the idea of extending the function of this room from a reading room to a hybrid space that allows for, among other things, musicians to rehearse. Dougan and Lambaria found that “circulating iPads...was to provide a supplemental tool for students in the school of music...” (Dougan & Lambaria, p. 69. 2015). To help make the digital reading room a truly modern and technologically connected environment, the BL could make sure that the iPads included apps such as piano, Spotify, score reading and metronome. These were all apps that Dougan and Lambaria reported as receiving positive feedback from students at University of Illinois Music and Performing Arts Library (Dougan & Lambaria, 2015).

To make the iPad project at University of Illinois Music and Performing Arts Library a success meant a close working relationship between the IT department and the library team. This included many people from both teams involved in trouble shooting as the project was rolled out, and new policies created and, most importantly of all, well communicated (Dougan & Lambaria, 2015). This is all applicable to the BL if it is committed to an audio-visual, multi-media environment where pop music recordings and related ephemera are easily accessible. As Dougan & Lambaria quite rightly stated “If we are to continue to be relevant to our patrons, we must consider expanding what we offer and what needs we meet. Frequent assessment both of the library and our users helps us meet this goal.” (Dougan & Lambaria, p. 72. 2015)
ii. Is the BL the best place for pop music collections?

The UK does not have a dedicated institute for the collection and study of pop music. In many respects, this position is held by default by the BL. The British Library has the largest collection of pop music recordings in the UK, various miscellaneous ephemera (although it is often poorly catalogued), and, thanks to legal deposit, comprehensive holdings of all monographs and serials published in the UK. However, despite these impressive holdings, pop music does seem something of an odd fit with the BL, and as we have seen, access to sound recordings is not straightforward. There have been attempts to create pop music archives and museums in the UK, but all the initiatives have failed. This point was expanded by one of the participants.

“I think the BL is the best place. There has been a number of failed attempts at separate music centres or museums. The National Centre for Pop Music in Sheffield got immense funding, a lot from the EU, folded after a couple of years. The British Music Experience (BME) in Docklands closed. It is soon to be re-opening in Liverpool. Trouble is that these places are not really museums or libraries or archives. So, they can become just tourist attractions. By their nature, they are quite mainstream.

Great thing about BL is that we have things that cannot be found elsewhere. Will somewhere like the BME collect Grime and Dub Step? They might, but the BL definitely will. At the BL, you can access fanzines and mainstream magazines from a particular period, plus look at retrospectives of the period years later in publications, while be able to listen to the music itself. This facility just doesn’t exist in a place like the BME. We offer a unique research facility.” (Andy, Personal Interview. 12th August, 2016)

This position is supported by another participant, James. K.

“Where else. No one else is doing it in any coherent fashion. The Internet sure as shit doesn’t do it. Think of all the music on that was on My Space – all gone. We’re as good a bet as anyone has got. There is no one else in the UK that has the size and scope of collections that we have. We haven’t always been part of the library; it was the National Sound Archive. The only potential negative is that the more they try to subsume the Sound Archive in to wider library structures the more problematic it becomes because sound is not a book or e-book, its catalogued differently and access to it is different. The more they try to restructure sound with wider library restructuring and workflows that probably a danger. Where else is somewhere that has the catalogue, the materials, the funding, the experience?” (James. K, Personal Interview. 2nd September, 2016)

I believe the BL is the best place for pop music, but it could be a much better place. Access must be made easier, both in terms of access to the reading rooms, and pop music recordings being made available much quicker. Rather than the current laborious process of booking listening appointments, the BL should commit to a dedicated audio-visual digital reading room where far more items are made available directly from SAMI via the reading room PCs. Away from recorded music, the related collection items, such as fanzines, need to have their profile raised through better advertising and outreach. BL is open to everyone but at the same time not. Many people may be quite intimidated by it. If pop music is an important document of social history, the BL must sacrifice a bit of accessibility for security. The BL is perhaps the most secure place for a document anywhere in the UK. Sadly, security concerns have seemed to become more important than access.
Seven: Summary

Overview

The basic concept of the dissertation was to use pop music recordings and related material at the BL as a case study to show history, current practice and the future of recorded sound in a library environment. As a pop music fan, and someone who works at the British Library, I believe that pop music is of great cultural importance and that memory institutions, such as the BL, have a role to play in preserving and providing access to that culture. However, from my experience, I knew that there are tensions with pop music collections within a library environment. Therefore, I wanted to look at challenges in terms of cataloguing, storage (both physical and digital) and the fact that recorded sound is not included under legal deposit legislation. I also examined what we archive; not just recorded music but fanzines and other related ephemera such as posters and t-shirts, which are important elements in the history of popular music. With regard to the future of pop music in the BL, a fundamental question is whether the BL should prioritise digital downloads rather than physical items such vinyl or CDs. This can mean losing art work which is an important factor in recorded music. This is the case with The Beggars Group of independent labels in the UK (this group includes Rough Trade and 4AD) which deposit all their releases with the BL as digital files (great for music but no cover art or related material).

The methodology I employed was a mixture of secondary and primary research. The secondary research was in the form of a literature review. Unlike other areas of LIS research, such as information literacy, there is not a huge amount of material concerning pop music collections in a library environment. However, the material I did find was of a high quality. The work of Kiichiro (2015) was particularly useful in showing the unique challenges facing cataloguing recorded sound. This is a particularly acute problem for pop music as there are often multiple authors (song writers) and performers. While Dougan and Lambaria (2015) illustrated that the music library can be an area which is conducive to innovative initiatives for improving access and usability for patrons. Grey literature, a material I had not used before in my studies as an LIS student, also played a crucial role in the literature review. The internal BL document Analysis of the UK Recording Industry Landscape (2016) proved a very good source for highlighting the scale and complexities of UK pop music releases.

My primary research took the form of expert interviews with individuals who work in positions in, and related to, the Sound Archive at the BL. These interviews were very important as they challenged my own assumptions. I started the project believing that recorded music should be included in Legal Deposit law, but, after interviewing the participants, realised this was unrealistic. This process of semi-structured interviews proved to be a particularly worthwhile mechanism, as my own prejudices were challenged through the research process.

I tried to compare and contrast the BL Sound Archive with comparable institutions in other countries, but this procedure was limited to visiting websites and reading articles about the Library of Congress, National Library of Norway (Nasjonalbiblioteket), and the National Library of the Netherlands (Koninklijke Bibliotheek). This limitation was necessary as I did not have the time or money to visit these institutions. In this sense, the process of writing a dissertation has shown me
the limits of conducting research, and how important funding and study time are in the area of research. The BL itself, felt from the start like the best institution to study, as it contains every aspect of pop music from recordings to fanzines through to record company promotional material.

By the end of the research, I feel that the future of pop music at the British Library is at something of a crossroads. The BL could lobby government for recorded music to be included in any expansion of Legal Deposit legislation, or pursue a policy of a more vigorous and expanded voluntary deposit scheme. Legal Deposit is not feasible due to staff constraints in a period of public spending cuts, while an expanded voluntary deposit scheme would be more manageable. Added to this, the various trade bodies for pop music in the UK all support this voluntary route. An initiative which could open up pop music collections at the BL would be the development of a new digital reading room with an emphasis on audio-visual material. This would be a significant improvement on the current system of registered readers having to book listening booths (there are only five of these booths) when wishing to access recorded sound material. Sadly, this new reading room is still at the proposal and planning stages and may never happen. This would be a great shame as my interviews with the participants convinced me that such an initiative would be an integral part of improving access for pop music at the BL.
Conclusion

We live in an era where there are a huge number of musical genres and sub-cultures, combined with a rapidly changing, and constantly evolving, technology for recording and distributing music. In this shifting musical landscape the need to preserve and archive popular music is more pressing than ever. The growing fragmentation of disparate genres, combined with ever changing technology for the reproduction of recorded music, means that the BL must collect, preserve and provide access to a precious social communication known as pop music. The changing process of how recorded music and related material is released has posed problems for the BL. Yet these problems should not be insurmountable. An example is the Direct to Fans (D2F) releases. Many D2F initiatives will include fan funding. This often takes the form of fans giving money to the artist to fund the recording of an album and in return the fan may get free tickets to the next gig or a signed copy of the album. In return, the artist has complete artistic control and can bypass the traditional record company channels. These types of platforms are not always small or niche affairs, such established bands as Echo & the Bunnymen and De La Soul have funded releases in this manner. However, as these releases are often sent as digital downloads directly to the fans that part funded them, or as physical releases through the post which do not always appear in bricks and mortar shops, they effectively bypass the usual music supply chain and can be easily missed by the BL. In this regard, the BL should have a policy and staff in place to monitor Digital Pop Music Ephemera and D2F releases. These types of releases and fan initiatives are often the most culturally relevant and musically challenging expressions of pop culture. It is therefore essential that the BL does not let these culturally important items slip through their fingers.

