Overview of *Save our Sounds – Digital Audio Collection* and an analysis of the UK's record industry

Overview of the *Save our Sounds – Digital Audio Collection* project

The Save our Sounds programme was launched as part of the British Library's Living Knowledge eight-year plan in January 2015 and comprises five projects:

1. Sound Heritage (SoS-SH) – Safeguarding the nation's sound collections (unique recordings and legacy published content)
2. Radio Archive (SoS-RA) – Developing a representative radio archive for the UK
3. Digital Audio Collection (SoS-DAC) - Digitally acquiring the UK's published sound and music
4. IT Infrastructure and Workflows: (SoS-IT) – Developing end-to-end workflows and modernising technical capability for large scale upload
5. Access & Engagement (SoS-AE) – Transforming access to the nation's sound heritage and delivering learning and professional training programmes.

The BL's mandate as the nation's repository for sound has included contemporary published output from the start and the BL has a vast collection, unrivalled in the UK and comparable to many other national collections internationally. To date published sound has been acquired as physical product via voluntary deposit managed through good relationships with the UK record industry. The transition to digital distribution in the industry, coupled with the fragmentation of sound production and loss of acquisition support, is challenging the success of this long-established arrangement. The ratio of published recordings acquired by the BL to those released has fallen significantly in the last five years and the trend is downwards. The SoS-DAC project is designed to address this trend and to contribute to the overall SoS programme vision to provide 'a national sound collection that is representative, secure, digital and accessible'.

The aims of the SoS-DAC project are:

1. By 2017 to have an operational and integrated digital music acquisition system - which will deliver a virtually-automated service for large-scale file-based published output from acquisition to catalogue, and from storage to access – interfacing with BL IT infrastructure, Collection Management systems and processes, Sound & Vision content and technical experts as well as the UK sound production industry;
2. By 2023 to have the system processing - in tandem with acquisition processes for physical output and smaller-scale specialised file-based published output – up to 90% of all new sound recordings published in the UK that fall within the BL's acquisition policy acquired and preserved by the BL, underpinned by voluntary deposit arrangements or new Legal Deposit arrangements.

The objectives of the SoS-DAC project are to:

1. Conduct an analysis of the UK's record industry landscape to understand scale, delivery methods and standards, and to include an investigation into current BL acquisition workflows (for sound and e-print material)

2. Based on the analysis, make recommendations for the BL's future strategy
3. Develop the required technical infrastructure and business processes required to up-scale acquisition of born digital sound.

The report on the analysis of the UK's record industry landscape

The report:[1]

- Investigated the scale of published recordings released in the UK, taking the year of 2015[2] as its sample, and compared those figures with BL acquisitions to assess the current ratio of acquisition to release;
- Explored how a 'representative' archive of UK sound recordings could be acquired for long-term preservation and access by:
    - where possible, developing automated acquisition, ingest and processing workflows to optimise efficiency and reduce cost of acquiring output from the traditional industry's digital supply chain, and
    - acquiring recordings not released via the traditional industry's digital supply chain.

The report highlights that the vast majority of the UK's published output is now in digital-only form, although valuable content that the BL should continue to acquire still emerges as physical-only products in the form of CDs, vinyl and even audiocassettes. The industry makes its output available to consumers through a combination of large-scale digital aggregators ('über-aggregators') that service the 'traditional' supply chain, smaller independent services and aggregators that push out products from independent labels, online service platforms that deliver products from independent labels and artists 'direct to consumers' (D2C), and specialist retailers, whether physical or online that distribute physical and small-scale output. Audio is delivered in only a small number of file types but, while there is some coherence in metadata formats, standards vary. There are a large number of identifiers, not uniformly employed and used for varying (commercially-driven) purposes across the industry.

As the findings of the report have been discussed with BL colleagues it has become increasingly apparent that the UK's record industry bears many similarities with the print/e-print world and the BL has a great deal of experience creating an IT infrastructure and designing processing workflows for making the shift from physical to digital acquisition of the UK's national published content.

High level 2015 release and acquisition comparison

The top level findings can be summarised thus:

- The amount of digital items acquired by BL v amount produced in UK in 2015 = 0.28%
- The amount of physical items acquired by BL v amount produced in UK in 2015 = 28%
- The amount of digital Direct to Consumer (D2C) items acquired by BL v amount produced in UK in 2015 = 0.5%

Data was analysed for 2015 as a sample.

