



# Newsletter

# 21

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International ISMN Agency • Internationale ISMN-Agentur e.V.

■ NINETEENTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ PRETORIA, SOUTH AFRICA ■

■ 13 SEPTEMBER 2011 ■

## ■ PARTICIPANTS

Mehmet Demir, Turkish Ministry for Culture and Tourism, Directorate General for Libraries and Publications

Berit Holth, National Library of Norway

Antonín Jeřábek, National Library of the Czech Republic

Alenka Kanič, National Library of Slovenia

Majorine Koshie Lamptey, Ghana Library Board

Oktay Saydam, Turkish Ministry for Culture and Tourism, Directorate General for Libraries and Publications

Dr. Bettina von Seyfried, Internationale ISMN-Agentur e.V.

Sirima Sooriyabandara, National Library and Documentation Services Board, Sri Lanka

Carolin Unger, Internationale ISMN-Agentur e.V.

Mai Valtna, National Library of Estonia

Dr. Hartmut Walravens, Internationale ISMN-Agentur e.V.

### Guests:

Yassin Mohamed Abdalla Bashkar, National Library of Sudan

Amani Haroon Adam Ahmed, National Library of Sudan



*Some of the participants prior to the meeting (from left): Phoebe Lunkuse, Gloria Matthew, Sirima Sooriyabandara, Philomena Mwirigi, Mai Valtna, Antonín Jeřábek, Alenka Kanič, M. S. Mkenga*

Asma Altayib Mustafa, National Library of Sudan

Dr. Sello Galane, Department of Basic Education / KAMR and Free Kiba Music Foundation, South Africa (lecturer)

Dr. Rafea Ashamallah Ghowial Morgos, National Library of Sudan

Stella Griffiths, International ISBN Agency, United Kingdom (lecturer)

Paul Jessop, International ISRC Agency, United Kingdom (lecturer)

Magret Kibido, National Library of South Africa

Phoebe Lunkuse, National Library of Uganda

O. Gloria Matthew, National Library of Nigeria

M. S. Mkenga, Tanzania Library Services Board, Tanzania

Rachel More, National Library of South Africa

Prof. Stephanus Muller, DOMUS Documentation Centre for Music, South Africa (lecturer)

Philomena K. Mwirigi, Kenya National Library Services, Kenya

Matlho Tamocha, National Reference Library, Botswana

John Tsebe, National Library of South Africa



*John Tsebe, National Librarian, National Library of South Africa*

## AGENDA

- Opening / Welcome addresses
- Signing of the membership contract between the National Library of South Africa and the International ISMN Agency
- Fifth Annual General Meeting of the "Internationale ISMN-Agentur e.V."
- Progress reports of the national / regional ISMN agencies
- Miscellaneous
- Report on ISBN (Stella Griffiths)
- ISMN in the world of music identifiers (Paul Jessop)
- The archive, disciplinarity and renewal: the DOMUS perspective (Stephanus Muller)
- Indigenous music in the modern world (Dr. Sello Galane)
- Further contributions: Administration programs for ISMN agencies (Carolin Unger)

## OPENING

The Chairman of the Internationale ISMN-Agentur e.V., Dr. Hartmut Walravens, warmly welcomed the participants of the AGM. He pointed out that the African continent so far was a

blank area on the ISMN map, in spite of the fact that Africa was producing much valuable music which was disseminated mainly orally. This tradition might change soon, though.

He said he was happy that so many observers from African countries were present and would hopefully become future partners. He expressed his gratefulness to John Tsebe, the National Librarian of South Africa, for the opportunity to hold this year's Annual General Meeting of the International ISMN Agency at the National Library in Pretoria, especially since South Africa was no ISMN member yet.

John Tsebe also welcomed the guests warmly. He described the role of the national library in a young, most vibrant democracy as an important knowledge provider. Knowledge would help to create better societies. Mr. Tsebe was happy to announce that South Africa at this moment would become a member of the ISMN system. He and Hartmut Walravens signed the mutual contract so that now the National Library of South Africa would operate as the national ISMN agency for the country. This would help to preserve the musical heritage of South Africa.