The Sound Archive is a unique and important collection, while the sheer size is often difficult to comprehend. The Save our Sounds campaign is a much-needed initiative to digitise and preserve sound recordings at a time of government cut backs. However, there has been no such initiative to collect and save pop music and related ephemera. A good example of this over-sight is the fantastic work the BL does in recording performances at WOMAD. The British Library Sound Archive has been collecting recordings from the WOMAD world music festival for 31 years. Altogether the BL have collected well over 2000 hours of music and more than 2200 individual recordings (BL Website, 2015. https://www.bl.uk/press-releases/2015/july/archiving-womad ). This begs the question, why only WOMAD? Pop music festivals such as Reading and Glastonbury are not covered by the BL. Does the BL consider Reading and Glastonbury to be of less cultural importance than WOMAD?

From my research and the interviews with participants it became clear that an expansion of Legal Deposit legislation to include recorded music was not currently feasible. The sheer number of digital recordings alone released in the UK would require far more staff to be employed in the Sound Archive to deal with acquisition and ingest. Audio files must be listened to by someone to make sure they work, and metadata needs to be checked so that the BL can be sure it tallies up with the recording. This illustrates the limitations of Legal Deposit for recorded music. While the automated process currently used to ingest releases by the Beggars Group would be compatible with a Legal Deposit framework, which would capture all the releases distributed by the Uber-aggregators to the likes of iTunes, they would still need to be manually monitored by a large team of acquisition officers to check recordings and the related metadata. At present, there is no likelihood of the BL increasing staff levels to cope with a future scenario where recorded music was included in Legal Deposit legislation. The BL is currently experiencing a massive reduction in its funding under the austerity...
policy of the incumbent government, and have introduced to date three rounds of voluntary redundancy. Under these circumstances, it would be unrealistic to introduce such a massive upscale in born digital music with the related increase in staff to deal with it.

However, all is not lost, and the BL can change policies and collect far more recorded music and pop music ephemera than is currently the case. As the Analysis of the UK Recording Industry Landscape report made clear, all the main recording industry trade bodies in the UK would support an increase in voluntary deposit.

**AFEM (Association for Electronic Music)** - [https://www.associationforelectronicmusic.org/](https://www.associationforelectronicmusic.org/) – Once digital architecture was in place for born digital recordings the AFEM would be happy to lobby their membership and encourage voluntary deposit.


**BPI (British Phonographic Industry)** - [https://www.bpi.co.uk/default.aspx](https://www.bpi.co.uk/default.aspx) – Represents British music industry in the widest possible sense. Once digital architecture was at place at the BL, the BPI would lobby their members and encourage voluntary deposit.

**IFPI (International Federation of Phonographic Industry)** - [http://www.ifpi.org/](http://www.ifpi.org/) – International trade body for the music industry. Has not made its position clear on LD, but it is not anti-BL involvement in the music industry. The IFPI would like to work with national libraries from around the world on improving metadata, identifiers and standards for recorded music.

**ILM (Independent Label Market)** - [http://www.independentlabelmarket.com/](http://www.independentlabelmarket.com/) – This is a bi-annual record fair rather than a trade body, which is open exclusively to independent record labels. However, it is much more than just a record fair, it is very much an information and exchange network for independent music in the UK. If the BL is serious about significantly increasing voluntary deposit, this event would provide the BL with direct access to independent record labels all over the UK. These kinds of contacts are essential if the BL is to reflect the diverse and constantly evolving nature of pop music in contemporary Britain. The BL should perhaps consider having a presence at this event to make the case to labels for depositing with the national library for posterity, and as a way of advertising their products to a wider audience. As well as showing how easy it is to deposit.

**UK Music** - [http://www.ukmusic.org/](http://www.ukmusic.org/) – Is the trade body for the UK music industry that directly lobbies government. UK Music supports the idea of voluntary large scale deposit.

(Knight et al, 2016)

The Sound Archive at the BL is a wonderful collection which spans all genres of pop music, from the early days of Rock’n’Roll, through punk and on to Hip Hop and everything in-between. The Sound Archive is also blessed with members of staff that are very dedicated and highly knowledgeable in their subject areas. From the interviews, I was sad to notice that the higher echelons at the BL do not seem to consult with this highly knowledgeable workforce. All the participants clearly had a love for pop music in all its guises, and were desperate to increase access to the collections. They also have some innovative ideas regarding the future of pop music at the BL. These ideas included
creating group listening spaces, simplifying the reader registration process, and a vision for a new reading room that combined a modern digital space with a performance area.

I believe the way forward for improving acquisition and access is twofold. Firstly, there must be an expansion of voluntary deposit to acquire as much recorded pop music from the record labels as possible. The trade bodies support this and the BL has the systems in place. The company Metable, in conjunction with the BL IT department, have implemented an end-to-end workflow for the acquisition and ingest of digital music. This was originally tested on the back catalogue of Beggars Group, and has now been rolled out to include two other independent labels, Wichita and Leaf Records, as well as music sourced from D2C (Direct to Consumer) platforms in the form of Bandcamp (Knight et al, 2016). The pop music curator, along with the IT team, are monitoring how successful this system is with the potential for Metable to rolled out to include the acquisition and ingest of all born digital music acquired by the BL. Secondly, it is essential that the project for a new digital reading room at the BL is realised at soon as possible. It is also essential that this reading room does not just end-up being a traditional reading room with a few extra PC terminals and a modern make-over. This reading room must be a space that realises the potential of a modern library. Reading room security should be reviewed to allow patrons to bring instruments in to the space with them; group listening and viewing areas need to be included in the design so users can access recordings and then discuss what they have experienced; and, born digital items, should be accessible from SAMi for instant high quality access. All these initiatives are possible if there is the will to implement them. They are also perfectly legal under blanket licences. These blanket licences need to be studied by the BL legal team, as they could increase access to music recordings both within BL reading rooms at St Pancras and Boston Spa, and even remotely to users of the website. In 2015, Mixcloud uploaded 2.6 million items / recordings of music using such licences (Knight et al, 2016).

I firmly believe that access to information is a human right and that pop music is a hugely important cultural phenomenon. Love him or loathe him, I think the frontman of U2, Bono, captured the importance of pop music to modern culture when he said “What I like about pop music, and why I’m still attracted to it, is that in the end it becomes our folk music.” (Quote attributed to Bono taken from Brainy Quote website [https://www.brainyquote.com/quotes/quotes/b/bono569629.html?src=t_pop_music](https://www.brainyquote.com/quotes/quotes/b/bono569629.html?src=t_pop_music))

In this sense, the British Library is the best place for pop music and related ephemera, but it could be even better.
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Appendices

Appendix One: Interview Questionnaires

1. Do you think Legal Deposit legislation, which is being reviewed in a couple of years, should be extended to include recorded music?

2. If so, should this be as digital files, or should it include such items as limited edition vinyl and CDs in order to preserve sleeve artwork?

3. In the digital age the natural unit of music seems to be the track (this is the case with the sale of music on iTunes and also how most music on YouTube is accessed). If tracks are deposited in digital form, would this mean we risk losing the original vision of the artist who made an album or an EP as a collection of related songs rather than one-off tracks?

4. Should the BL allow patrons to create playlists of tracks? A pick and mix approach to music which is in keeping with the digital / downloading age the BL operates in. Obviously there would be copyright issues, but the BL could allow access to playlists only from PCs in the reading rooms. The BL does have this function but does not advertise it and rarely uses it.

5. Do you believe that the BL should have a policy of identifying and acquiring pop music related ephemera? These are items that would fall outside the remit of Legal Deposit such as posters, t-shirts and fanzines (both print and born digital). These ephemeral pieces are integral to understanding popular music and intimately connected to the recorded music itself.

6. If so, should these items be part of the Sound & Vision collection, or with Modern British?

7. Do you think the BL should have a dedicated audio-visual reading room where recorded pop music can be listened to at the same as music magazines / fanzines can be read, while music videos and live performances can be watched from computer terminals? A truly integrated approach to pop music.

