



# Newsletter

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International ISMN Agency • Staatsbibliothek zu Berlin Preußischer Kulturbesitz

## ■ TWELFTH INTERNATIONAL ■

## ■ ISMN PANEL MEETING ■

## ■ BERLIN, 3 MAY 2004 ■

### ■ PARTICIPANTS

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Dr. Sali Bashota, National and University Library of Kosova

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Wolfram Krajewski, DE-PARCON/ACAMAR, German ISMN Agency

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Susanne Sugar, Det Kongelige Bibliotek, Danish ISMN Agency

Dr. Hartmut Walravens, Director, International ISMN Agency

Dr. Ulrich Wegner, International ISMN Agency

Hanna Zawado, Biblioteka Narodowa, Polish ISMN Agency



*Participants of the ISMN Panel Meeting join in front of the Staatsbibliothek zu Berlin*

### ■ AGENDA

- Opening
- Status Report of the International ISMN Agency
- ISMN Finances
- Progress Reports of the National/Local ISMN Agencies
- Round Table: The First Ten Years of the ISMN. Retrospects and Prospects
- The ISBN Standard Revision: Also a Major Change for the ISMN?
- Music Databases and Catalogues. Work in Progress at the British Library
- Music Databases and Internet Providers. Sources for Printed Music in Norway
- Internet Publishers and the 5th Edition of the Music Publishers' International ISMN Directory (MPIID)
- IDNV: Developments 2003/2004
- Miscellaneous

The 12th International ISMN Panel Meeting took place in Berlin on May 3, 2004, by invitation of the International ISMN Agency. The venue was the Staatsbibliothek zu Berlin Preußischer Kulturbesitz.

### ■ OPENING

The host of the meeting, Dr. Hartmut Walravens, welcomed the participants on behalf of the Director General of the Staatsbibliothek. He gave a short overview of the eventful history of the library the origins of which date back in history to almost 350 years; and its two sites which were united under a new institutional roof after the reunification of Germany.

Dr. Walravens stressed the importance of the ISMN panel meetings as a

forum to exchange ideas and experiences and further the discussion between agencies from different countries or regions. Publishers and traders, although being in full sympathy with the potentials of the ISMN, were not particularly interested in panel meetings as a rule. In addition, publishing houses and trade personnel changed relatively often.

The ISMN, in fact, was initiated by IAML members of the UK branch; they have been instrumental in the launch and promotion of the ISMN. IAML colleagues were very important multipliers, being around for a long time. Therefore, it was for good reason that IAML was particularly well represented at the Berlin panel meeting.



*John Roberts (l.) and Dr. Joachim Jaenecke*

## ■ STATUS REPORT OF THE INTERNATIONAL ISMN AGENCY

Dr. Walravens referred to the fact that the ISMN was slowly coming of age. In November 2003, the standard celebrated its 10th anniversary. Dr. Walravens was pleased to see that the ISMN had established itself firmly with forty-four regions or countries having joined the ISMN community up to the end of 2003. Among those, one finds countries with an important market for printed music, but countries with only a small output of printed music as well.

In 2003 alone, the International Agency had the pleasure of welcoming five new countries with which new contractual agreements were signed: Israel, Georgia, Azerbaijan, Republika Sprska, and Serbia.

The U.S. ISMN Agency, unfortunately, is still in limbo. R.R. Bowker has agreed to administer the ISMN; they built a website and it is possible to order ISMNs online. Yet, as of now the International ISMN Agency has not received a contract from them. It goes without saying that the U.S. market will be crucial for the further development of the ISMN.

The 5th edition of the MPIID appeared in December 2003 at K. G. Saur Publishing in Munich. First published in 1996, the MPIID serves as an indispensable tool for the market of printed

music world-wide, and it does not sell too badly considering the fact that the market is very restricted. The latest edition of the directory offers an increase in data of about twenty percent compared with the last edition. Addresses and contact numbers of 17,800 publishers of music notations in ninety-nine countries are listed, among them 1,700 digital suppliers.

In addition to the information updates and supplements offered by the local and national ISMN agencies and other libraries and institutions, the International ISMN Agency undertook the task of contacting directly all 15,600 publishers listed in the 2003 edition of the directory.

