Non-Print Legal Deposit for Digital Sheet Music in the UK

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Legal Deposit Libraries Act 2003

"An Act to make provision in place of section 15 of the Copyright Act 1911 relating to the deposit of printed and similar publications, including on and off line publications; to make provision about the use and preservation of material deposited; and for connected purposes."

30 October 2003

Legal Deposit Libraries (Non-Print Works) Regulations 2013

- Introduced in April 2013

- Empower the British Library and the five other UK legal deposit libraries to collect, store and preserve the nation's memory in the digital age

Purposes of the regulations

- Ensure there is a national collection of non-print publications

- Enable the creation of an efficient system to collect/ingest material

- Govern the use of deposited material, balancing the needs of users with the interests of publishers

- Facilitate long-term preservation

- Ensure long-term viability

What can be collected?

UK-published digital material, both online and offline

| Includes	Excludes
✓ E-books	✘ Audio-visual material
✓ E-journals	✘ Video streaming sites
✓ CD ROMs	✘ Private messages
✓ DVDs	
✓ Websites	
✓ Blogs	
✓ Official publications	
✓ Digital maps	
✓ Digital sheet music	

Access arrangements

- Library terminals only

- Single user access per item, per library

- Cannot be saved / removed

- No text- or data-mining

- Printing in accordance with Fair Use in UK copyright law
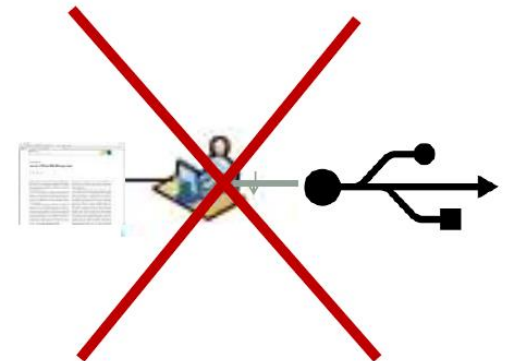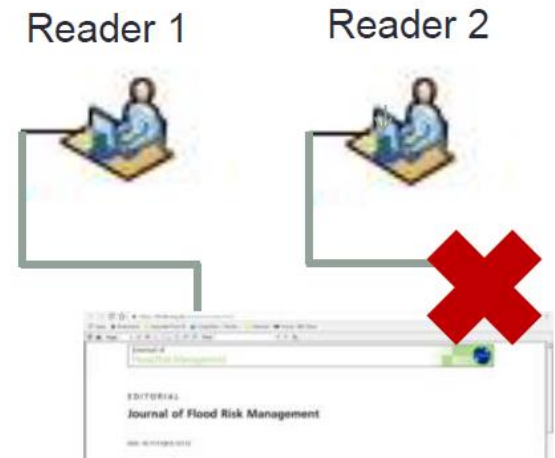
Phase 1
E-books, e-journals and websites

- Over 530,000 e-books and 13 million e-journal articles ingested

- 470 TB of archived websites

- Metadata for these items has also been created

- 984 publishers have switched from print to digital deposit

- All six legal deposit libraries can now access this content
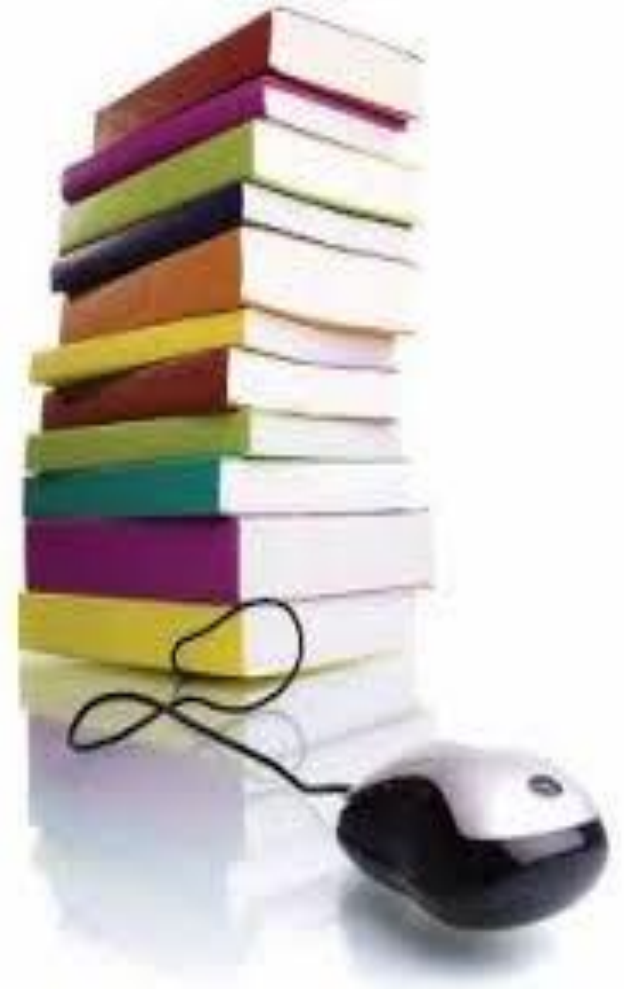
Acquisition methods