8. Is BL even the right place for pop music?
Appendix Two: Transcripts of Interviews

Interview with James. K (Metadata Support Officer, Sound our Sounds and co-author of the British Library Report Analysis of the UK Record Industry Landscape), 2nd September 2016

Question 1

It’s the big question. It would legally mandate us for labels to deposit with us, but the resources it would take to fulfil that mandate may be beyond the BLs capabilities at the present time. The other potential problem with up scaling the amount of material would be that we move away from our traditional position of curators curating. We don’t know what researchers will find interesting, so there is an argument for acquiring everything. The obvious advantage of it being more curated based is that we pay curators for their expertise. But that is obviously subjective. The most feasible and working solution is the extension of the current practice of voluntary deposit where we contact more labels and make more of an effort to get voluntary deposits. But it’s all a question of resources. Unless something changes, I think we have either the human or the financial resources to fulfil legal deposit obligations. It would take fundamental structural investment with regard to ingest and workflow. It would also fundamentally require migration from current catalogue in to a more complex catalogue that could speak to incoming metadata in a more meaningful way. At the moment we’re not equipped for that.

Q2

My report bears this out, yes a lot aren’t released digitally, but the ratio of those items that are released only physically to those that are released digitally is miniscule. Only less than 1%. Very small amount. Digital capture would take care of most of it. Then that would free up time for curators to source items that are only released in physical formats. If it was up to be, which it isn’t, collecting physical items where that is the only version is the way forward, but items which have both digital versions and physical versions, we should only collect digital. The emphasis should be on collecting more and making it accessible. But where the item is available uniquely on physical format, I think it is a no brainier to collect the physical item. Again this comes down to human workflows. At the moment we have hundreds of thousands of CDs sitting in Boston Spa, but if we do a deal with the major labels to deposit their back catalogues digitally then the readers will just access them from the library PCs and those CDs will probably never be used. The likelihood of a reader wanting to look at the art work from a CD is quite small, but if there is a limited edition box set with lots of notes and booklets then there will be interest in that. I think that the material related to digital music releases that isn’t sound, such as art work and notes, will get better in the future. Numerous companies are working hard at delivering that kind of content with the audio. Again, we need the investment to be able to deal with that extra digital content in terms of ingest and cataloguing.
Q3

I think that we would always be presenting the music in the context it was original released. When you search for individual tracks on SAMI at the moment the recording entry of the track is that individual track, but it is related to the work file of the album or EP that it come from. I think this is a wider cultural question of how we consume music now. The artist releases something in the manner they want to listeners to listen something, but then listeners listen to it in a different manner. That says more about we as listeners listen to music now. We as the BL have an obligation to reflect the way those things were released in our catalogue. For instance, on iTunes you can purchase all the tracks on an album for £10, for example, but the label makes it clear on iTunes that track for example is the single from that album and will be released separately as well. So often the artwork in the iTunes store may be slightly different for the single to give it more prominence. Sometimes it will include remixes but not always. Often album version is exactly the same as the single version. As we are being sent everything by certain labels we get the single version as well as the album that contains the exact same tune. If you boil it down it is all the same. At the moment SAMI would list all the individual versions even if they sound exactly the same. It is “the one track issue”. Do we keep all releases even when their the same? I don’t know.

Q4

Yes, it one of our core directives that we should open up the libraries collections wherever we can. As long as we respect copyright, which we can do under exemptions that other similar institutions use, PPR and PPLS blanket licensing, I think we could be doing a lot more. We could be doing a lot more than we currently do under PPR and PPLS blanket licensing. If there was legal deposit we could really run with that, but again it comes down to resources. Currently streaming companies like Spotify are cutting deals directly with the labels, as well as using PPR and PPLS licences, but I think we could get away just with the licences. It needs to be explored.

Q5

We’re a sound archive not a museum. Other areas in the BL collect these items. Ephemera is great, but in terms of workflow it’s not our area. It would need to be coherently archived with the sound, but how do you do that? I don’t know. Much of this stuff is in private hands and the first wave of kids who were in to pop music, 1950s Rock n roll, are starting to die now, so much more of this stuff will come in to the public domain and get given to institutions such as the BL.

Q6

Think they remain with Modern British. Or might even be better if we had a separate pop music museum. They have one for football in Manchester.
Q7

It’s massively tied in to technology and architecture. I think theoretically it’s great. The policy is WAV for archive and MP3 for access. But this means the quality for the reader isn’t great.

Q8

Where else. No one else is doing it in any coherent fashion. The Internet sure as shit doesn’t do it. Think of all the music on that was on My Space – all gone. We’re as good a bet as anyone has got. There is no one else in the UK that has the size and scope of collections that we have. We haven’t always been part of the library; it was the National Sound Archive. The only potential negative is that the more they try to subsume the Sound Archive in to wider library structures the more problematic it becomes because sound is not a book or e-book, its catalogued differently and access to it is different. The more they try to restructure sound with wider library restructuring and workflows that probably a danger. Where else is somewhere that has the catalogue, the materials, the funding, the experience?
Ian (Acquisition Officer, Sound) and James. T (Acquisitions Support Officer, Sound) Interview, 12th September 2016

Q1

James – It’s a very complex thing. People high up at the BL want it but the practicalities are very difficult.

Ian – I’ve always felt it wouldn’t make much different. I’ve always found that record companies want to give you things or they don’t. I feel with the proliferation of tiny record labels and bands releases their own recordings I don’t think a letter from our legal deposit office will make any difference.

J – Record companies tend to be quite resistant to legislation.

I – The big companies tend to give us everything anyway, but the small recording companies may be a problem. I don’t see legal deposit as the answer to all out problems.

Q2

J – I assume the legislation would have a digital bias.

I – The British Library has a heavy digital bias these days. We have so many non-digital items, but these seem to be regarded as a blot on the digital landscape.

Q3

J – Yes and no. In the mainstream yes. But less mainstream music still values the album.

I – A lot of people only download tracks, but many artists still like the idea of an album.

J – The BL has always struggled to present albums on the catalogue. It shows individual tracks as well as the album entry the tracks are from.

I – Sound Server is a very old design. It’s creaking a bit.

Q4

J – Definitely. If you were going through a composer’s work, you would want the tracks you found easily available.

I – Anything that helps the public and improves access is a good thing. But often the BL seems to be geared up to do the opposite.
Q5

J – There should be.

I – Depends how you look at the Sound Archive. We have vast collection of various items. Zines fall in to that category. It’s a shame that their not positively collected. It seems to be one of these areas that falls between jobs and departments.

Q6

I – Ideally everything we have should be linked in the catalogue.

J – We have this strange situation at the moment where a magazine which has a free CD with it is split up from the publication. We take the CD and catalogue it separately.

I – But there’s no strict policy. Some CDs come to us, others stay with the publication.

J – We don’t what goes on until a CD arrives with us that was part of a printed item.

I – Often the CDs turn up with no providence. I think there ought to be a policy for these items. There is a bias for digital readable items. Sound recordings by the BL are treated as something of an anachronism by the BL. We joined the BL in 1983 and we’re told we’re all one BL. We find they deal with us reluctantly.

J – This is ridiculous when you consider how important pop music is in the UK. It is our greatest export. I read something recently that 1 in 6 records sold in the world last year is by UK artists. With fanzines you need someone who’s really on the ball. In the early 1990s we got loads of Riot Grrl fanzines and no one really knew anything about it and weren’t really sure what to do with them. I’ve no idea what happened to them. I don’t think they’re in the catalogue. In the Punk exhibition at the moment we have Sniffin’ Glue on display. Forty years later this is seen as a really important publication in the history of British publishing. Culturally fanzines are really important. At the time people don’t realise how important they are. If you were studying feminism, the Riot Grrl fanzines are really important documents.

Q7

I – I’m not totally sure how it’s all going to work. In the past we had group listening facilities. At Exhibition Road we had that facilities.

Q8

I – We are the national library so we should be committed to recorded music.

J – Music is culturally important, so we must collect it.
I – There does not seem to be a positive desire to collect the kind of material you’ve been talking about. I think it’s a shame. It is a culturally significant loss. It is a strange disjointed collection when it comes to recorded music and related ephemera.
Interview with Paul (Metadata Support Officer, Save our Sounds), 1st September 2016

Q1
Backlog already with current acquisitions. BL short staffed with cataloguers. It’s huge. We need more people. The impression I get is it’s not feasible. Metabole modifies data that goes in to SAMI. Uses platform called DDex. Takes in to account pack shots so includes digital images and notes. But this process only applies to digital acquisitions.