The Internet has become an important source for printed music. The Internet publisher, as a rule, is a very specialised supplier; it is difficult, if not impossible, to get address data beyond the URL. Some of these publishers are not publishers in the strict sense of the term, rather reprinters. Yet the information concerning this group of digital suppliers is of major importance for the worldwide MPIID community.

Data sheets delivered by the national or regional agencies remain the primary source of information. The International ISMN Agency works only as a catalyst and facilitator.

In May 2003, the 11th ISMN Panel

Meeting was organized in cooperation with the Slovenian ISMN Agency in Ljubljana. The meeting turned into a marvelous experience for all participants. The minutes of this very fruitful meeting were published in the ISMN Newsletter 13, a yearly publication on ISMN matters of all kinds.

The text of CD-ROM publication "ISMN. The New Standard" was translated into Serbian; the CD-ROM now includes language versions in English, French, German, Spanish, Czech, and Serbian. An extended version of this multimedia publication will be available in 2004.

In February 2003, the "Deutsche Musikverlegerverband e.V." (DMV) in Bonn took over responsibility for the International Standard Music Number in Germany, Luxembourg, Switzerland, and Austria. On behalf of the "Deutsche Musikverlegerverband," the company DE-PARCON/ACAMAR has been managing the ISMN office since then.

After the first ten years of the International Standard Music Number, we are still building the infrastructure for the standard and try to support the development of appropriate applications. The trade does not use the ISMN at the current time. We have to make it clear to our partners that there are potentials to be developed.



*Katrin Spitzer and Antonio Álvarez Cañibano*

## ■ ISMN FINANCES

The financial situation of the International ISMN Agency is still a bit precarious. The Agency is financed by the annual contributions paid by the national and local agencies. Yet, as in previous years, not all agencies were in a position to pay the fee on time or had to refrain from paying at all which led to considerable financial problems. One originally had hoped to get some money from the big market players, the United Kingdom, Germany, and France. The German ISMN agency is not in a position to pay anything at the moment, and the U.K. agency contributes much less than had been originally suggested. One can only praise the French agency for its generous financial support. Another word of thanks goes to all the other organizations, mostly national libraries, which provide regular and reliable financial support for the ISMN system.

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

▶ Shukrije Rama of the local ISMN agency in Kosova pointed to the fact

that the contract with the International ISMN Agency had been signed in 2002 only. In Kosova, an area with grave financial problems, only very little music publishing is taking place. A close cooperation has been established with the local ISBN agency.

▶ In Croatia, a country with an ISMN history which reaches back to November 1995, eighty-one music publishers have been assigned an ISMN yet. As Breza Šalamon-Cindori indicated, thirty percent of the music publishers are author publishers. An average of one hundred fifty titles of sheet music are published in Croatia yearly.

▶ Antonín Jeřábek (Czech Republic) referred to the small number of publishers of printed music in his country in comparison to the book publishers. Fifty-one music publishers apply the ISMN up to now. In summer 2004 the National Library of the Czech Republic will switch to MARC 21 which will mean also some changes in the operation of the Czech ISMN agency. A database of music publishers is maintained in the ALEPH system. A printed version of this database is published as a supplement to the annual directory of Czech book publishers.

▶ Berit Holth (Norway) reported about the ISMN work of the Norwegian ISMN Agency since 1996. With fifty-six music publishers apply-

ing the ISMN and about six thousand items of sheet music being printed with an ISMN, one can safely say that the ISMN system is fully functioning in Norway.

▶ Hanna Zawado (Poland) informed about the ISMN work which started in her country two years ago. Today, all forty-seven Polish publishers of printed music participate in the ISMN system. National tax regulations still favor the application of an ISBN lowering the tax burden on these publications, while publishers of ISMN items have to cope with full tax rates.

▶ Susanne Sugar (Denmark) pointed out that the question of how to deal with the growing number of digital publications of printed music is very topical currently in Norway. A paper by the International ISMN Agency (cf. ISMN Newsletter 13, pp. 5–10) was distributed to all parties interested.

Susanne Sugar announced that the Berlin panel meeting will be the last she will be able to attend before her retirement. Dr. Walravens thanked her whole-heartedly for her continuous and efficient support over the years, the ISMN system has profited immensely during the last ten years.

