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| **Revision number** | 6 |
| **Applicable from:** | 31st March 2023 |
| **Approved by:** | Academic Council |
| **Date of approval:** | 31st March 2023 |
| **Date of next review:** | June 2024 |
| **Scope of policy (audience):** | Intended audience is staff and students. However, it is also intended as a working document for library staff, to give transparency and clarity to the collection’s development. |
| **Policyholder:** | Head of Help, Library and Performance Resources |
| **Contact:** | quality@leedsconservatoire.ac.uk |
| **Alternative formats:** | Available on request |
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| **Linked external codes/regulations** |
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| **Linked documents/references** |
| Library Regulations for Internal Users 2017-20 |
| **Equality Impact Assessment information** |
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| **Policy Statement** |
| It is the policy of Leeds Conservatoire that the library collection exists principally to support the academic work of students, and also the teaching work of staff. Where budget allows, other conservatoire activities may also be supported. An archive of unique music materials (mostly jazz) is also held, but not actively developed. |
| **Background/vision (if applicable)** |
| The library collections are a living, working collection. Stock is added and deleted to suit the changing needs of the conservatoire. The collection is diverse and covers a range of physical and digital formats. The physical collection is held in a library of finite size and cannot occupy additional space. The digital collection has licence-based restrictions and unavoidable downtime.Addition of resources to the collection will be considered without any preference for physical or digital. The choice will usually be made by the library alone, after consideration of cost, likely length of ownership and rights, and ease of access for users.This policy seeks to clarify what stock is acquired, in what format and in what quantity. It will also state under what circumstances stock is removed from the collection, and appropriate methods of disposal.It does not substitute for individual librarians’ professional knowledge and experience. |
| **Policy** |
| 1. **Purchasing**

Selection of material relies on a close and dynamic partnership between the Schools and Liaison Librarians.In particular, the resource list (see appendix one) serves both as a part of the validation document and as an information source for students. It should be updated annually and sent to the Liaison Librarian at least two weeks before the start of the semester it falls in. The librarian will review the list and discuss any changes that need to be made, due to availability or currency, with the list owner. It is then forwarded to the Quality team to be appended to the validation document. It will then be seen as having replaced the previous resource list.* 1. **Purchasing book stock for individual modules**
		1. Books on module resource lists will be purchased in the following quantities:

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|  |  | Lending | Reference | Electronic |
| <10 students | Core text | 1 | 1 | Yes if available |
|  | Recommended/ Background | 1 | 0 | No |
| >10 students | Core text | 2 | 1 | Yes if available (multi user where possible) |
|  | Recommended/ Background | 1 | 0 | Yes if affordable |