The welcome speeches were followed by the signing of the contract.

## FIFTH ANNUAL GENERAL MEETING OF THE "INTERNATIONALE ISMN-AGENTUR E.V."

Chair Person: Dr. Hartmut Walravens  
Rapporteur: Carolin Unger  
10.50 - 11.30 h

Participants:  
Mehmet Demir (Turkey), Berit Holt (Norway), Antonín Jeřábek (Czech Republic), Alenka Kanič (Slovenia), Majorine Koshie Lamptey (Ghana), Oktay Saydam (Turkey), Dr. Bettina von Seyfried (Treasurer of the Board, Germany), Sirima Sooriyabandara (Sri Lanka), Carolin Unger (International ISMN Agency), Mai Valtna (Estonia), Dr. Hartmut Walravens (Chairman of the Board, Germany)

9 members of the association entitled to vote attended the assembly. Luxembourg had transferred its vote to Bettina von Seyfried, so that there were actually 10 votes.

The assembly was able to make decisions as according to the statutes simple majority was sufficient.

Observers attending the meeting as guests:  
Yassin Mohamed Abdalla Bashkar (National Library of Sudan), Amani Haroon Adam Ahmed (National Library of Sudan), Asma Altayib Mustafa (National Library of Sudan), Dr. Sello Galane (Department of Basic Education, South Africa), Dr. Rafaa Ashamallah Ghowial Morgos (National Library of Sudan), Stella Griffiths (International ISBN Agency, United Kingdom), Paul Jessop (International ISRC Agency, United Kingdom), Magret Kibido (National Library of South Africa), Phoebe Lunkuse (National Library of Uganda), O. Gloria Matthew (National Library of Nigeria), M. S. Mkenga (Tanzania Library Services Board, Tanzania), Rachel More (National Library of South Africa), Prof. Stephanus Muller (DOMUS Documentation Centre for Music, South Africa), Philomena K. Mwirigi (Kenya National Library Services, Kenya), Matlho Tamocho (National Reference Library, Botswana), John Tsebe (National Library of South Africa)

## AGENDA

- Opening of the Chairman of the General Assembly
- Adoption of the minutes of the Annual General Meeting in Lisbon, 2010
- Report of the Board
- Report of the Treasurer
- Report of the Cash Audits



*John Tsebe, National Librarian of South Africa, and Hartmut Walravens, chairman of the International ISMN Agency, signing the membership contract*

- Exoneration of the Board
- Resolution on membership fees for 2012
- Adoption of the Budget for 2012
- Miscellaneous

#### ■ OPENING OF THE CHAIRMAN OF THE GENERAL ASSEMBLY

The Chairman declared the meeting open. The members had been invited according to the Statutes. Luxembourg had transferred its vote to Bettina von Seyfried

#### ■ MINUTES OF THE ANNUAL GENERAL MEETING 2010 IN LISBON, PORTUGAL

The minutes had been circulated in time. No additions or corrections were made, so the minutes were adopted unanimously.

#### ■ REPORT OF THE BOARD

##### - AGM in Lisbon 2010

The Chairman reported on the AGM in Lisbon, 2010, which had been very successful. Regarding the music production Portugal seemed to be not a large country. But Dr. Inês Cordeiro, Deputy Director General of the National Library of Portugal, and her colleagues had done some research and found that there were more than expected. The meeting in Lisbon also was the first ISMN meeting aligned timewise with the ISBN meeting, which brought synergy and benefits to both sides.

##### - ISO relations

The ISMN Standard had been reconfirmed three years ago. The next revision was under way.