## ■ ROUND TABLE: THE FIRST TEN YEARS OF THE ISMN. RETROSPECTS AND PROSPECTS

*Participants: Ulrich Wegner (chair), Malcolm Jones, Tilman Hans Kannegiesser, Wolfram Krajewski, John Roberts, Regina Steinhäuser*

▶ *U. Wegner:* After ten years there are 44 countries which have joined the ISMN system and about 1,700 music publishers who are now applying the ISMN. These represent the bare figures but there are inevitably more issues to discuss about the ISMN, namely its applicability in the day to day work of the music world.

Firstly, I would like to take a look back. Mr Jones, ten years ago the British music librarians paved the way for the ISMN. As you participated in the discussions at that time, what ideas, expectations and assumptions really



*Visiting the German National Broadcasting Archives (DRA)*

guided you as one of the initiators of the ISMN?

► *M. Jones:* I suppose, thinking back all that time, as practising librarians who were convinced of the value of a computer system for information retrieval and for other aspects of library management, we saw that our colleagues in the book world were taking full advantage of the ISBN both to communicate with colleagues in the publishing and distribution chain and for internal library processes. We were quite simply envious of the advantages it brought and wanted to be able to do this with music.

We were aware that there was, at that time, quite a lot of catching up to do with music. There were a number of new developments in the bibliographic control of music which were mostly made possible by the wide spread use of computers and the fact that they were starting to become available on everyone's desk; and it was for that reason that some of us started talking about it.

► *U. Wegner:* As music librarians strongly voted for it at the beginning, did the ISMN actually find its way into the day-to-day work of the librarians?

► *M. Jones:* It found its way into a lot

of music libraries. It has missed finding its way as completely as we might have hoped for one or two largely technical problems, associated with administration and finance. These recurring issues are fairly well known.

► *J. Roberts:* In the order process a great deal depends on the particular systems or policies that are being used by the libraries. There isn't a standardised form for what information should go into an online order. Now, in many cases, libraries are doing ordering on the bases of bibliographic information supplied by vendors.

When you talk about the California library system and the way that it orders material, as far as scores or books are concerned this is done centrally. It is not done by the music library itself. The order people will not even use the ISBNs; they say it's too much trouble to enter the ISBNs and the dealer will send in the right things anyway because the dealers have their information anyway.

One of the problems that is particular to music and therefore will be applicable to the ISMN is that any system that libraries develop or buy for purposes of online cataloguing and retrieval is going to entail a certain

amount of compromise. In the particular case of dealing with a large university library and the complex needs it has, there are going to be priorities as to what enhancements you require. The reality is that, whenever there is an enhancement which is primarily or only of interest to the music community, it doesn't end up very high on the list!

And so within that environment getting a separate field created for the ISMN would be extremely difficult. Therefore many libraries will ultimately ask why they should use such a number if they do not have a system that can retrieve it.

► *U. Wegner:* Let's leave the area of music libraries and switch to the music publishers and retailers market in Germany. In Germany, publishers are complaining that sales and profits drop due to different reasons. On the other hand, the trade of printed music is becoming increasingly international and rationalisation seems to be of top priority. Do these developments underline the growing importance of the ISMN for the trade?

► *T. Kannegiesser:* I think music publishing and trade in Germany, but also in other countries, has always been a rather old fashioned business. When



*Inside the German  
National Broadcasting  
Archives (DRA)*

the ISMN came up, there was a certain reluctance – to say the least – to invest in human resources to simply key all these fantastic new numbers in.

First of all, the most important publishers have always had their individual numbering system which has of course nothing to do with standardisation. For a publisher like Schott for example, many of you will know the abbreviation “ED,” which in this case stands for “edition.” “ED” plus a certain number of digits denotes a Schott publication. So what made a music publication a trade mark, was a combination of letters and numbers.

At the same time there was a concentration in warehousing and distribution which had catalytic consequences; most of these warehouses very quickly didn’t accept publications without ISMN anymore. This forced us to provide ISMNs for all existing publications as soon as possible. And nowadays as a publisher, if you wish to apply for a warehouse or distributor to distribute your catalogue, the first question you face is “are your publications ‘ISMN-ed’ or not?”