Q2
We should still collect digital, it’s a different version in my opinion. We should collect all versions at the BL. The library has been in a rush to collect all things digital in recent years, and we don’t really know how reliable digital is. We haven’t been in a digital environment that long so we don’t know how long digital items last. CDs don’t last forever. CDRs can become corrupted after 4-5 years.

Q3
Yeah, definitely. Things are split, not kept together. On SAMI all individual songs get catalogued as well as the album, so you don’t get to see the body of work. The way items are transferred you have to access individual tracks rather than a seamless recording. We don’t rip books apart. I don’t understand why popular music is treated differently than certain forms of so called “high art”, such as literature. This is part of current culture and how we consume music, what with individual tracks being downloaded. Also bands tend to release individual tracks on things like Band Camp. All about keeping your social media presence high. It feeds in I guess with the age of the soundbite and how we consume culture in such an immediate way. Personally, I wish bands would just shut up sometimes! (laughs)

Q4
Yeah, I think that would be really good. Being able to refer back easily is a good idea. I tend to write tracks down that I listen to at a particular time and then refer back. It would be great to have a playlist rather than hunt through YouTube or whatever.

Q5
One of the things I don’t like about digital products is the lack of a physical thing. Having the physical item does change how you experience the recording. When a new Fall album is released I’m always really interested in seeing the sleeve art. I hate looking at things on a computer screen. We spend so much of our working day looking at computer screens, it’s a relief not to do that when I listen to
music. I don’t know if it’s a generational thing, but when too much technology comes between music it cancels everything out for me.

Q6

There shouldn’t be a split. It’s crazy. I feel music and ephemera should be kept together. Also it seems like a recipe for things to go missing if related items are stored in different parts of the building.

Q7

Definitely. Everything in one place. Sound proofed so as not to disturb other reading rooms. Musicians could group listen to tracks to get inspired and even bring instruments with them. The standard BL reading room needs to change and modernise. The new reading room would suit a rehearsal element. If they agree [patrons using the new reading room] the BL could even record them and create a kind of readers archive or depository.

Q8

I’d say no. That’s just an immediate response. When the BL tries to keep up with trends they tend to get it so wrong. The management doesn’t listen to staff. The BL should try and set trends, not follow them. The digital reading room is a good opportunity to do that.
Q1

I don’t think sound recordings should be treated any differently from printed material. Sound can have the same intellectual content as the written word. Legal deposit now includes born digital items such e-books, so I don’t see why recorded music should be treated differently.

Q2

Er, both. Most record companies release both physical and digital. Of course, as in the case of books, you could give the publisher or record company the choice of whether they want to deposit in physical or digital form. I feel it’s the sonic content that’s important rather than the carrier.

Q3

I think the content of the album has been lost already. Although we have seen a revival in vinyl. People in general though are so used to consuming music in single tracks. The album could just be something for purists.

Q4

Maybe. But not sure if there’s much demand. Although we don’t advertise it, so maybe if we did we would have more demand. Need to be a bit wary that we, reference services, have the resources to create playlists. Or, if playlists are created by readers, it could work. Part of Save Our Sounds is to acquire more digital sound recordings, so there would be more choice for readers. If playlist were linked to catalogue and readers could just click on catalogue entry and add to their playlist that would be great.

Q5

There probably ought to be. We have bits and pieces in the reference team. We did have ephemera, mainly promo material from record companies. No one knew what to do with it and they just sat in boxes on the shelf. They are still in boxes sitting on a shelf but up in Boston Spa. They have been documented and are on the shared drive [for reference services] but not on Explore. There’s quite a lot of stuff but it’s not orderable. This kind of thing tends to slip through the gaps.
Q6
Should stay with Modern British as they have experience in dealing with ephemera. Particularly areas of cataloguing and preservation.

Q7
Definitely. Could be a fantastic opportunity to create a space that is multi-functional. Particularly good if we can have group spaces. Could have cinema type arrangements, not huge, maybe seat a dozen people. Could even double up as a performance area for music and spoken word. Also recording facilities for musicians would be good. I think there’s a general feeling that audio-visual content is essential to the new digital reading room. The majority of our visitors to the Sound Archive are academic at the moment, so a new audio-visual space would hopefully attract more young people and people from the creative industries, as well as the local community.

Q8
Of course it’s the right place. Absolutely. Pop music was massed produced on record from the 1920s, so as it is that old, it should be considered part of our heritage.
Interview with Andy (Curator Pop and Jazz Collections), 12th August 2016

Q1

We’re debating right now. It will be a revision for the last copyright law. BL is part of the debate. This review is how last law is working rather than to bring new legislation in. The debate in the BL is within the framework of Save Our Sounds. Whether we think legal deposit will help or not. I am consulting with the e-book legal deposit team. This brought issue of restrictions for digital items under legal deposit: can’t have more than one person access it a time; restrictions of when made available. Often publishers want it made available after it’s gone on sale. Legal deposit sounds great for music, but restrictions put on it are more than we would like. We don’t know what the music industry’s reaction to legal deposit would be and what restrictions they would lobby for. Better maybe to try and increase coverage of voluntary deposit. We have found that people, particularly the recording industry, don’t like legislation, unless it is protecting their rights. Instead over the next year we will have a blitz on record companies to encourage them to send us their stuff. BL thinks this will yield better results, and be better use of resources rather than chasing legal deposit.

Q1.2 (Supplementary question) If BL has legal deposit or not, would you be looking at digital acquisition only, or would you include physical products?

Currently in transition. BL is to increase digital acquisitions in general. Save Our Sounds particularly aims to increase music in digital format. Also in place there needs to be a system to ingest these digital music files in to the BL catalogue for access. We realised digital music was increasing and that this files contain a great deal of metadata, and it should be possible to take that metadata, map it to our catalogue, give it a UIN (Unique Identifying Number), and link the catalogue record to the package. An IT company suggested using Metabol system. Using this system, we got an agreement with Beggars Group. Beggars originally sent their whole back catalogue, which almost crashed the whole system! So we got back to them and told them to send a few files a day. So it was a good learning experience. This system is now expanded for music and is going to be similar to the BML system for e-books and e-journals. This will free up a great deal of time so we can talk more to record labels about depositing with us. This system can also have artwork on the file. How it works is record labels have a digital distributor where they take a master copy of a track or tracks who then encode it and send it to iTunes, Google Play, etc. The BL in the case of Beggars Group is now on that list. Beggars Group’s digital distributor send the releases to us automatically.

Q2

At the moment we give people the choice; you can either send digital or physical. A lot of people are really proud of what they do with a physical format; art work, etc., and they want it to be part of the legacy. Other companies don’t care, as it is a lot cheaper to send digital files. I personally prefer physical, but I totally understand the need to expand digital. The three biggest labels operating in the UK – Sony, Warner, Universal – send most of their output to the BL physically, and this is overwhelming the accessions team. If they start to send only digital this frees up accessions to clear the back-log and focus just on limited edition physical releases like box sets and vinyl. For digital
music most people now use DDex. So there is now some uniformity in encoding of digital music. This particularly good for future ingest.

Q3

I think the obvious thing to do is return to the EP. Just three or four tracks. Rather than spend a long time recording 10-20 tracks, just record four and release much quicker and more often. Less money in LPs these days, much more money in touring, or synchronisation. This is when you get your song on an advert or a film or even a computer game. I think all this boils down to smaller releases. The speed of the EP is a good way of maintaining a fan base and interest. However, many artists like the idea of releasing a body of work, which is what an album is.

Q4

At the moment if I create a playlist I can only distribute it a playlist from tracks available via SAMI within the building. I think it should be advertised more and readers should be able to do the same. Something I wanted to do, to tie in with the Punk Exhibition, was create a playlist on a blog with links to Spotify so all the tracks played in the exhibition space can be heard by people who couldn’t get to the exhibition. The BL cannot allow access to our own digital files of those tracks outside the building, but we can say “we chose these tracks, go to Spotify and have a listen.” It is a bit annoying that we have to contrive these ways to listen to our content. But that’s the copyright law. Shared playlists within the BL – shared by staff and readers – is a good idea. Could tie in with events like the pop curator’s playlist for the 20th anniversary of Oasis playing Knebworth. Themed things internally is something we should look at.