* + 1. **Core texts**: a maximum of 3 titles per module, to be specified on module resource list.
		2. **Recommended and background reading**: Can cover a range of texts, up to 20 titles per module, to be specified on the module resource list.
		3. Usage is monitored and if insufficient copies are available to fulfil reservations additional copies will be ordered immediately.
		4. If a listed item is unavailable, either as new or as a good quality, affordable second hand item, the lecturer will be informed. The item will usually be removed from the list and the lecturer asked to suggest an alternative.
		5. If items are excessively expensive the lecturer will be informed. If they are sure the item is required then other avenues of supply (such as inter-library loan) may be investigated, and advice may be sought from the Programme Leader. The final decision on purchase will be made by the Library Manager, potentially with a financial contribution authorised by the Programme Leader.
	1. **Purchasing journals**
		1. Journals include academic journals, non-academic magazines and newspapers. They may be available as print, online from the publisher, or online through a third-party vendor. Older articles may be available in services such as JSTOR or Rock’s Backpages. Journals can be a useful resource for students. They are usually purchased to provide access to very recent academic research, or to current industry information.
		2. Journals will be purchased if they are likely to be useful to a group of students, and are included on a module resource list. Where just a few articles are likely to be used it may be more cost-effective to acquire those articles individually.
		3. Where there is a choice of formats for a journal the Liaison Librarian will decide which is most appropriate, based on relative prices and accessibility.
		4. There will be occasions when access to the electronic version of a journal will not be possible, due to either unreasonable pricing or there being no institutional subscription model available. This is beyond the control of the library.
		5. The collection will be monitored for usage, and titles may be cancelled if they show little sign of being read, after discussion with any module resource list owners.
		6. Electronic collections of journal articles will be purchased if affordable and likely to be useful to a large number of students.
	2. **Purchasing sound recordings**
		1. CDs will only be purchased when the recording is not available on an electronic resource accessible off-campus.
		2. No other physical sound recordings will be purchased.
		3. Electronic collections of sound recordings will be subscribed to if affordable and likely to be useful to a large number of students.
	3. **Purchasing AV material**
		1. DVDs or BluRays may be purchased to support any pathway, but are most likely to be bought for Film, Musical Theatre, Acting and Actor Musician. They will only be purchased when not available on an eResource accessible off-campus. Where resources are required for film music assignments, the 5.1 surround sound version will be ordered.
		2. Electronic collections of AV material will be subscribed to if affordable and likely to be useful to a large number of students.
	4. **Purchasing Scores**
		1. It is always preferable to buy ready-printed scores. Downloads of scores may be purchased, but the licence must be checked for suitability for library use. Downloads will be stored and disseminated according to the licence and to library procedures.
		2. While students are welcome to order scores from the library for use in their performance studies, they are expected to purchase their own copies of items likely to be used in the long term.
		3. Electronic collections of scores will not usually be purchased, unless they are useful for private study for a substantial number of students.
	5. **Purchases from student suggestions**
		1. Students must state the module and reason the items are required.
		2. Students ordering more than three items within an academic year may be referred to the Library Manager for consideration.
	6. **Purchases from staff suggestions**
		1. Will usually be bought when for a module.
		2. Staff ordering large numbers of items may be asked to refine their choices. If agreement can’t be found it may be referred to the Library Manager for consideration.
	7. **Purchasing outside the curriculum**
		1. Resources that support the student experience will usually be purchased, subject to budget.
		2. Other resources may be purchased, but the requesting department will be required to match fund from their budget.
		3. Individual staff’s research and development not directly related to the curriculum will not normally be supported.
	8. **Items published by staff, students or alumni**
		1. Books relevant to the curriculum will usually be purchased.
		2. Other items may be purchased at the end of the financial year where budget allows.
		3. Donated items will be accepted where they are likely to be useful.
	9. **New courses**
		1. Extra budget will be required for courses in new areas. Where possible, basic requirements will be specified by the Programme Leader and sent to the Liaison Librarian before budget planning for the year the course commences. This needs to take account of background material, which may be completely lacking for an entirely new subject.
	10. **General collection development**
		1. The breadth of collection is important for student learning, and will not always be achieved through purchasing for modules alone.
		2. A small amount of the library budget (<10%) will be spent on broadening the collection. This is not divided evenly between pathways, but instead serves to develop areas that are in need of additional resources.
		3. Books will be purchased that support the curriculum in the broadest sense. Librarians will look at high demand areas of stock and purchase similar or broader texts. Newly published books relevant to all pathways may be purchased. Some yearbooks and directories are purchased annually, by standing order.
		4. Scores may be purchased to build sections of stock where demand cannot be met by current supply.
		5. Sections of stock that are out of date will be refreshed. New editions of popular books will be purchased to replace older editions.
		6. Sound recordings and AV will not be purchased in this way.
		7. Material of all types will be purchased to replace lost or damaged items that are still likely to be useful.
1. **Access to stock without acquisition**
	1. In some cases it may be appropriate to reproduce material, borrow it from elsewhere, or signpost library users to other ways of accessing material.
	2. If a request is made that can legally be satisfied by reproducing existing library materials then this route will usually be taken.
	3. Where licences exist that allow the reproduction of copyright materials for which a demand to copy exists, then, where affordable, the library will purchase the licence.
	4. The library will participate in the SCONUL access scheme to allow access to other HEI libraries for our students, in return for allowing other students to use LC library.
	5. If an item requested is of limited use then it may be borrowed from another library. Alternatively, library users may be signposted to another library they have access to that holds an item they have requested.
	6. Free resources, such as institutional repositories and Google Scholar will be used to satisfy requests if appropriate.
2. **Donations**
	1. The library regularly receives offers of materials to be added to library stock. It is neither practical nor desirable to accept all of these.
	2. The Library Manager alone has responsibility for the acceptance or refusal of donations. Sound recordings will not usually be accepted.
	3. Books and scores may be accepted if they are in good condition and likely to be of use to library users. If they are accepted they become a part of library stock and may eventually be discarded if they meet the criteria below.
	4. Occasionally the library may be offered a collection of local, national or international importance. In this case the Library Manager will seek the views of the Vice Principal and Director of Curriculum, and any teaching staff likely to be interested, before coming to a decision on acceptance.
3. **Collection management**
	1. Regular weeding is necessary to enable collection development. In addition, removing items that are no longer useful makes the rest of the collection more visible and appealing to users.
	2. Librarians can discard items from the area of stock they have responsibility for. Rare or expensive items should be referred to the Library Manager for consideration. The Library Manager is ultimately responsible for any removal of stock.
	3. Books that have not been borrowed for at least five years will be considered for removal. If an item is on a current module resource list then the module coordinator will be asked to either promote it or remove it from the list.
	4. Scores may sit unborrowed for a longer period of time, due to the need to provide a wide variety of choices. However, they may eventually be removed.
	5. Items in bad condition may be removed, and, if still likely to be useful, replaced. If replacement is not possible and the items is still useful then repair work will be done and the item retained for as long as possible.
	6. Where physical stock needs to be reduced, for space reasons, items that are available on an eResource may be removed.
	7. Large areas of stock relating to a discontinued pathway or module may be considered for removal, if their absence will not impact other library users, and the teaching area is unlikely to recommence in the medium term.
	8. Ideally, discarded stock will be sold or given to conservatoire students or staff, or it will be sent to an ethical library stock disposal company*.* Alternative options will also be considered to prevent it ending up in landfill.
4. **Contentious stock issues**
	1. Librarians are not censors.
	2. Books that are out of date or that reflect social or political views that have now been challenged will be retained if they still relate to a module or course.
	3. Music will be considered on its own merits, and not by the politics, criminality or other contentious issue of the artist.
	4. Where a subject has more than one mainstream school of thought, efforts will be made to represent all of these opinions.
	5. Enquiries relating to this section of the policy should be referred to the relevant Liaison Librarian in the first instance, or to the Library Manager.
5. **Equality, Diversity and Inclusion**
	1. Consideration will be given to the EDI balance of library materials through discussion between Liaison Librarians and teaching staff. Where both practicable and affordable, stock may be purchased to improve representation of all groups, within the parameters of 1.8 and 1.11, above.
	2. Accessible versions of library materials will be made available on request.
6. **Digital resources**
	1. Licence agreements will be abided by. If local digital storage is permitted it will be stored in the library folder on the network. If local digital dissemination is permitted it will it will in addition be added to the library pages on the VLE.
7. **Ensemble music**
	1. It is inevitable that parts will go missing from ensemble music, despite the best efforts of library staff and ensemble leaders.
	2. Sets that are unusable, either due to condition, or lack of parts, will be discarded.
	3. Sets that have a few missing items may be replenished at the point the set is requested, via purchase from the publisher, assuming this is financially viable.
	4. Sets that are completed using out-of-copyright parts from the internet will not normally be lent or publicised outside of LC.
8. **Archive**
	1. The LC jazz archive was set up when LC was predominantly known a research-active institution with an emphasis on Jazz music. The majority of it came as bequests of material. However, as LC has focused on being a teaching institution rather than a research active institution, there has been very little investment in the collection over the years. Although it has some interesting, unique collections within (Ted Heath, Neil Richardson), other collections are less worth of note.
	2. Exploitation of the archive is hampered due to lack of investment and copyright law, and also due to institutional indifference to the styles of jazz that make up the bulk of the collection.
	3. The archive will not normally be added to, unless collections come with an appropriate sum of money to develop and exploit the material.
	4. If large parts of the archive are considered for discard, this will be actioned after approval by ELC.
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| **Procedure** |
| N/A |
| **Responsibilities** |
| **Library Manager:** * Overseeing policy implementation and advising as required.