The Chairman participated in the annual meeting of ISO TC46/SC9 (the technical committee for information and documentation, subcommittee for bibliographic identifiers). Topics were the use of standard numbers for purposes which they were not original-

ly designed for. Also, a new ISO template for contracts with international agencies brought much discussion since it was to fit all kinds of different worldwide standards and therefore was not always acceptable. A third topic was the interoperability between identifiers as some of the ISO TC46/SC9 standards refer to similar material which should be linked, e.g. our ISMN standard for notated/printed music with the ISWC (the International Standard Musical Work Code) and the ISRC (International Standard Recording Code). Linking these would increase the usefulness of the identifiers enormously. There existed so many items nowadays, so that this linking could not be done manually.

Automated linking processes would require a mapping of data fields and relationships.

##### - Membership

The Internationale ISMN-Agentur e.V. currently had 52 member agencies, the latest already working new member being the Netherlands. The Netherlands were the last major country in Europe to sign the ISMN contract. The Dutch agency was located at the Muziek Centrum Nederland (MCN). Unfortunately, they had just learned that there would be major budget cuts for culture in the Netherlands, so they would not receive any more subsidies from the government in the future. This was of course of great concern. The International ISMN Agency sent a letter of support to the Ministry of Culture, but the situation seemed to be difficult.

In addition to these 52 agencies, contracts would soon be signed with the National Library of Argentina and with the United States.

In the US, the Library of Congress had assigned staff to prepare the implementation of the ISMN. The service would be free of charge.

There was progress in the negotiations with China who was preparing the introduction of ISMN. They were already implementing and translating the ISMN standard, so they would hopefully join the ISMN system soon, as well.

We were very glad to see that prior to the beginning of this AGM the

National Library of South Africa had signed the contract and now became the 53<sup>rd</sup> ISMN member.

##### - Publisher address database of the International ISMN Agency (IA)

In September 2010, a directory of music publishers with their ISMN prefixes had been installed on the International Agency's website. It succeeded the former printed directory which was not continued by the publisher. It would no longer be possible to offer worldwide music publisher information – that would be too much of an effort. Therefore only ISMN members would be listed, in agreement with the stipulations of the standard.

##### - Applications

ISMN had not yet reached the stage where the whole sheet music sector was geared to the ISMN – as the book sector to ISBN. The German/British Music in Print catalogue (IDNV), however, was growing, containing now more than 500,000 records of notated music.

In Australia, Music Australia, the music information system of the National Library, now integrated in TROVE (a comprehensive union catalogue), had made much use of the ISMN, and it had been suggested to apply it retrospectively in order to have the country's whole music production in one homogenous system. TROVE listed indigenous music publications and all related information in the same electronic catalogue, e.g. letters of a composer available in an archive, upcoming performances of his compositions, short audios to listen to some of his works etc. This approach went much further than the old OPACs since it brought different media together.

The National Library of Norway also entertained the idea of retrospective numbering of Norwegian notated music (see page 5).

##### - Meetings

In 2011 the International ISMN Agency was represented at the Frankfurt Music Fair, the annual ISO TC46 meeting in Sydney, a Turkish standards conference in Istanbul (by kind invitation of the Turkish Ministry

of Culture) and the IAML conference in Dublin.

#### - Website

An intern worked for six months at the International Agency to design improvements for the ISMN website and devise an action plan. The News section now covered a wider range of issues relevant to the music industry in general. It was updated regularly. The FAQ and the Link section had been improved, as well.

The publication of an informative brochure about ISMN and its application was under way. This would be more general than the ISMN Manual and targeted at a wider audience within the music and trade sectors.

#### ■ REPORT OF THE TREASURER

"In 2010 we again had a very busy year. Our annual meeting took place in Lisbon, Portugal, not too far away from Berlin. So travel costs were quite reasonable. For the first time, we combined our AGM with the annual international ISBN meeting, and one can say the money was well spent. All officials of the agency were present, the costs were approximately EUR 3150.- We try to limit our travels to those absolutely necessary. But our outreach activities are part of our duties: to establish new contacts and promote our global ISMN project.

Dr. Hartmut Walravens did report that he again participated in several other meetings. The costs involved are: EUR 4314.-

Right after the Portugal meeting Siobhán Cahalan started her work in the agency. She produced a new brochure and improved the agency's website.