- Directly from publishers or aggregators via an API

- From the Document Harvester

- Via the Publisher Submission Portal

Publisher portal

Content is shared between the 6 libraries

Content deposited at BL Boston Spa

Distributed to four nodes: Boston Spa, St Pancras, Aberystwyth and Edinburgh

Access at these four institutions directly from the nodes

Access at Cambridge, Bodleian and Trinity College Dublin via secure network

Phase 2
Digital sheet music pilot project

- Work carried out 2017-2019

- Led by the British Library in liaison with music colleagues in the other 5 legal deposit libraries

- Ingest material from two publishers:
  - Faber Music: ca. 13,000 digital scores in PDF
  - Music Sales: ca. 46,000 digital scores in PDF
  - Set up and test workflows for ingesting digital files and metadata

- Test the Document Harvester

- Undertake research on the digital sheet music landscape in the UK

Music publishing landscape in the UK

- At least 350 music publishers are currently active in the UK.

- The number of music publishers issuing in digital form has more than doubled over the past four years.

- 14% publish exclusively in digital form

- 176,000 digital music titles have been surveyed of which 94,000 are from digital only publishers.
  - This is the base figure, the real number will be much higher.

- Variety of software packages and delivery methods are in use

- Industry evolving quickly

Ingest and metadata challenges

- Music publishers do not follow book industry metadata standards

- Very few music publications have ISBNs

- Not all music publishers use ISMNs

- Digital sheet music is not a natural fit for e-book workflows
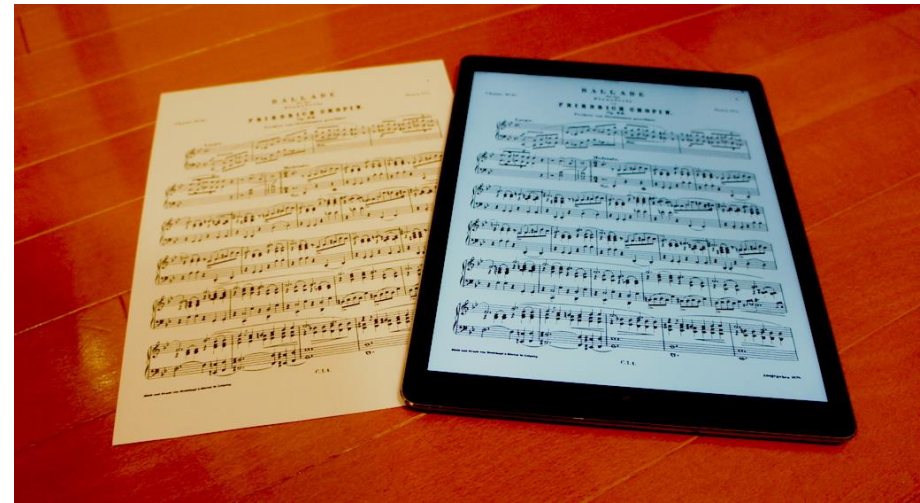
Ingest and metadata challenges: file types