**Librarians:** * Purchasing and deleting stock.

**Module Coordinators:*** Completing Module Resource lists each year, and returning them to Liaison Librarians.

**Liaison Librarians:*** Ensuring all Module Resource lists are forwarded to the Quality team.

**Senior Quality and Compliance Officer:*** Appending new Module Resource lists to the validation documents each year.
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| **Procedure flowchart** (if applicable) |
| Module Coordinator creates Module Resource list.Module Coordinator forwards list to Liaison Librarian at least two weeks before the start of semester.Liaison Librarian discusses any issues with the list with the Module Coordinator.Liaison Librarian forwards agreed list to the Quality team.Library staff order items and add to stock. |
| **Breach of policy** (if applicable) |
| If any member of LC is concerned that this policy has been breached, then it should be reported to the Vice Principal and Director of Curriculum. |

Appendix one: Proforma for module resource lists

MODULE RESOURCE LIST 2019-2020

SCHOOL: Choose an item.

MODULE NAME: Click or tap here to enter text.

MODULE CODE: Click or tap here to enter text.

MODULE COORDINATOR: Click or tap here to enter text.

# CORE TEXTS

Maximum 3 titles

1. Click or tap here to enter text.

2. Click or tap here to enter text.

3. Click or tap here to enter text.

# RECOMMENDED READING

This can include books, book chapters, journal articles, and other publications.

Click or tap here to enter text.

# BACKGROUND TEXTS

Click or tap here to enter text.

# RECOMMENDED JOURNALS/MAGAZINES

List 1-2 journals that will support students on this module

1. Click or tap here to enter text.

2. Click or tap here to enter text.

# RECOMMENDED LISTENING

Optional

Click or tap here to enter text.

# RECOMMENDED VIEWING

Optional

Click or tap here to enter text.

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| Anticipated student numbers for module: Click or tap here to enter text.Which Pathways have access to this module?Click or tap here to enter text.When does the module run? Choose an item.*Check that all items required for the module are listed.* *Ensure the EDI balance of materials has been considered.* *Send a copy of this list to your Liaison Librarian:* *Phil Bailey: School of Pop and Production**Jane Henshaw: School of Performance and Postgraduate Studies* |