Q5

Currently there are BL staff responsible for pop culture items, but they don’t really know too much about pop culture. For instance, written note books and lyrics submitted by musicians go to manuscripts, but the curators don’t know much about the musicians. So much of my job is to liaise with Manuscripts and Modern British to advise about items when they come up at auction and write catalogue entries for pop music related collection items. I am currently talking to a well-known artist who is still creating music and negotiating for them to deposit their archive with the BL. The archive includes videos, tapes, drawings, notebooks, and various ephemera. Sadly, at present, this would be broken up by the BL as audio-visual material would go to pop music, while drawings and written material would go to manuscripts.

Q6

Acquisitions policy always under revision. There is a move towards collecting more 20th century material. Talking to people to get them to deposit while they are alive, and not wait until they are
dead for the archive to be donated. Talking to them about their legacy and how they want to be remembered. Many artists have very specific ideas of how they do and don’t want to be remembered in the future. For instance, an unnamed female artist who may want to donate her archive to the BL, does not want to be framed within a “woman in rock” type category. The Chief Executive is keen to push this focus on 20th century pop culture and music due perhaps to his background in the arts and broadcasting.

Q7

The new digital reading room should have a focus on audio-visual material. This would not just benefit music but other collections who often have material they can’t provide access to. For instance, many authors who have given archives to the BL contain film, video and audio material. We need a space that can cope with 20th century media properly, let alone 21st century technology. The current traditional reading rooms are quite limited in what they offer readers. We need a space where you can read a transcript, listen to a tape, watch a film in one space on good quality – and this is important – good quality audio-visual equipment. Not some crappy MP3. If we are collecting good quality WAV files, why can only listen in the reading rooms to MP3 files is beyond me. Also group access to music is essential. We need a space where people can listen to music and discuss it.

Q8

I think the BL is the best place. There has been a number of failed attempts at separate music centres or museums. The National Centre for Pop Music in Sheffield got immense funding, a lot from the EU, folded after a couple of years. The British Music Experience in Docklands closed. It is soon to be re-opening in Liverpool. Trouble is that these places are not really museums or libraries or archives. So they can become just tourist attractions. By their nature they are quite mainstream. Great thing about BL is that we have things that cannot be find elsewhere. Will somewhere like the BME collect Grime and Dib Step? They might, but the BL definitely will. At the BL you can access fanzines and mainstream magazines from a particular period, plus look at retrospectives of the period years later in publications, while be able to listen to the music itself. This facility just doesn’t exist in a place like the BME. We offer a unique research facility.
Debbie Interview (Curator of Contemporary British Collections. This includes responsibility for Zines including music fanzines), 7th October 2016

*Question 1. Do you think pop music recordings and related ephemera should come under Legal Deposit legislation?*

In theory LD is great but in reality it doesn’t get you everything. We [BL] under law can ask for any published items but if the publishing companies refuse then the BL will back down. BL is terrified of publishing companies. LD has led to us losing publications. Since 2013 publishers have had the choice of sending either digital versions of books and journals or just physical or both. Some of the large publishers now only send e-books and e-journals, so we will never have those physical items. Voluntary route is harder work and more time consuming, but you get exactly what you want.

*Question 2. Do you believe that the British Library should have a policy of identifying music fanzines?*

At the moment it is part of a wider policy to collect items which are outside of Legal Deposit and outside of mainstream publishing. So this includes self-published material and fanzines.

*Question 3. If so, should these items be part of the Sound & Vision collections, or with Contemporary British?*

The BL doesn’t have enough over-lap between departments. The main thing we need to do is get the message out there that we want creators of Zines to deposit with us. I am currently going to lots of Zine conventions and making contacts.

*Question 4. Do you think the BL should have a dedicated audio-visual reading room where pop music can be listened to while other material can be accessed at the same time?*

Yes. There are collection security issues around physical collection items being in listening booths where staff cannot see them, but under copyright law exemptions for libraries we can digitise books and fanzines to be read via the reading room PCs. Also it would be good to allow people to access databases we subscribe to from their own devices while in the building within the BL IP address. This is something which is an ongoing negotiation with the publishers.

*Question 5. Is the BL even the right place for pop music?*

Maybe not? Zines are all about community and exchange. We shut anyone out who is in insecure accommodation. If you’re staying with friends, so you don’t have a permanent address, you can’t get a readers pass. We’re safe guarding collection items but we need to look more at how we can open the collections up.
Appendix Three: Visualisation Clouds for Interviews

James K
Debbie
Word Clouds created using Voyant Tools [https://voyant-tools.org/](https://voyant-tools.org/)
PARTICIPANT INFORMATION SHEET

Title of Study: *Popular music recordings at the British Library: Past, present and future*

Challenges

We would like to invite you to take part in a research study. Before you decide whether you would like to take part it is important that you understand why the research is being done and what it would involve for you. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information.

What is the purpose of the study?

The purpose of the study is to gain an insight into the holdings of pop music and related ephemera at the British Library. This is as part of the research for my dissertation which is the culmination of my Masters course in Library and Information Science.
**Why have I been invited?**

You have been invited to take part in this research as you work on a daily basis with the collections items I am studying. Your knowledge of various aspects of pop music and related issues – metadata, access, ingest and acquisition, workflows, etc. – will be of great help in completing my dissertation.

**Do I have to take part?**

Any participation is voluntary; participants may withdraw at any stage, or avoid answering questions which are felt to be too personal or intrusive. Participation in the project is voluntary, and you can choose not to participate in part or the entire project. You can withdraw at any stage of the project without being penalised or disadvantaged in any way.

It is up to you to decide whether or not to take part. If you do decide to take part you will be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time and without giving a reason.

**What will happen if I take part?**

- One off interview lasting 30 minutes to 60 minutes.
- The research method used will be a semi-structured interview.
- The information gained from the interviews will only be used in my dissertation. Information will not be shared with a third party. All interview content is for academic purposes only.
- The interviews will take place on British Library premises in either the office of the participants or a public space within the British Library such as the staff canteen.

**What do I have to do?**

Participants will only be expected to answer questions relating to my research.

**What are the possible disadvantages and risks of taking part?**

There are not any obvious risks related to this research, but if you feel uncomfortable you can withdraw at any time before the 6th January 2017 which is the deadline date for the dissertation.
What are the possible benefits of taking part?

The benefits are indirect benefits in so much as you will contribute towards the creation of knowledge, and, hopefully, a better understanding and appreciation popular music collections in a library environment.

What will happen when the research study stops?

At the end of the research any audio files will be deleted.

Will my taking part in the study be kept confidential?

- First names and job titles will be used in the study and only those marking the dissertation will see the full names.
- All audio recordings will be deleted.

What will happen to results of the research study?

My project tutor, my dissertation supervisor and adjudicator will be the only people to see the full details of participants. A copy of the dissertation will be deposited at City University Library but this version will not contain the full names of participants. This is a purely academic exercise and I have no plans to try and publish the study in academic journals or use data collected for commercial purposes. I am more than happy to give all participants an electronic copy of the dissertation when it is completed.

What will happen if I don’t want to carry on with the study?

All participants are free to withdraw from the study without an explanation or penalty at any time.

What if there is a problem?

If you have any problems, concerns or questions about this study, you should ask to speak to me, Ian Moore. If you remain unhappy and wish to complain formally, you can do this through the University complaints procedure. To complain about the study, you need to
phone 020 7040 3040. You can then ask to speak to the Secretary to Senate Research Ethics Committee and inform them that the name of the project is:

**Popular music recordings at the British Library: Past, present and future Challenges by Ian Moore, City University London student number 140044415.**

You could also write to the Secretary at:

Anna Ramberg
Secretary to Senate Research Ethics Committee
Research Office, E214
City University London
Northampton Square
London
EC1V 0HB
Email: Anna.Ramberg.1@city.ac.uk

City University London holds insurance policies which apply to this study. If you feel you have been harmed or injured by taking part in this study you may be eligible to claim compensation. This does not affect your legal rights to seek compensation. If you are harmed due to someone’s negligence, then you may have grounds for legal action.

**Who has reviewed the study?**

This study has been approved by City University London [LIS Masters projects] Research Ethics Committee. The Project Tutor, David Bawden d.bawden@city.ac.uk Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

Further information and contact details

The Project Tutor, David Bawden d.bawden@city.ac.uk  Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

Thank you for taking the time to read this information sheet.
INTERVIEWEE CONSENT FORM

City, University of London is the responsible institution for the research being undertaken by Ian Moore as part of the Masters course in Library and Information Science.