► *U. Wegner:* In a recent interview, Peter Hanser Strecker from Schott Publishers stated that the technical

equipment of an average music shop in Germany is a far cry from the technical equipment of an average German book shop. Are the markets for books and for printed music so different?

► *R. Steinhäuser:* Customers who visit our music shop might know the ISMN of the item which they intend to buy, but when they ask for the item, they tell us only the title of the composition, not the ISMN. In the computer we have the edition numbers of the publishing houses and we also have in a special place the ISMN. However, ordering is done only with the publisher number. Moreover, most of the ordering by the libraries is done in the same manner, i.e., by not using the ISMN.

► *T. Kannegiesser:* Printed music editions usually have an edition number and people were comfortable with this. Everybody knew what “ED ...” or “BA ...” indicated and there was no need to re-equip your business with a new and expensive computer system at a time when there was no standardised, suitable and easy to handle software for it. It worked without. For this reason, the music publishing and music trade was a bit slow in applying the ISMN.

Today the situation has improved: we have the IDNV database. We have a

few warehouses who tell the retailers: please use online ordering with the ISMN and we will give you an extra discount. In terms of margin cuts and profitability this is naturally a very attractive offer. Software might allow you to select the ISMN, and the system will automatically overnight spread your orders over the various distributors. This is very easy and simple and a time-saving way to order.

► *U. Wegner:* Mr Krajewski is responsible for the IDNV, the largest database for printed music on the market. He predicts that the ISMN will have a prosperous future after more applications based on the standard have entered the market. Could you explain how you perceive this?

► *W. Krajewski:* When we started the IDNV, we discovered that the numbering systems on offer were a bit confusing. We have the publisher’s ordering number, the ISMN as the most important number for printed music material, the ISBN which is often used by international publishers and on the American market for printed music; furthermore even EAN or UPC are used for some items. All together you may find two or even more different numbers and barcodes used for one item!

In the IDNV we offer all the numbers to help the user to find an item successfully. But it would be easier, more clearly and more user-friendly to concentrate on one number only. Consequently this should be the ISMN as it is the official number for printed music and offers the ability of barcode scanning. If all the publishers decide to do so, everything will be easier.

This begins in editing a comprehensive and up to date database like the IDNV and ends in the daily business of libraries, retailers, musicians and publishers. Last but not least, interfaces and the order exchange, which we offer very successfully with the IDNV ordering system, would be even easier to use, if the ISMN were the worldwide unique identifier for each item.

▶ *U. Wegner*: A growing number of Internet music publishers are offering downloadable digital notations. Is the Internet a place where the ISMN can develop its intentions?

▶ *T. Kannegiesser*: Each of the downloads available at Boosey & Hawkes has and must have an ISMN which features on it somewhere when you print it out on your printer. It has to have an ISMN in order for the royalties account system to work; the online sale needs to be somehow booked and later accounted to your author. For classical music, I believe that musical downloads are not such big business; pop music is entirely different. Song sheets which you can supposedly transpose to apply to your saxophone or clarinet may be. We need to insure that everybody who offers downloads – a digital product and a sheet music product at the same time – allocates an ISMN to the publications he offers. That's quite important.

I think that if you want to sell something and if you want to publish it, you need identification and so why not use ISMN for the material. If you publish it on paper or on the Internet it's the same; the ISMN provides a unique

identification for the product.

▶ *H. Walravens* (from the auditorium): When we started ISMN years ago, many and myself included were perhaps a little optimistic. We looked at the example of the book industry and the ISBN where the whole bibliographic information, the ordering and distribution and the royalty calculation are based on this number. So as the music industry complained about shrinking margins I thought well what a wonderful way of dealing with this issue, cutting costs, rationalising, and so on.

What happened is exactly what you described; for some reason the ISMN became popular in so far as some users and some publishers said this is the way to go while many other said that they didn't really know if it was and somehow a really efficient ordering and distribution system functioning on the basis of ISMN has been really very difficult to realise. I am not sure what the future will be despite the named advantages.

There is a whole network of individual factors that are standing in the way. For me it was just proof of the difference between theory and practice.