- Score delivered as a single PDF

- Score and set of parts delivered as PDFs

- Score in PDF, plus PDF parts plus audio

- Sometimes also delivered as proprietary music notation file formats

Ingest and metadata challenges

- Ability to ingest and preserve proprietary music notation files formats

- Ability to recognise groups of related files as logical entities
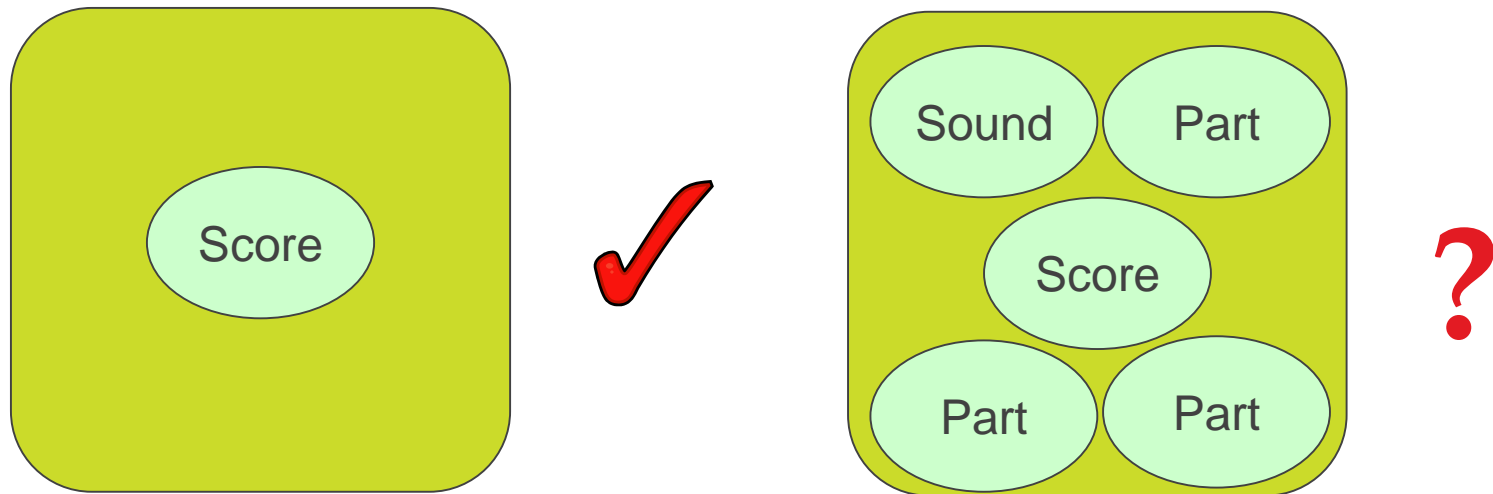
Access challenges

- Delivering digital sheet music plus audio simultaneously

Access challenges

- Ability to display and browse related parts simultaneously

Format challenges: music apps

- Music publishers are developing their own apps

- Apps typically include added functionality, e.g. playback, transposition and facility to annotate

- Sometimes a specific app for a single publication

- Also publisher apps for larger bodies of content
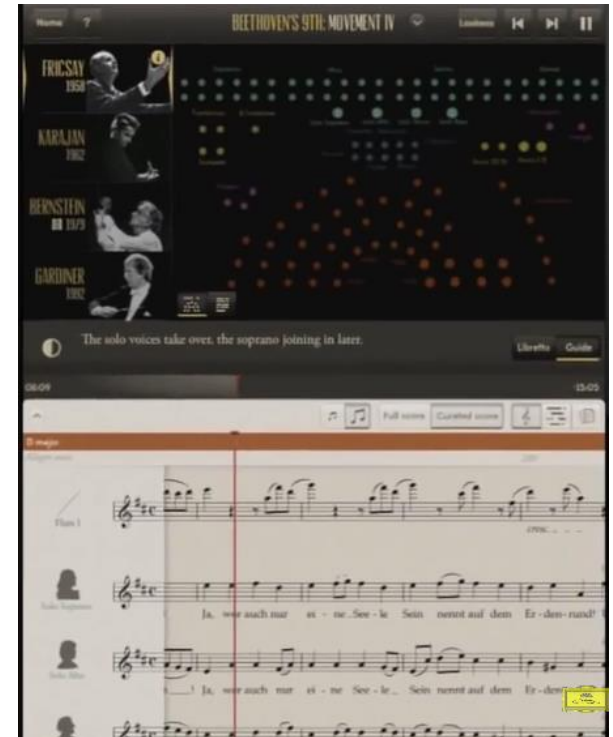
Resource issues

- New stream of content

- Greater degree of publisher engagement

- Technical development

- Enhancing metadata

Future objectives

- Address more complex materials as part of a separate "emerging formats" project (Phase 3)

- Formulate strategy for acquiring content from small and medium-sized publishers

- Explore scope for collaborating with aggregators

- Development of the Document Harvester for music

- Development of the Publisher Submission Portal to accept digital scores

- Transition of music publishers from print to digital deposit