The Project Tutor, David Bawden d.bawden@city.ac.uk
Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

Title of Study: Popular music recordings at the British Library: Past, present and future Challenges

1. I agree to take part in the above City University London research project. I have had the project explained to me, and I have read the participant information sheet, which I may keep for my records.

I understand this will involve:

• be interviewed by the researcher
• allow the interview to be audiotaped
Interviewee’s initials........

2. This information will be held and processed for the following purpose:

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party. No identifiable personal data will be published. The identifiable data will not be shared with any other organisation.

I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee’s initials........

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalized or disadvantaged in any way.

Interviewee’s initials........

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1998.

Interviewee’s initials........

5. I agree to take part in the above study.

Interviewee’s initials........

____________________  ____________________________  ____________
Name of Participant   Signature                   Date
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<th>Name of Researcher</th>
<th>Signature</th>
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Appendix Six: Proposal

INM363 LIS Dissertation Project

Proposal for dissertation by IAN MOORE (student number 140044415)

Dissertation supervisor Ernesto Priego

Introduction

This dissertation will use the popular music recordings at the British Library as a case study to illustrate best practice for library holdings of recorded music and related ephemera, and to show how essential pop music is as a window into cultural and technological change in society. For my proposed dissertation I will analyse three main issues which are closely connected to popular music recordings at the British Library. These are the exemption of recorded music under Legal Deposit legislation; challenges in collecting ephemeral items in the form of fanzines and posters (these are items which do not have ISBN codes, and in the case of fanzines now often take the form of unofficial websites); and whether the British Library should collect recorded popular music in digital form only, or include other medium e.g. limited edition vinyl releases, box sets, etc.

The issue of recorded music and the fact that it is not subject to legal deposit legislation is of a wider significance, as born digital items (e-books, online journals, etc.) have been included under legal deposit since 2013. This is something of an anomaly as recorded music is of huge cultural significance. While ephemeral items, in the form of fanzines and posters, have always been intimately connected with popular music, yet the British Library (BL) has no coherent policy of collecting such material. Finally, the question of digital music has a particular resonance in our digital age. If recordings are deposited digitally with the BL (as a number of independent labels do already) then this does mean the artwork from limited edition vinyl (a growing niche market) and the material contained in box sets is lost to the nation’s leading memory institution.

I believe the role of the BL is to ensure access to cultural memory, and that popular music has been a key aspect of British culture since the Rock’n’Roll explosion of the 1950s. Popular music recordings are invaluable artefacts as they are a window into both cultural / shared memory and changes in technology. Pop music at the BL is not just a sound archive but a cultural heritage collection.

Aims and Objectives

I hope to prove three main points: Firstly, that recorded music should be included in legal deposit legislation as, just like books and newspapers, it is a carrier of information which can provide examples of the way the medium (vinyl, CDs, downloads) influence the way we as a society consume information, as well as illustrating changes in technology. Secondly, that those ephemeral items relating the pop music are a legitimate material for the BL to collect. Recorded music is a cultural expression and an integral part of many sub-culture movements, and this cultural landscape can only be understood by hearing the music and experiencing the other expressions (fanzines, t-shirts, etc.) that the music inspired. Thirdly and closely related to the last point, the collection of sound recordings is not really enough. I believe that it is necessary to also have the cover art where possible. This may mean not necessarily acquiring the original vinyl cover or CD box, but possibly including any artwork with the digital file the music appears on.
I believe it will be essential to mention the special collection aspect of popular music recordings at the BL. Recorded music covers all aspects, and more, of library management: acquisition at a time of government cuts; storage (both physical and digital); digitisation projects; copyright issues (which are often quite complex with recorded music); access for the public.

Scope and Definition

In this dissertation I wish to look at the wider significance of popular music to our society both historically and from a contemporary perspective. In this sense the dissertation will have a two-fold purpose: One, to be a report on the ways in which the BL could improve their collection of and access to popular music recordings and related ephemera; two, how popular music is of great importance to our society and culture, and how often developments in popular music mirrors changes in technology and society. For instance, the explosion of Ska and Reggae music in the late seventies and early eighties would have been almost impossible without West Indian immigration into the UK a generation before. Caribbean people brought music (a form of communication) with them to Britain, which was then adopted and modified by young British people. From a technological perspective, the way we listen to music is influenced by the medium it is carried on. LPs, whether in CD or vinyl form, encouraged people to listen to a work from start to finish as a single piece. While downloads and streaming tends to lead the listener to a type of pick and mix approach of listening to many songs from various albums in no sequential order.

Research Context / Literature Review

My motivation for choosing this subject matter for a dissertation is that on joining the British Library Sound and Vision Reference Team, I was genuinely surprised to learn that music recordings did not come under the remit of legal deposit legislation. This seems a quite an amazing oversight by various governments over the years. From the early days of libraries, music was always considered a legitimate area for acquisition and collection. The BL has a massive pop music collection but it is developed by buying items and accepting donations. This means that without the comprehensive nature of legal deposit it is difficult to fully express the diverse nature of British pop music.

There is not a huge amount of literature on this subject from a library science perspective. However, I am building up a good bibliography for my desk research and preliminary reading. Below is some of the reading material relating to various issues around pop music recordings in our digital age. It is a mixture of books, journal and newspapers articles, a dissertation, and a television documentary.

- Doctorow, C. Information Doesn’t Want to be Free: Laws of the Internet Age (McSweeney’s: San Francisco, 2014)


Howse, C. Fretting about the internet, *Spectator* (23rd June 2007. Retrieved on 5th April 2016 from Literature Resource Center at The British Library) URL [http://go.galegroup.com/ps/i.do?id=GALE%7CA165567002&v=2.1&u=blibrary&it=r&p=LitRC&sw=w&asid=686aba83646453a7a0e22753586089e6](http://go.galegroup.com/ps/i.do?id=GALE%7CA165567002&v=2.1&u=blibrary&it=r&p=LitRC&sw=w&asid=686aba83646453a7a0e22753586089e6)


I have also been consulting several books in order to improve my knowledge of research techniques and best practice for writing a dissertation. I have listed three below.


Added to this I have been consulting regularly a number of websites. Please see below for URLs.

- AIM (Association of Independent Music) [http://www.musicindie.com/home](http://www.musicindie.com/home)
• BPI (British Phonographic Industry) [https://www.bpi.co.uk/contact-us.aspx](https://www.bpi.co.uk/contact-us.aspx)
• BL Sounds [http://www.bl.uk/subjects/sound](http://www.bl.uk/subjects/sound)
• IFPI (The International Federation of the Phonographic Industry) [http://www.ifpi.org/](http://www.ifpi.org/)

**Methodology**

My research methodology will be essentially a mixed methods approach. My primary evidence will be in the form of unstructured interviews with experts in the field, while my secondary evidence will be gathered from a desk based literature review. Added to this, I will mention a comparison to the BL in the shape of the Library of Congress as a point of reference for popular music holdings in major libraries.

Using the accepted, yet slightly arbitrary norm, that five questionnaires are the equivalent of one expert interview (Pickard, 2013), I will interview five expert contributors face to face rather than twenty-five less in-depth questionnaires via email. The interviewees I have chosen will be split in to two groups, those you work at the BL with popular music recordings and those who are non-BL staff but access the collections. See below for list of interviewees –

**The library professionals**

• Acquisitions Officer, Sound and Vision (BL)
• Reference Team Leader, Sound and Vision (BL)
• Curator Popular Music Recordings, Sound and Vision (BL)

**External stake holders**

• Researcher who uses popular music recordings at BL (The Patron)
• Representative from a music label which deposits recordings with BL (Music industry representative)

For a topic like mine, which touches on a number of subjects and has an inter-disciplinary aspect, I believe that in-person unstructured interviews are advantageous, particularly with regard to elaboration. This type of interview can allow for deviation, and the subsequent interaction between interviewer and interviewee may improve the quality of data gathered. This is due to the fact that the interviewee can ask for clarification of a question, or, likewise, the interviewer can ask the interviewee to elaborate further (Wallace & Van Fleet, 2012). The converse downside to this is that the interviewer has to be focused and make sure the interviewee does not deviate too much from the core subject.
**Work Plan**

**MAY 2016** – First meeting with supervisor (this took place on Monday 9th May); Reading; Proposal submitted.

**JUNE 2016** – Reading; organising interviews.

**JULY 2016** – Reading; Interviews.

**AUGUST 2016** – Interviews.

**SEPTEMBER 2016** – Interviews; second meeting with supervisor (to be arranged); analysis of data from interviews.

**OCTOBER 2016** – Analysis of data from interviews; start write up.

**NOVEMBER 2016** – Continue write up; third meeting with supervisor (to be arranged).

**DECEMBER 2016** – Continue write up; fourth and final meeting with supervisor (to be arranged).

**JANUARY 2017** – Checking and editing of dissertation; production and delivery via Moodle.

**Resources**

I will not be conducting research which is resource sensitive. My travel costs should be non-existent as I will be interviewing the participants at the British Library where I work (this will done in their own offices for the BL staff, and in a meeting room at the BL if they are interviewees external to the BL). With regard to the actual interviews, I will take notes and record the interviews. The recording will be done using Zoom's H4 digital stereo recorder. This is a popular model of digital recording equipment used regularly by oral history researchers and journalists. I am very fortunate that I am able to borrow one for my research from the British Library Oral History Team.