[1] James Knight, 'Report from the Analysis of the UK Recording Industry Landscape project' (27/05/2016)

[2] 2015 was taken as the sample year. The external environment had had several years to settle, and *patterns* of industry infrastructure could be observed, even if individual players continue to be fluid. Internally 2015 was a typical year in terms of numbers of physical products acquired by the BL. As far as digital acquisitions are concerned, 2015 was also a good year to sample since our 'pilot' project with Beggars Group material through the Metable tool had dealt with the label's back catalogue and we were able to count just 'new releases' to compare with new releases produced during the same year in the industry.

	Total Digital Items Released (via traditional industry's digital supply chain)	BL Digital Items Acquired	Total Physical Items Released	BL Physical Items Acquired (through voluntary donation 67% and purchase 33%)	Total Digital Tracks Released (via traditional industry's digital supply chain)
TOTAL	608,877 (broken down to 199,422 singles and 409, 455 albums)	1,739	45,327 (MCPS-PRS prepublication data) to 53,988 (Amazon extrapolated data)	12,829	6,651,592 A digital item can have anything from 4 to 158 'tracks' (recordings) with an average of 15.3 per 'item'

Table 1 High level comparison of 2015 published releases and British Library acquisitions

Digital releases now outnumber physical releases by as much as 10:1. The vast majority (roughly 90%) of published items are digital only. When a published item is released physically it is almost always also made available digitally. Physical-only releases account for a small percentage, though this content is often of high value and just as transient as digital due to small print runs. 4 and 5% of physical and digital releases, respectively, can be described as reissues. Thus 95 to 96% of total releases can be considered 'new'. Some industry sources estimate the volume of releases grows exponentially annually by 10–15%. The combined total of published physical and supply chain digital releases compared with a combined total of British Library acquisitions yields a total acquisition rate for 2015 of roughly 2%.

Increasingly artists and labels are circumventing the traditional industry's digital supply chain in order to release recordings directly to the internet and, in turn, their fans. Table 2 gives high level figures for digital output external to the traditional supply chain.[3]

	Total number of hours uploaded to SoundCloud	Total number of hours uploaded to MixCloud	Total 'items' available via Bandcamp	BL Digital Tracks from Direct to Consumer (D2C) and Direct to Fan (D2F) platforms
TOTAL	6,289,920	2,208,333	127,712[4]	Less than ½%

Table 2 High level comparison of 2015 published releases as tracks on Direct to Consumer (D2C) and British Library acquisitions

Furthermore, there are many items released on physical only formats that are not accounted for in the high-level data available for this research. The volume of such items is difficult to accurately quantify. These items would need to continue to be acquired through traditional, manual, curator-led processes. The BL has acquired small numbers of physical and digital items from Bandcamp but nothing has been acquired from other platforms.

Other sources of published audio that the study identified include:

[3] Note that while these numbers are very large, there would be duplication with the figures in Table 1, and the BL may not want to acquire it all. Most labels upload to these outlets which act in part as social media platforms. A BL acquisition process would need to engage with these platforms directly to acquire the unique (mostly self-published) tracks, while acquiring the rest via the supply chain.

[4] Roughly 75% of the total is released as digital files and physical items. The remaining output is physical only. Predominant formats are CD, vinyl and audiocassette. Bandcamp would be a primary site for acquisition of non-supply chain digital (often self-published) and physical items.

- Computer game music – a format thus far not acquired
- Direct to internet – websites and blogs – some form of interface with the UK Web Archive is required
- Apps bundled with releases – thus far not acquired
- Interactive and Virtual Reality content bundled with releases – thus far not acquired
- Ancillary content bundled with releases in USB drives - thus far not acquired
- Independent 'bricks & mortar' retailers – these are up from 299 in 2009 to 340 in 2015, and some releases are only available through certain shops
- Podcasts, for example, that are the primary means of release for mixed dance music compilations and the increasing use of podcasts linked to radio output.

Sources such as these will be considered within further development of the BL's acquisitions policy for published audio.