▶ *R. Steinhäuser*: We have for instance perhaps 300,000 titles in our company computer, and we also work

with a scanner. We are just not used to doing our normal ordering with the ISMN number within our system, and it would take a very long time to convert all the publisher numbers into ISMN numbers.

▶ *T. Kannegiesser*: The other thing is that the ISMN number is so "unero-tic." An ED number or a BA number is linked to a certain prefix and then a following internal number where everybody sees it and recognises it as Mozart for example. There is a feeling that the ISMN will never be able to replace; and it is not its duty to do that.

▶ *M. Jones*: I wonder if we are not coming back to the same old problem that we discussed with David Whitaker all those years ago about whether the number really needs to mean anything to you?

I have always envisaged that, when the ISMN system is working properly, no human being will have anything to do with an ISMN or will care whether there are nine digits because the only reason for having an ISMN is to enable computers to talk to computers. And for different computers which catalogue things in different ways, which have quite different internal structures, and use different operating systems, communication at the most simple basic level would be via a number which says this pile of data equals that pile of data.

The one thing I understand computers as being good at doing is making connections so if you have got both numbers and if the software is designed properly, it should not matter in a sense what you do. Nor should you need to be able to know from the numbers that this is a composition by Johann Sebastian Bach because once you enter the number, your display screen calls up a record of data and that is what provides all the necessary details such as the composer and publisher etc.

That was the vision at the beginning. Is it so utopian ten years down the road?

▶ *T. Kannegiesser*: We are

*Malcolm Jones*



happy to work with the ISMNs in warehousing and cataloguing, putting them into our printed material but we don't want to forget about our old traditional numbers. A music publication is not a vegetable or a computer or a bottle of water, it's a very specific look-and-feel-related content product. There are indeed certain requirements in the globalised world and between computers. We have no problems fulfilling these, but we want to be permitted to keep our branded identity.

▶ *M. Jones*: It was not my intention to tell you what to do. But I would like to understand why people find it necessary to keep both these numbers and indeed when producing a new piece of music why they add two numbers to it when they only need to add one. Surely adding one is less work than adding two, or am I being naive?

▶ *T. Kannegiesser*: The combination of characters and digits provides a certain identity in very many respects. There are quite a few people coming into our shops not having a hand held and not ordering from their hand held computer reading ISMNs. They say I want a publication and describe the physical appearance, name the publisher and say that it has something to do with Bach for example. So you go to the shelf and you sell them a part. If somebody comes in with an ISMN which is wrong or misread or anything else or is actually an ISBN, not an ISMN, then the person behind the counter cannot help.

This linkage between names and traditional numbers is so close that it cannot and should not be broken up.

▶ *W. Krajewski*: I think it must not be. But the ISMN should be the main and unique identifier for an item and the traditional order number can be offered as an additional information. So you can choose the best way to handle the material. Sometimes it may be better to work with the order number if you have it in mind and are more used to it. And there are also situations when the ISMN by barcode scanner is the better solution, e.g. at the cash desk or when going through the stock.

▶ *J. Roberts*: From the librarians point of view and particularly at the cataloguing stage, having multiple numbers for the same thing is good be-

cause it offers a variety of options in the way that you can retrieve the material, if it is catalogued in this way. And you often need more than one option because if there is something wrong with the information of one kind, then you have another avenue.

We shouldn't see this necessarily as redundancy; it is useful to have a standard numbering system of this kind even if there are other numbering systems in existence.

### ■ THE ISBN STANDARD REVISION: ALSO A MAJOR CHANGE FOR THE ISMN?

Like last year, Dr. Hartmut Walravens reported on the current state of affairs concerning the ISBN standard revision and its possible effects on ISMN. The general concern that the current ISBN contingent would not last led to the de-

cision that from January 1, 2007, the thirteen-digit ISBN would be introduced into the booktrade. The EAN Bookland code 978, currently already used by EPOS systems, will from 2007 onwards prefix the ISBN. The check digit will be calculated according to the 10 modulus EAN algorithm.

A further possibility for the extension of existing ISBNs will be the use of the EAN prefix 979 which is now used for ISMN only. The first tenth of 979 will still be used by ISMN, leaving the other nine tenths for ISBN. In Hartmut Walravens' opinion thus there will be no danger of running out of contingents. The new standard will also give more precise definitions regarding the identification of electronic publications.