**Ethics**

Everyone I shall interview is over 18 years old. I will make it clear that they do not have to use their name and can just be referred to by their job title. All interviewees will be given a version of the template for participation information sheet, and I will ask them to sign a version of the template for consent form. However, I will be very open about the fact that if they choose to they can withdraw as a participant even if they have signed the consent form. I have added the completed Ethics Review Form at the end of this proposal.
**Confidentiality**

All participants will be given the option not use their full name and to just use their job title instead. Participant’s addresses, emails and telephone numbers will not be published in this dissertation. Also there will be no photographs of interviewees.

**Notes / Bibliography**

Ethics Review Form: LIS Masters projects

In order to ensure that proper consideration is given to ethical issues, all students undertaking the LIS dissertation project must complete this form and attach it to their dissertation proposal. Consult your supervisor if anything in this form is unclear or problematic. There are two parts:

Part A: Ethics Checklist. All students must complete this part. The checklist identifies whether the project requires ethical approval and, if so, where to apply for approval. Students who answer 'yes' to any of questions 1-18 should consult their supervisor, as they may need approval from the ethics committee.

Part B: Ethics Proportionate Review Form. This part is an application for ethical approval of low-risk research. Students who have answered “no” to questions 1 – 18 and “yes” to question 19 in the checklist must complete this part; students who have answered 'no' to all the questions 1-19 may ignore this part. The supervisor has authority to approve this application.

Part A: Ethics Checklist

<table>
<thead>
<tr>
<th>If your answer to any of the following questions (1 – 3) is YES, you must apply to an appropriate external ethics committee for approval:</th>
<th>Delete as appropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does your project require approval from the National Research Ethics Service (NRES)? (E.g. because you are recruiting current NHS patients or staff? If you are unsure, please check at <a href="http://www.hra.nhs.uk/research-community/before-you-apply/determine-which-review-body-approvals-are-required/">http://www.hra.nhs.uk/research-community/before-you-apply/determine-which-review-body-approvals-are-required/</a>)</td>
<td>No</td>
</tr>
<tr>
<td>2. Will you recruit any participants who fall under the auspices of the Mental Capacity Act? (Such research needs to be approved by an external ethics committee such as NRES or the Social Care Research Ethics Committee <a href="http://www.scie.org.uk/research/ethics-committee/">http://www.scie.org.uk/research/ethics-committee/</a>)</td>
<td>No</td>
</tr>
<tr>
<td>3. Will you recruit any participants who are currently under the auspices of the Criminal Justice System, for example, but not limited to, people on remand, prisoners and those on probation? (Such research needs to be authorised by the ethics approval system of the National Offender Management Service.)</td>
<td>No</td>
</tr>
</tbody>
</table>

If your answer to any of the following questions (4 – 11) is YES, you must apply to the Senate Research Ethics Committee for approval (unless you are applying to an external ethics committee):

<p>| Delete as appropriate |</p>
<table>
<thead>
<tr>
<th></th>
<th><strong>Question</strong></th>
<th><strong>Response</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Does your project involve participants who are unable to give informed consent, for example, but not limited to, people who may have a degree of learning disability or mental health problem, that means they are unable to make an informed decision on their own behalf?</td>
<td>No</td>
</tr>
<tr>
<td>5.</td>
<td>Is there a risk that your project might lead to disclosures from participants concerning their involvement in illegal activities?</td>
<td>No</td>
</tr>
<tr>
<td>6.</td>
<td>Is there a risk that obscene and or illegal material may need to be accessed for your project (including online content and other material)?</td>
<td>No</td>
</tr>
<tr>
<td>7.</td>
<td>Does your project involve participants disclosing information about sensitive subjects?</td>
<td>No</td>
</tr>
<tr>
<td>8.</td>
<td>Does your project involve you travelling to another country outside of the UK, where the Foreign &amp; Commonwealth Office has issued a travel warning? (<a href="http://www.fco.gov.uk/en/">http://www.fco.gov.uk/en/</a>)</td>
<td>No</td>
</tr>
<tr>
<td>9.</td>
<td>Does your project involve invasive or intrusive procedures? For example, these may include, but are not limited to, electrical stimulation, heat, cold or bruising.</td>
<td>No</td>
</tr>
<tr>
<td>10.</td>
<td>Does your project involve animals?</td>
<td>No</td>
</tr>
<tr>
<td>11.</td>
<td>Does your project involve the administration of drugs, placebos or other substances to study participants?</td>
<td>No</td>
</tr>
</tbody>
</table>

**If your answer to any of the following questions (12 – 18) is YES, you should consult your supervisor, as you may need to apply to an ethics committee for approval.**

<table>
<thead>
<tr>
<th></th>
<th><strong>Question</strong></th>
<th><strong>Response</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>Does your project involve participants who are under the age of 18?</td>
<td>No</td>
</tr>
<tr>
<td>13.</td>
<td>Does your project involve adults who are vulnerable because of their social, psychological or medical circumstances (vulnerable adults)? This includes adults with cognitive and / or learning disabilities, adults with physical disabilities and older people.</td>
<td>No</td>
</tr>
<tr>
<td>14.</td>
<td>Does your project involve participants who are recruited because they are staff or students of City University London? For example, students studying on a particular course or module. (If yes, approval is also required from the Project Tutor.)</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>15</td>
<td>Does your project involve intentional deception of participants?</td>
<td>No</td>
</tr>
<tr>
<td>16</td>
<td>Does your project involve identifiable participants taking part without their informed consent?</td>
<td>No</td>
</tr>
<tr>
<td>17</td>
<td>Does your project pose a risk to participants or other individuals greater than that in normal working life?</td>
<td>No</td>
</tr>
<tr>
<td>18</td>
<td>Does your project pose a risk to you, the researcher, greater than that in normal working life?</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td><strong>If your answer to the following question (19) is YES and your answer to all questions 1 – 18 is NO, you must complete part B of this form.</strong></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Does your project involve human participants? For example, as interviewees, respondents to a questionnaire or participants in evaluation or testing.</td>
<td>Yes</td>
</tr>
</tbody>
</table>
### Part B: Ethics Proportionate Review Form

If you answered YES to question 19 and NO to all questions 1 – 18, you may use this part of the form to submit an application for a proportionate ethics review of your project. Your dissertation project supervisor will review and approve this application.