Current digital acquisition end to end workflow

A basic end to end workflow for the acquisition and ingest of born digital material was commissioned by the BL and designed by digital catalogue management company, Metable. The Metable tool has been implemented and tested over the past 2 years using the material received from the Beggars Group of labels via the Consolidated Independent (C.I.) aggregator. C.I. normalises and optimises audio files and metadata in DDEX (a system of standards to assist with the exchange of information between various parties involved in the digital supply chain) and supplies to digital sales platforms (DSPs) such as Amazon, Google Play, etc. The BL is set up by C.I. as a mock DSP, to receive Beggars Group releases.

Files and metadata are received in the BL FTP from where they are manually harvested using the Metable tool. The tool creates basic BL SAMI (Sound and Moving Image catalogue) entries, assigns call numbers to the individual tracks and mints metadata-ARKs to make them discoverable post-DLS ingest. Acquisitions Support Officers manually check and update/correct the SAMI entries and match or create authority files for names. Once approved, the files are queued for ingest and the Metadata Co-ordinator, Sound manually exports the files for ingest into SAMI.

There are, however, 4 pinch points that need consideration to improve representation of recorded sound.

Pinch Point 1 – Volume of Recordings & Diversity of Sources:

Analysis of the data available yields over 110,000 unique UK labels and 280,000 unique UK artists. The Beggars Group delivers releases from 13 labels. The BL needs to set up voluntary deposit arrangements with as many as possible in order to cover the full domain. Some work has been done to set this up – a spreadsheet of labels has been drawn up with approaches logged. Relationships with industry bodies have been mobilised to lobby labels, for instance.

Pinch Point 2 – Volume & Diversity of Delivery Mechanisms:

Our research has identified around 100 aggregators which distribute digital material that falls within scope. An automated acquisition and processing workflow at the BL would require a number of agreements and transforms to accommodate the diversity of formats and standards currently in use in the industry. Furthermore, given that labels continually change distribution and outlet platforms, and labels and aggregators become defunct and new ones emerge, the BL needs resource to monitor, renew and establish new arrangements.

Our research has revealed potential quick wins that could ease this pinch point:

- The BL can use industry bodies such as the British Phonograph Industry (BPI) and Association of Independent Music (AIM) to assist in reaching labels and distributors – though expert staff resource with knowledge of the 'release space' is required, even were Legal Deposit to be implemented. Furthermore, while relationships have been maintained with industry bodies, they would be greatly enhanced, making our vision more attainable, were the BL to engage at the highest level.
- Although there are many aggregators DDEX is very much the lingua franca for the transaction of metadata throughout the digital supply chain – although interpretations of this standard varies - and only a limited number of file types (WAVE, FLAC, MP3 and AAC) tend to be used.
- Meetings with BL colleagues with experience of ingest of Legal Deposit e-books and e-journals made clear that minimising the number of sources of supply, and thus the number of unique data transforms, is key to successfully implementing a scalable, automated, end to end acquisition and ingest workflow. There are 'über-aggregators', equivalent to Portico and Ingrams in the e-Print world that the BL could potentially partner with.
- The BL has an agreement in place with C.I. (to receive Beggars Group material). In discussions during this research project with C.I. it appears that C.I. would be very keen to discuss our ambitions further and investigate a form of partnership of mutual benefit.

Pinch Point 3 – The Metable Tool:

The Metable tool now does several things well that will inform workflows, tools and processes as the BL scales up. However, it requires manual intervention from cataloguing staff or curators at every significant stage in the workflow: to harvest the files from the FTP, to check, edit and enhance catalogue entries and ingest files to the DLS.

Working with BL colleagues in IT and Collection Management, our research suggests that many of the points of manual intervention, for the majority of the supply, could be automated, thereby freeing resources to expand digital, and physical acquisitions. The project has noted that classical music creates problems in the transform of metadata from source into SAMI. Given that, viewed against the whole of the digital release space, classical accounts for around 2%, this category of music could be routed differently into the BL and treated within the system amongst the 'exceptions'.

Pinch Point 4 – Enhancement of SAMI catalogue entries:

The metadata available in the DDEX schema associated with the audio material ingested thus far from the Beggars Group of labels covers basic, product level data that is not always accurate. The search for 'reliably present' metadata from the DDEX schema has thus far proved elusive.