There were no other extra costs in the running year. The general expenditures for office rent, insurance, postage etc. were as in previous years.

We recently decided to buy some new equipment in the office. We will inform you about that in the report next year.

Every three years we are obliged to submit our balance to the tax office, which we did this year. The office accepted our report in full.

The income situation again improved this year. Only a small number of national agencies have not yet completely paid their dues. The German agency recently paid its fee for 2010. So our account is in pretty good shape.

Our Executive Director, Carolin Unger, again did a very good job. There was no reason for complaint."

Bettina von Seyfried

#### ■ REPORT OF THE CASH AUDITS

Bettina von Seyfried briefly summarized the report of the Cash Audits who had been totally satisfied with the bookkeeping of the International ISMN Agency:

"The cash audit was very intense, precise and positive. All our filing is in best order, all transactions are transparent, and nothing was done without consent of the Board. Therefore the cash audits proposed to exonerate the Board."

The report was written in the German language and members were welcome to receive copies if they wished.

#### ■ EXONORATION OF THE BOARD

Antonín Jeřábek proposed to exonerate the Board. There were no votes against and no abstentions. So the Board was exonerated.

#### ■ MEMBERSHIP FEES 2012

The German and British ISMN agencies suggested that the AGM decided to extend last year's decision on membership fees for one more year.

In Lisbon 2010 the AGM had followed Dr. Heinz Stroh's (German ISMN agency) appeal to fix the maximum cap for membership fees at EUR 5,000 instead of EUR 10,800; this was supposed to be valid for the year 2011. A working group – consisting of Maarit Huttunen (Finland), Jake Kirner (United Kingdom), Montserrat Morato (Spain), and Dr. Heinz Stroh (Germany) – had been established in Lisbon

which, unfortunately, due to various other business obligations had not yet had the possibility to present a proposal but would do so for the AGM 2012. Therefore the British and German agencies suggested that the 2011 fees should be valid for 2012, too.

Nobody was against this suggestion and there were no abstentions, so the proposal was accepted by unanimous vote.

#### ■ ADOPTION OF THE BUDGET FOR 2012

The expenditures in the budget 2012 were commented upon by Carolin Unger:

As of 2011 the IA would cover the catering costs of the annual ISMN meetings which would increase Panel meetings costs. A new computer would have to be bought since the old one did no longer fulfill its tasks properly. The landlord had announced to increase the rent but did not yet indicate as to how much. We still did not receive any telephone bills although we had written several letters to the landlord. As a follow-up to the intern's research we might have to adjust the website programming. Travel costs in 2012 would include participation at the Frankfurt music fair and the IAML conference.

There were no votes against and no abstentions, so the budget for 2012 was unanimously adopted.

#### ■ PROGRESS REPORTS OF THE NATIONAL / REGIONAL ISMN AGENCIES

In addition to the progress reports of the ISMN agencies that had already been distributed beforehand, *Sirima Sooriyabandara (Sri Lanka)* presented her agency's work. So far, 69 publisher prefixes had been allocated, mostly to author/private publishers. 251 editions of printed music were thus numbered. The agency conducted seminars to create more awareness of the ISMN among all sectors of the music industry namely publishers, booksellers, distrib-

utors, librarians, lyric writers, singers, and the general public.

Since September 2008 the agency charged a small fee for allocation of numbers. One reason for this was that when the Agency issued the ISMN free of charge some publishers had just taken the number without using it and so the numbers had been wasted.

*Berit Holth (Norway)* reported on plans of the National Library of Norway to start retrospective numbering of music publications.