The Draft International Standard, being currently in ballot, will be finalized in June, 2004. The next Working Group Meeting will take place in Paris at the end of July.

It was discussed if – like ISBN – the

*Dr. Hartmut Walravens (l.) and John Roberts*



ISMN should change to 13 digits using the EAN prefix 979 in order to harmonize the two similar identification systems and avoid practical problems. The participants consented unanimously in favour of this proposal.

ISO should be approached by the ISMN community for a change in the ISMN standard, the amended standard should be sent as a draft.

## ■ MUSIC DATABASES AND CATALOGUES. WORK IN PROGRESS AT THE BRITISH LIBRARY (BY RICHARD CHESSEY, SUMMARY)

### ■ CATALOGUES NOW

The aspiration of the British Library is to be the best library in the world for British materials and to be almost as good as other national libraries in research materials relating to music from their country.

The origins of the British Library are in the book collections of the British Museum, founded in the 1750s. The collections include about one thousand years of music manuscripts, and printed music extending back to the incunable period. Hence the music collections are of international standing and in some ways without parallel. The British Library is both an academic and a public library.

Music materials in the British Library comprise about 1.5 million printed scores, 100,000 music or music-related manuscripts, one million discs, 185,000 tapes, not to mention CDs, DVDs and other electronic media. It stores journals and other literature on musical topics and offers 130,000 printed editions for loan.

The earliest catalogue entries for music materials date from about the 1840s, prepared according to cataloguing rules devised originally by Sir Antonio Panizzi for printed books. These entries were published in the 62-volume *Catalogue of Printed Music* in the British Library to 1980 (1980–1986), the first published catalogue of the music collection of a national library.

Thereafter, automated cataloguing began, initially trying to reconcile Panizzi's rules with MARC standards, but now, having abandoned UKMARC, we catalogue according to MARC21 and AACR2. At the moment, the printed music catalogues are also available externally and internally on our OPACs, whilst our manuscripts and sound recordings catalogue (MOLCAT and Cadensa) are web-based; they will be added to our OPAC at a later date. Catalogue records for the loan collection of printed music are not automated at present.

This year, the British Library will install ExLibris's "Aleph," which will bring all the enhancements and improvements expected of a completely Integrated Library System, including cross-catalogue searching, OPAC development, and other collaborative opportunities.

The Library is moving towards one collection, one catalogue.



*Richard Chessy preparing for his presentation*

### ■ CURRENT COLLABORATIVE PROJECTS

The British Library sees that it has a major role to play in all sorts of collaborative ventures, whether by active means or other forms of institutional support. Key issues are to improve access to music materials within the United Kingdom as well as retrospective conversion of manual catalogues, enhancement of catalogues and digitisation of materials to facilitate research. Inevitably many of these ventures are web-based.

The British Library is involved to varying degrees with the following projects:

### ■ CATALOGUING

#### ► Cecilia

"Cecilia" (<http://www.iaml-uk-irl.org/>) was launched as an online directory to music collections, including not only libraries, but also at archives, museums, and even private collections, in the United Kingdom and Ireland. Collection-level descriptions are provided, together with locations and other access details. Initial funding came from various sources including the British Library. "Cecilia" now is administered by the UK and Ireland branch of IAML, and is made available online through the Museum, Libraries, and Archives Commission.

#### ► Music Libraries Online

Music Libraries Online was a pilot project (<http://www.musiconline.ac.uk>) to test the Z39.50 protocol to create a virtual union catalogue based on a partnership of nine music libraries. At the end of the project, the final report made some very useful recommendations in respect of subject-based collaborative ventures such as this. Unfortunately it was not possible to devise an exit strategy that would sustain the project beyond its original term, so no further development has taken place.

#### ► Ensemble

This project (<http://www.is.bham.ac.uk/rslp/ensemble/ensemble.htm>) provided funding for the retroconversion of cataloguing of printed music published 1850–1975, a period not represented well by automated catalogues so far. 180,000 records were added to the catalogue of CURL, the main UK university union catalogue. The British Library was represented on the main Management Board and assisted with the defining of core bibliographical standards. Other benefits included sharing of cataloguing resources, and improved access to catalogues and collections.