Our research shows that industry organisations use various forms of identifiers to allow them to commercially exploit products, works, recordings and performances. These include, for example, the International Standard Work Code (ISWC), the International Standard Recording Code (ISRC), product barcodes (EAN/UPC), the Interested Party Information (IPI) number, International Performer Number (IPN) and International Standard Name Identifier (ISNI) for composers and writers. There is movement within the industry, and the BL could position itself strategically within this, towards a single database that will link works, recordings, products and performance data. Such a database could also be used to enhance catalogue entries retrospectively.

Current physical acquisitions and accessioning workflow

Physical items are acquired by donation and purchase by curators and/or the acquisitions support team. Curators, but mainly acquisitions support team (one acquisitions officer at grade C, plus 2 grade D acquisitions support officers), create product level entries (enhanced accession entries) on SAMI.

	Total number of published items acquired (physical and digital)	Total number of published items accessioned (physical and digital)
TOTAL	14,568	10,780 (including small inroads into the physical backlog)

Table 3: Total number of published items acquired compared with total number of published items accessioned by the British Library during the period January - December 2015

The above table demonstrates that the BL's accession rate fails to keep pace with acquisitions at the current rate of acquisition. Were there to be any upscale in acquisition of physical or digital material the current, predominantly manual workflow and level of staffing resource would result in an increasing backlog. An automated solution is required to eliminate the backlog and allow staff to work on increasing acquisitions.

Since the BL stopped acquiring metadata from the MCPS-PRS[5] in 2004, a significant backlog of physical items, of some 30,000 items, has built up. A renewal of the MCPS-PRS relationship is recommended.

Work on the Metable tool suggests it could be developed to create an efficient processing tool for clearing the backlog and for increasing the efficiency of accessioning physical items going forward. MCPS-PRS's database or data from the Amazon API or from Presto Classical could be brought in to automate the creation of accession records for physical items.

Examples of born digital acquisition and ingest elsewhere in the Library

The SoS-DAC project has investigated interdependencies with IT Architecture and with Collections Management teams and processes. This suggests a number of strategies:

a) high level interaction with the record industry would give the BL greater leverage with producers (broadly defined) especially in promoting voluntary deposit
b) interaction with industry bodies working on metadata would give the BL greater influence over formats and standards, for example, on the use of DDEX and on development of identifiers (including ISNIs)
c) a model similar to that developed for e-Journals and e-Books that aims to acquire the majority of the output via a single or limited number of aggregator/s to supply audio and metadata, coupled with metadata supplied by industry bodies such as the MCPS-PRS and PPL for additional enhancement;
d) exploiting resources within Content and Processing, Collection Metadata and Content Development & Implementation teams in Collection Management based on the principles:
    a. that large/at-scale acquisition and processing, while selected and led by content and industry experts within Sound & Vision, is conducted under the auspices of Collection Management at the BL's Boston Spa site.

[5] The Mechanical Copyright Protection Society issues licences to reproduce a work as a physical or digital product. The Performing Rights Society collects and distributes money generated from the performance of works. The Phonographic Performance Limited collects money generated from the use of music on behalf of record companies and performers. The BL stopped acquiring MCPS-PRS data to investigate alternative sources of data that would better match the BL's requirements.

b. that 'Digital Processing' in the BL includes all content types (e.g. e-print and digital audio)
c. that specialised ('boutique') acquisition and processing - which is acknowledged to be as significant as the large/at-scale and will continue to form a major element of the BL's coverage - requires specialised knowledge on content, format and the relevant industry, and should be done in close collaboration with curatorial teams (The BL already has an acquisitions team that can continue in these roles and deal with material that falls outside the automated process.)
d. adequate specialist resource is required to upscale voluntary deposit agreements and monitor and renew them as the industry shifts, and to assist curators in acquiring material that falls outside the traditional commercial supply chain.

Next steps

An Acquisition Policy has been written that takes an incremental approach and builds in a period for testing and 'range finding'.

a. February 2018: switch to acquiring output as file-based content from one of the majors; migrate the content we are currently receiving as file-based content via the new IT and workflow infrastructure. We estimate this to amount to roughly 2 million files or roughly 30% of the total industry output.[6]
b. March 2018 – March 2019: switch to acquiring output from other major labels as file-based content. We estimate this will bring acquisition totals to approximately 50% of total output (approximately 3.3 million files). Acquire file-based content from selected independents represented by AIM and BPI plus significant labels publishing World and Traditional music, jazz, classical and non-music output. We estimate this will add another 1.3 million files, bringing acquisition totals to roughly 70% of total output.
c. April 2019 – March 2023: increase and refine acquisition from additional selected labels. We estimate we would add another 1 million files. This would be aimed at bringing the acquisition level to roughly 80% of total output, the majority of the UK's annual recording output - or roughly 90% of what falls within BL collecting policy.