<table>
<thead>
<tr>
<th>The following questions (20 – 24) must be answered fully.</th>
<th>Delete as appropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Will you ensure that participants taking part in your project are fully informed about the purpose of the research?</td>
<td>Yes</td>
</tr>
<tr>
<td>21. Will you ensure that participants taking part in your project are fully informed about the procedures affecting them or affecting any information collected about them, including information about how the data will be used, to whom it will be disclosed, and how long it will be kept?</td>
<td>Yes</td>
</tr>
<tr>
<td>22. When people agree to participate in your project, will it be made clear to them that they may withdraw (i.e. not participate) at any time without any penalty?</td>
<td>Yes</td>
</tr>
<tr>
<td>23. Will consent be obtained from the participants in your project, if necessary?</td>
<td>Yes</td>
</tr>
</tbody>
</table>
| Consent from participants will only be necessary if you plan to gather personal data. “Personal data” means data relating to an identifiable living person, e.g. data you collect using questionnaires, observations, interviews, computer logs. The person might be identifiable if you record their name, username, student id, DNA, fingerprint, etc.  
*If YES, attach the participant information sheet(s) and consent request form(s) that you will use. You must retain these for subsequent inspection. Failure to provide the filled consent request forms will automatically result in withdrawal of any earlier ethical approval of your project.* | |
| 24. Have you made arrangements to ensure that material and/or private information obtained from or about the participating individuals will remain confidential? | Yes |
| Provide details:  
I will make it clear to participants that the original notes that I make from the interviews will not be shared with a third party. | |
<table>
<thead>
<tr>
<th>If the answer to the following question (25) is YES, you must provide details</th>
<th>Delete as appropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>25. Will the research involving participants be conducted in the participant’s home or other non-University location?</td>
<td>Yes</td>
</tr>
</tbody>
</table>

*If YES, provide details of how your safety will be ensured:*

Interviews will be held at the British Library where I work.
If these items are not available or not applicable at the time of submitting your project proposal, preliminary approval through proportionate review can still be given. This will be subject to you submitting the items to your supervisor for approval at a later date. Approval must be obtained prior to the research commencing.

**Templates**
The University provides templates which should be used as the basis for your participant information sheets and consent forms. These are available from the links below but must be adapted according to the needs of your project before they are submitted for consideration.

Adult information sheet:

[http://www.city.ac.uk/__data/assets/word_doc/0018/153441/TEMPLATE-FOR-PARTICIAPNT-INFORMATION-SHEET.doc](http://www.city.ac.uk/__data/assets/word_doc/0018/153441/TEMPLATE-FOR-PARTICIAPNT-INFORMATION-SHEET.doc)

Adult consent form:

[http://www.city.ac.uk/__data/assets/word_doc/0004/153418/TEMPLATE-FOR-CONSENT-FORM.doc](http://www.city.ac.uk/__data/assets/word_doc/0004/153418/TEMPLATE-FOR-CONSENT-FORM.doc)
Appendix Seven: Reflection

In my proposal, the primary motivation for me undertake the subject of pop music collections at the British Library as my dissertation theme, was that I believed that recorded music should fall within Legal Deposit legislation. As stated in the proposal, when I started work in the Sound and Vision Reference Team I was genuinely surprised to learn that recorded music did not come under this act of parliament. This was a perfectly valid position to take. Recorded music is an information carrier of great cultural importance. In the case of pop music, an information carrier imbued with cultural and social importance which often defines a generation. However, after having conducted the expert interviews, I came to the conclusion that adding recorded pop music and related ephemera to the current legislation would not be feasible. At first I was slightly saddened that my theory seemed to be misguided, but on closer reflection it was a very positive development. All learning and development involves being challenged, and in the true spirit of intellectual activity this is what happened to me.

In a broader sense, I found the whole research and dissertation process to be hard work, but ultimately very rewarding. I experienced a number of research activities for the first time and was involved in a very stimulating area of study: I had never conducted interviews before; I had one of my main assumptions challenged; and, finally, discovered more about the collections that I deal with every day. As Roberts succinctly wrote “Unfortunately, there is a mythology that supports a negative view that completing a dissertation is drudgery and demeaning, consisting only of a series of hoops to jump through and hurdles to overcome.” (Roberts, p. 3. 2010) Thankfully, I found this idea to be a mythology, and the whole process was ultimately very rewarding.
Appendix Eight: Confidential Appendix for Completed Participant Consent Forms

INTERVIEWEE CONSENT FORM

City, University of London is the responsible institution for the research being undertaken by Ian Moore as part of the Masters course in Library and Information Science.

The Project Tutor, David Bawden d.bawden@city.ac.uk
Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

Title of Study: Popular music recordings at the British Library: Past, present and future Challenges

1. I agree to take part in the above City University London research project. I have had the project explained to me, and I have read the participant information sheet, which I may keep for my records.

I understand this will involve:
• be interviewed by the researcher
• allow the interview to be audiotaped

Interviewee’s initials [illegible]
2. This information will be held and processed for the following purpose:

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party. No identifiable personal data will be published. The identifiable data will not be shared with any other organisation.

I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee’s initials...

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalized or disadvantaged in any way.

Interviewee’s initials...

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1998.

Interviewee’s initials...

5. I agree to take part in the above study.

Interviewee’s initials...

Ian MacAskill
Name of Participant

Signature

Date 5.12.16

Ian Moore
Name of Researcher

Signature

Date 5.12.16
INTERVIEWEES CONSENT FORM

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I understand this will involve:

• be interviewed by the researcher
• allow the interview to be audiotaped

Interviewee’s initials...
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I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee’s initials: JLT.

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

Interviewee’s initials: JLT.

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1990.

Interviewee’s initials: JLT.

5. I agree to take part in the above study.

Interviewee’s initials: JLT.

J. TUCHELL JLT 05.12.16
Name of Participant Signature Date

UN MOORE CEE 05.12.16
Name of Researcher Signature Date
INTERVIEWEE CONSENT FORM

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1. I agree to take part in the above City University London research project. I have had the project explained to me, and I have read the participant information sheet, which I may keep for my records.

I understand this will involve:

• be interviewed by the researcher
• allow the interview to be audiotaped

Interviewee’s initials: [Signature]
2. This information will be held and processed for the following purpose:

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party. No identifiable personal data will be published. The identifiable data will not be shared with any other organisation.

I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee’s initials: 

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalized or disadvantaged in any way.

Interviewee’s initials: 

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1998.

Interviewee’s initials: 

5. I agree to take part in the above study.

Interviewee’s initials: 

Name of Participant: ANDY LINEMAN
Signature: 
Date: 24/11/16

Name of Researcher: TAN MOORE
Signature: 
Date: 2/12/16
INTERVIEWEE CONSENT FORM

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Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

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I understand this will involve:
• be interviewed by the researcher
• allow the interview to be audiotaped

Interviewee's initials: [Signature]
2. This information will be held and processed for the following purpose:

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party. No identifiable personal data will be published. The identifiable data will not be shared with any other organisation.

I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee’s initials: DC

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalized or disadvantaged in any way.

Interviewee’s initials: DC

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1998.

Interviewee’s initials: DC

5. I agree to take part in the above study.

Interviewee’s initials: DC

Debbie Cox  Signature  10.11.2016

Name of Participant  Date

Ian Moore  Signature  15.11.2016

Name of Researcher  Date
INTERVIEWEE CONSENT FORM

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The Project Tutor, David Bawden d.bawden@city.ac.uk
Dissertation Supervisor, Ernesto Priego ernesto.priego.1@city.ac.uk

Title of Study: Popular music recordings at the British Library: Past, present and future Challenges

1. I agree to take part in the above City University London research project. I have had the project explained to me, and I have read the participant information sheet, which I may keep for my records.

   I understand this will involve:
   • be interviewed by the researcher
   • allow the interview to be audiotaped

Interviewee's initials: [signature]
2. This information will be held and processed for the following purpose:

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party. No identifiable personal data will be published. The identifiable data will not be shared with any other organisation.

I understand that I have given approval for my first name and the name of my workplace and job title to be used in the final report of the project.

Interviewee's initials...

3. I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalized or disadvantaged in any way.

Interviewee's initials...

4. I agree to City University London recording and processing this information about me. I understand that this information will be used only for the purpose(s) set out in this statement and my consent is conditional on the University complying with its duties and obligations under the Data Protection Act 1998.

Interviewee's initials...

5. I agree to take part in the above study.

Interviewee's initials...

Paul J. Carter
Name of Participant

Signature

Date 2/11/16

Ian Moore
Name of Researcher

Signature

Date 14/11/16
INTERVIEWEE CONSENT FORM

City University of London is the responsible institution for the research being undertaken by Ian Moore as part of the Masters course in Library and Information Science.

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Interviewee’s initials: 

5. I agree to take part in the above study.

Interviewee’s initials: 

Name of Participant: Rod Hamilton
Signature: 
Date: 04/11/16

Name of Researcher: Ian Moore
Signature: 
Date: 04/11/16
INTERVIEWEE CONSENT FORM

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• allow the interview to be audiotaped

Interviewee’s initials: J.L.
2. This information will be held and processed for the following purpose:

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Interviewee’s initials.

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Interviewee’s initials.

Name of Participant
Signature
Date

Name of Researcher
Signature
Date

Note - Original copies of consent forms are available on request.