"Retrospective assignment of ISMN to Norwegian music prints. The Norwegian ISMN Agency was established in 1996. It is now a part of the National Library of Norway. The National Library participates in the National Music Heritage project in Norway. Music manuscripts in the library are digitized. The same will be done with the music prints which are registered in the National Bibliography. Music of Norwegian composers appeared in print from the 19th century onwards. Much of the production was published abroad in that century. It has been planned to assign ISMN retrospectively to music prints which have been published by Norwegian music publishers in the past. It has been a discussion how to meet these demands. The oldest Norwegian music publishing houses can be divided into two groups:

- The music publishing houses which do not exist anymore.
- Other music publishing houses which are bought by the main music publisher in Norway, Norsk musikforlag.

Each original publishing house ought to get its own ISMN publisher number. The ISMN will be written by pencil on the original item in the music collection of the National Library. The prints are not dated in general. A bibliography about Norwegian music prints 1811-1908, and a book about music trade in Norway from the beginning until 1909, both written by Kari Michelsen, will be of great help in this work. (Both publications are written in Norwegian and are available on the Internet <http://www.hf.uio.no/imv/forskning/prosjekter/norgesmusikk/musikkhistarkiv/notetrykk/>.) In addition protocols from

the publisher Warmuth, the forerunner of Norsk musikforlag, will be extremely useful.

The result of this work can also generate new interesting projects, as for instance to make an overview of the publishing houses in Norway, past and present, and to describe their relations to each other. Another good idea will be to write a book about the music publishing branch in Norway.

The retrospective ISMN assignment will start in 2013."

Hartmut Walravens added that numbering backwards was not difficult in countries with a relatively small music production. Australia was also considering this. The benefits of identifying every music publication would be large since historical items would get unique numbers and could be linked thereby fairly easily. This would simplify the preservation of the musical heritage.



*Majorine Lamptey and Magret Kibido*

*Yasin Mohamad Abdalla Bashkar (Sudan)* said that the National Library did not have much sheet music material yet while having a lot of other printed material. He was grateful to get so much information on the ISMN here. He intended to establish an ISMN agency soon.

The situation in Botswana was a bit different, as *Matlho Tamocho (Botswana)* described. The country had a lot of music, and they had legal deposit. But musicians did not bother very much to get the music printed. There was no association of the music industry.

Hartmut Walravens explained that the ISMN number itself did not provide automatically any kind of protection

BUT that it was the basis for applications. Therefore it was possible to make use of the ISMN for copyright purposes. And even if copyright was not an issue the number was handy because it identified the item. A few years ago the International ISMN Agency had approached Internet providers of sheet music who had lots for download. He had thought it a good idea to identify all these products uniquely. But it had turned out that most of the Internet providers were not interested in identifying their publications probably because it would be easy to check on piracy as well. With Internet publications it was often difficult to establish the provenance of a publication since so many did not carry an identification number, but if they all carried an ISMN the situation would be transparent.

*Gloria Matthew (Nigeria)* reported that Nigeria had a rich cultural artistic heritage with many renowned musicians. The "Nollywood" films featured a lot of music, too. The National Library accepted the challenge to preserve this music, for all indigenous languages. A copyright commission would ensure that piracy was properly dealt with. There was also a strong music association. With regard to an ISMN agency for Nigeria, the National Library got approval of the government and a unit had already been established to later commence an ISMN agency's work, therefore they now wanted to become a member. They hoped that the ISMN would assist them in fulfilling the task of preserving the indigenous music.

In this context Hartmut Walravens summarized the necessary steps to become an ISMN agency:

1. Send a letter to the International ISMN Agency indicating that you would like to become a member. If the applicant was a National Library or similar institution then the governmental backing of the application was assumed. In other cases a letter from the respective ministry would be needed.
2. Figure out how many numbers are necessary for your country. Send us statistics on the music publications, in the past and the near future.
3. Sign the contract.

*Majorine Lamptey (Ghana)* pointed out that there was low awareness of the ISMN in Ghana. So far the Ghana Library Board had received only 10 published works carrying an ISMN while the ISMN agency had assigned more publisher identifiers. Universities were the main music publishers in the country. The Ghana music association was also very interested in promoting the publication of music works. The agency also had a good cooperation with the Copyright Office. The ISMN was not mandatory. They now hoped to promote the ISMN and planned to visit especially university libraries in order to make them aware of the ISMN, and to see that legal deposit copies were delivered.