Our IT colleagues are currently designing an architecture based on this approach. The aim is to build in the period July 2017 to January 2018. 2018/19 is seen as a test year. Learning from this we can further refine policies to ensure we have a truly demonstrative and meaningful collection for research, inspiration and enjoyment.

Effective engagement with the industry is crucial to success. A separate paper outlining suggested models for engagement has been written.

[6] James Knight's 'Report from the Analysis of the UK Recording Industry Landscape project' indicates a total of 6,651,592 digital tracks released during 2015. While further scrutiny of these figures may be necessary, for the purposes of planning, our figures are based on this report's findings.

Appendix: Why it is important

1. The British Library Act (1972) established a national library 'consisting of a comprehensive collection of books, manuscripts, periodicals, films and other recorded matter, whether printed or otherwise' for the purposes of creating a 'national centre for reference, study and bibliographical and other information services, in relation to both scientific and technological matters and to the humanities'.[7]
2. From as early as 1906 the British Museum was preserving metal masters of recordings of poets, statesmen, great orators and musicians. Early deposits included the voices of King George V, Sir Ernest Shackleton, Tolstoy, Tamagno and Caruso. In 1930 Sir George Hill (Director and Principal Librarian of the British Museum 1931–1936) understood the importance of "keeping a collection of gramophone records" (p44). This was developed in the 1950s by Patrick Saul, the founder of the British Institute of Recorded Sound, which has become the British Library's sound collection. The founding mission of the sound archive was" to be comprehensive, just as the British Museum Library was comprehensive" (p45) "We cannot tell just what will interest posterity …the only safe rule is to be omnivorous".[8]
3. Through the Save our Sounds programme, the BL has acknowledged the significance of sound in the Living Knowledge campaign.
4. Sound forms a major part of the BL's Contemporary British collections and vision, stating that"we will safeguard large numbers of at-risk sound recordings. We will oversee a nation-wide programme of recovery and discovery in sound heritage". This also highlights the aim to significantly grow our creative collections and make connections with publishing communities.[9]
5. Sound represents a form of documentation that is as vital as that produced on paper in print or manuscript. It is essential that researchers of today and tomorrow have access to a diverse collection across different genres of musical, literary and other audio publications in order to provide an adequate resource, in one location, for in-depth research.
6. The BL organises its collections by disciplines and subjects, reflecting the priorities of UK research funders; users' needs, usage, and demand; and the framework of national provision. The majority of the BL's users are working within the arts and humanities and the BL is successful in matching activities to priorities articulated in the Arts and Humanities Research Council.
7. The BL's recorded audio collections complement and enhance other BL collections that exist in written forms. Besides written music scores (manuscripts and printed), books, play scripts, etc., for example, recordings are the documents through which we can understand musical and spoken expression over time.
8. Music and other art performances, fixed as recordings, are central in coming to understand aspects of human culture both in the past and the present. A great deal of UK learning and scholarly enterprise is focussed on human culture in a global context. Recordings of performances of international repertoires, artists and intellectual output provide crucial resources for the understanding of human creativity and thought from around the world.
9. Sound recordings are endangered in the internet age with popular music production in particular, subject to consumer, market and technological fashions. Like websites, if the sound productions are not captured as they are released, attempting to acquire them retrospectively will be prohibitively expensive or not possible if the sounds are lost.
10. Along with literature, music is an area in the creative arts for which the UK is world renowned, and creatively, the UK leads the world in terms of musical output per capita. Music production documents the cultural memory of the nation.
11. According to the DCMS, the UK's creative industries are now worth a record £84.1 billion to the UK economy and are growing at almost twice the rate of the wider UK economy.

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[8] References from Timothy Day, 'The National Sound Archive' in *Aural History: essays on recorded sound* (British Library, 2001)

[9] https://wiki.bl.uk:8443/display/CB/Mission%2C+Vision%2C+Direction

Government continues to create the right environment for creative industries to thrive, through tax reliefs, inward investment, and safeguarding music and cultural education programmes.[10] Latest music industry data estimates that the core music industry made an estimated economic contribution of about £4.1bn to the UK economy in 2014 and supported 117,000 jobs. The music industry's growth of 5 per cent in 2014 outperformed the rest of the UK economy.[11] Preserving the nation's creative output, made tangible through recordings, is in the general interest of the *nation*, not just the BL.