*Oktaý Saydam (Turkey)* said he had learnt that in Turkey the ISMN was very important also for national and international prestige reasons. But the ISMN system in Turkey still needed some development which he hoped to initiate soon.

*Philomena Mwirigi (Kenya)* announced that the National Library now wanted to become an ISMN agency.

*Phoebe Lunkuse (Uganda)* stated that there was not much awareness of the ISMN in Uganda so far, despite the fact that there were many musical activities in the country. The National Library would like to adopt the system and establish an ISMN agency.

*M. S. Mkenya (Tanzania)* reported that the music industry in his country was going up. He felt they would like to allocate ISMN numbers to their publications. He wanted to learn more about the ISMN system at this meeting and wanted to create awareness of the number in Tanzania.

## ■ MISCELLANEOUS

### LEGAL DEPOSIT

Hartmut Walravens stressed the importance of a close cooperation between the ISMN agency and the legal deposit, provided that a country had a legal de-

posit law also for notated music. If it existed and publishers could be motivated to use the ISMN this made a good basis to work on.

### MUSIC INFORMATION CENTERS

Many countries also had music information centers. They collected music especially by living composers and made it available as film, Xerox or scan. But also the national libraries collected a certain amount of unpublished items, in handwritten form. These applied for ISMN, too, and could be made available under the provision of an agreement with the composer. The aim was to provide comprehensive unique international identification of notated music.

### ISBN NOT TO BE USED FOR NOTATED MUSIC

For some music publishers it might not be clear why they should use the ISMN when there already existed the ISBN system. Both numbers were indeed similar in structure but there were many differences in publishing and selling music or books, though:

- Many people were music illiterates; they could not read notes. The book trade in many cases could not help the customers, they just sold the product regardless of its contents.
- In many countries the music trade was organized differently than the book trade. E.g. the International ISMN Agency had hoped to win ISBN agencies in the UK and the USA to take over ISMN responsibility there. They did not want to deal with music, however. Therefore in the UK we won the Music Publishers Association, in the USA the Library of Congress.
- Millions of items carried ISBNs which made it impossible to search for music, only. With ISMN you could immediately filter out music.
- The scope of ISBN clearly excluded notated music. Therefore it should be made clear that ISBNs must not be used for music. It was very important to stick to the standards and not to misuse the identifiers.

### ISMN IN COUNTRIES WITH SMALL MUSIC PRODUCTION

There was a great value of introducing the ISMN into countries that produced only a small amount of music. Good music should be preserved and made available regardless whether it existed in small or large quantities. This was achieved best by using the ISMN.

Hartmut Walravens thanked the observers from so many different African countries for attending this ISMN meeting. As he said it was very courageous and ambitious to think about establishing ISMN agencies. He trusted that by taking over the responsibility for the ISMN system they would bring much benefit to the music in their countries.

## ■ REPORT ON ISBN

Stella Griffiths (International ISBN Agency)

The ISBN is a mature standard, now. It exists since since 1970 and is recognised in over 200 countries and territories. More than 150 agencies have been established, so far, with Oman and Myanmar being the newest agencies.

The International ISBN Agency compiles the Publishers' International ISBN Directory (PIID), published by DeGruyter. It comprises data of 110 national ISBN agencies (prefixes and publisher details) and thus includes more than 1 million prefixes.

A new online edition, replacing the CD-ROM, has been launched in late 2010.

Identifying digital publications continues to be a challenging area, especially due to the inconsistency of publisher behavior. The International ISBN Agency issued guidelines in November 2010 and the feedback has generally been positive. We are participating in a BISG working group on the identification of e-books and hope for broad consistency with our guidelines. A BISG policy statement is expected soon.

A new draft of the ISBN Users' Manual was released in early Septem-

ber. It was written for public consumption (but for agencies too). The Manual is now shorter, and assumes that the 13 digit ISBN have by now fully been implemented. It aims to offer better guidance on digital publications. We also published separate policy guidelines (FAQs) for agencies only, e.g. to help with decisions on borderline cases.

## ISMN IN THE WORLD OF MUSIC IDENTIFIERS

Paul Jessop (International ISRC Agency)

Anyone who is involved in the management of rights in music will tell you that it is a very complex area. One thing that can make it much worse is not understanding properly how the various entities relate to each other. Many years ago some parts of the industry came together to produce a framework called "Indecs" and it continues to guide our thinking. One word of warning to the librarians: it is apparently similar to the FRBR framework but actually differs significantly in ways which make it very much more useful in music.

Indecs recognises entities at three levels:

- abstractions are concepts that exist in the mind of the creator or can be inferred from creations with a more tangible existence,
- expressions are performance events happen at a time and place,
- manifestations are objects with a physical reality which embody expressions and abstractions.

This sounds rather obscure but in the world of recorded music reflects very accurately the structure whereby a musical work (abstraction) is performed by an artist and the performance (expression) is recorded. The recording is then used to create a CD or a download file – a product (manifestation).

The diagram on the right shows this but also shows how the same levels apply to notated music. Clearly the sheet music is a product at the manifestation level which derives ultimately from the same musical work (expression) as a CD or download. The expression level is interesting and arguably maps in this

case to the engraving or typography used to create the sheet music.

The diagram also shows the way in which standard identifiers are used for each of the entities:

- musical works are identified with an International Standard Musical Work Code (ISO 15707)
- sound recordings (together with music video recordings) identified with an International Standard Recording Code (ISO 3901)
- CDs and downloads are typically identified with EAN or UPC codes, sometimes encoded as barcodes
- sheet music products are identified with an International Standard Music Number (ISO 10957)

Interestingly there has been no need to create a standard identifier for the engraving – evidently there is no need for interoperability in this case.

Many of these identifiers have been around for some years. ISRC in particular is currently undergoing revision because the market requirements have changed since the specification was published. Although the new specification will be subject to approval by ISO national bodies, it is hoped that the new specification will share a syntax with the current document (so that disruption to databases is minimised) but all new ISRCs will be entered into a central registry together with such of the existing population as want to become compliant with the new specification.

ISRC services will allow both resolution (getting the registration metadata if you know the identifier) and query

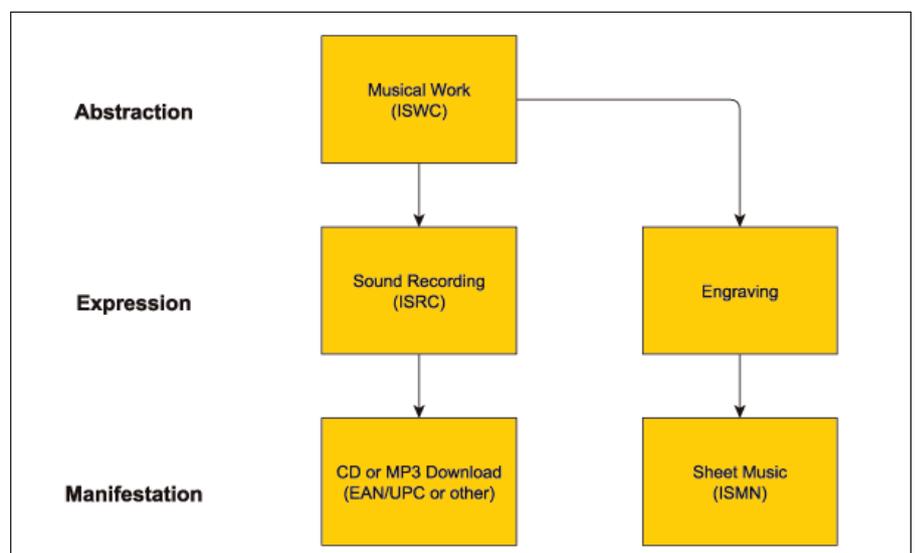
(finding the identifier if you know some or all of the metadata).