12. As with most industries the recording industry features companies of varying sizes - including a small number of companies (the majors) representing a large amount of output for a more 'mainstream' market and a large number of companies representing a smaller amount of output (the independents). The majors and the independents are often inextricably linked and are equally important for illustrating social history in the UK: the majors documenting mainstream culture, the independents documenting emergent scenes and cultures.
13. The UK population includes large numbers of immigrants from a range of countries. Many of these populations have settled in the UK scores of decades ago and form an integral part of contemporary Britain. Performance, fixed in sound recordings published within the nation's record industry, is an important means for such populations to become visible in the national and global context.
14. There is no other institution in the country with the remit, the history, the collections on which to build or the subject or technical expertise to undertake the preservation and metadata creation for long-term safeguarding and accessibility of the UK's national audio output. Furthermore, no other institution has the range and breadth of other collections such that sound can be integrated and can support research and access across disciplines and formats
15. While the UK's record industry releases audio productions across a range of subjects the overwhelming majority is music. Music is identified as a subject priority within the arts and humanities and is recognised within the BL as an area of unique strength. [12]
16. The BL is already committed to making the print-to-digital transition. The BL recognizes that publishers increasingly choose a digital format for their publications, sometimes maintaining a print version but often not. The Content Strategy recognises the unprecedented scale of these changes, creating a framework which is sufficiently flexible to adapt to new unpredictable changes while seeking to offer, where legally possible, more and more content to audiences beyond the Library's physical premises. The Digital Audio Collection project extends this policy to include output from the UK's record industry.
17. Although a good proportion of current published audio releases are available on internet services, these are subject to market trends. Services are moving towards streaming only rather than downloading. Providers such as iTunes are preparing to permanently terminate music download offerings. The role of the BL to offer long-term preservation and access becomes ever more important. Furthermore, these services do not adequately represent all genres produced by the industry in the UK.
18. The national libraries of other countries, including Sweden, Norway, Germany, France and the United States, have Legal Deposit for sound and are making progress towards acquiring digital audio productions in their countries. Some countries have specifically included sound in revisions, while others have implicitly included audio as part of revisions to cover electronic material. While the BL is considered a leader in terms of acknowledging the need to acquire national published output as born digital audio and in developing tools and processes to accomplish the task, with or without Legal Deposit in the UK, the BL risks being left behind internationally as other nations advance, and losing generations of the UK's cultural memory. The UK has an international responsibility to preserve its own recorded audio output, and the BL is the only institution that can carry out the task.

[10] https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy
[11] http://www.thecreativeindustries.co.uk/industries/music/music-facts-and-figures/uk-music-market-size-and-value#
[12] http://www.bl.uk/aboutus/stratpolprog/contstrat/content_strategy_summary2013.pdf

19. The ‘Joint Collecting Framework for UK Legal Deposit, 2015-2020’, accepted by the Legal Deposit Implementation Group, includes a paragraph on sound.[13] “UK recorded sound had been excluded from the Legal Deposit Libraries Act 2003 and 2013 Regulations because evidence at the time suggested that voluntary schemes for the deposit of this material were working sufficiently well. However, there has been a dramatic falling off of coverage via this route because of changing practices in a digital context… and there is now a danger that a large percentage of UK recorded sound will be lost if left to existing voluntary arrangements.” The document commits the Libraries to “explore options for remedying this situation, and if analysis suggests it is the best solution, will advocate the extension of the Regulations to include recorded sound.” The main LDL interest is around spoken word. Experience with the record industry suggests there would be little support for Legal Deposit at this time, while such support is widely evident for voluntary deposit. A separate paper outlining the BL’s reasons for not pursuing LD at this stage and offering solutions for improving voluntary deposit take-up is forthcoming.

[13] Richard Price drafted the original document, and then incorporated responses from BL and also Legal Deposit Libraries. The framework is “owned” by the Collection Development and Acquisitions Sub-Group (CDAS), which reports to the Legal Deposit Libraries Implementation Group (LDIG).