With these changes, ISRC will become much more reliable and will be of



Paul Jessop

greater service to the industry. When this is done (and maybe even before then) some interesting possibilities emerge. The ISRC registry will deal only with identity management (the relationship between an object and its identifier) and not richer data such as relationships with other entities and descriptive and rights management metadata. However other databases can build on the reliable identity created and describe links between media objects. Many such databases exist for specialised purposes and others are being built. We know for instance that the link between musical work and recording is critical for the licensing of works that are used in recordings that are distributed.



What may bring new opportunities are the links between work and notated music which, when combined with the link between work and recording create paths between recordings and sheet music for them. It is not perhaps absurd to contemplate an iPhone or Android application that scans the barcode on a CD and (by discovering the links to musical works and thence to notated music) offers the user downloads of the available sheet music.

Though many in the industry were initially sceptical about user generated content, believing that it would mostly consist of simple unauthorised copies, in fact much transformative use of music has been seen. In a world where music recording, production, remixing and reuse can take place on a \$100 tablet computer, access to notated music from the distributed recording may create a new lease of life for sheet music and for ISMN, and greater importance for the registries and databases which support them.

### ■ THE ARCHIVE, DISCIPLINARITY AND RENEWAL: THE DOMUS PERSPECTIVE

Prof. Stephanus Muller  
(DOMUS – Documentation Centre for Music at Stellenbosch University, South Africa)

Founded in 2005, DOMUS represents an integrated archival, research and curating initiative located within the oldest university music department in South Africa. It was created in order to promote music in South Africa and Africa by collecting, preserving, ordering and cataloguing the music and documentary collections of composers, performing artists, musicologists and music institutions. Since inception it has grown in size and scope from 20 (mostly Western art music) collections

in 2005 to 49 collections of increasing diversity. Its remit has been obliged to develop rapidly to embrace a notion of 'music' that now includes art music, indigenous African orally composed and notated music, popular music and jazz, from various historical periods and different communities. DOMUS is one of the most stable and accessible music archives in South Africa.  
<http://www.domus.ac.za>



*Dr. Sello Galane*

### ■ INDIGENOUS MUSIC IN THE MODERN WORLD

Dr. Sello Galane  
(KAMR Kgapané African Music Records / Free Kiba Music Foundation)

Dr. Sello Galane, South African composer, musician and musicologist, gave a very vivid demonstration of the indigenous Kiba music and its revival. Kiba is the name of the biggest drum in the ensemble.

More information on Dr. Galane's music:  
[http://www.artlink.co.za/news\\_article.htm?contentID=25774](http://www.artlink.co.za/news_article.htm?contentID=25774)

### ■ ADMINISTRATION PROGRAMS FOR ISMN AGENCIES

Carolin Unger

The International ISMN Agency will soon offer an administration program for agencies. The program is currently developed by the German ISMN agency. It will provide:

- Automatic offer of the next available ISMN publisher identifier,
- Prevention of double allocation of an ISMN on the agency level,
- Maintenance of contact data, registration of address changes or status changes (e.g. if a company ceases publishing),
- Automatic file generation of lists of complete 13-digit ISMNs for a certain publisher identifier; this is done in ASCII or html format and as barcodes in PDF format,
- Automatic provision of up-to-date statistical data to the International ISMN Agency (i.e. data of allocated publisher identifiers and publishers addresses).

The program will be offered free of charge and will be available in English.

Another program is currently developed by the Dutch ISMN agency. There is no legal deposit of music in the Netherlands, so the Dutch ISMN agency prepared a database with complete bibliographic metadata. They developed a solution which they would like to offer to other agencies as well.

We will keep all agencies informed when the programs are available.



Addresses of national ISMN agencies are listed on our website. ISMN agencies are requested to kindly inform us if their address and communication data changed.

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