#### ► RISM

Two projects with a duration of three years have been launched in the con-

text of RISM ([http://rism.stub.uni-frankfurt.de/index1\\_e.htm](http://rism.stub.uni-frankfurt.de/index1_e.htm)) in order to produce an automated catalogue of pre-1800 UK music manuscripts. The first project (just ended) involved the retroconversion of a card index of sources from secular institutions. The second project (about to begin) will deal with collections of UK cathedrals and private collections.

#### ► RILM

The British Library has been involved with RILM (<http://www.rilm.org/>) from the outset in the 1960s. Initially, library staff provided abstracts for all UK music literature on typed forms. Now the system is automated (abstracts are submitted on forms via the web), and the project has received funding from the higher education sector to be able to employ a dedicated member of staff. The British Library still provides office space and access to the literature. Unfortunately, the project is receiving no funding at the moment.

#### ► Encore!

This is an online union-catalogue of sets of performance music in UK libraries (<http://www.iaml-uk-irl.org/>). It is a project of IAML (UK & Irl.), but has received key funding from the British Library's Cooperation and Partnership scheme.

#### ► Hofmeister

About 10 years ago an idea was mooted at IAML of automating the *Hofmeisters Handbuch der Musikliteratur*, the principal bibliographical publication for the German-speaking countries in the field of music literature. The intention originally was for the individual pages of the *Monatsberichte* to be scanned digitally, but unfortunately the technology was not advanced enough for optical character recognition. Now the project is going ahead with funding from the higher education sector; the text is to be keyed and tagged manually using XML.

*Sami Pira (l.) and Dr. Sali Bashota from Kosova*

## ■ COLLECTIONS

### ► Bach Digital

The project (<http://bachdigital.uni-leipzig.de/>) aims to make available on the web high quality images of Bach autographs, with eventual links to sound recordings of historical instruments. Partners include libraries in Leipzig, Berlin, Stuttgart, Dresden and Jena. The British Library's contribution is to provide images of its autograph manuscripts of the second book of the *Well-tempered Clavier*, and Cantata no. 5 ('Wo soll ich fliehen hin'). This project shows how technology can be used to construct a multi-media virtual library of sources which are widely separated geographically.

### ► The Digital Image Archive of Medieval Manuscripts (DIAMM)

The project is based on collaboration between the University of Oxford and Royal Holloway, University of London (<http://www.diamm.ac.uk>). It aims at the digitisation of manuscripts from the period 1300–1430, many of them being part of the collections of the British Library. It includes complete manuscripts, though the greatest value of the project is the inclusion of frag-

ments from all over Europe. It is hoped to be able to reconstruct pieces of music by this co-operative attempt; in addition, enhanced imagery reveals details not otherwise visible to the naked eye.

### ► Chopin First Editions Online

This project is managed by Royal Holloway, University of London, with the British Library being one of the four library partners. The database will contain images of ca. 4,400 pages from Chopin editions, about a third of which will come from about one hundred first editions stored in the British Library. The resulting virtual library of digital images will be of great use to Chopin scholars, allowing comparison of first editions published simultaneously in England, France and Germany.

## ■ PURPOSES AND PROBLEMS

What are the purposes of these projects? At the most basic, they are for "resource discovery" – that is, they simply tell people what is where – such as the projects "Cecilia" and "Ensemble". Sometimes they can do that as well as adding something extra – such as the "Digital Image Archive of Medieval





*Shukriye Rama (l.) and Breza Šalamon-Cindori*

Manuscripts” (DIAMM) – by using technology to reveal what is not visible to the naked eye. Or, they can build a virtual library out of material which is physically separate, such as “Bach Digital,” “Chopin First Editions Online” and DIAMM. Needless to say that all have in common the benefit that consultation of surrogates saves wear and tear on the originals.

However, in solving some of our existing problems, they do create some of their own. We have to devise adequate digital storage, cataloguing and retrieval mechanisms, and to ensure that the media of storage are still readable in years to come. Paper has stood the test of time: patently, that cannot be said about electronic or digital media.

#### ■ CHALLENGES RELATING TO COLLABORATIVE PROJECTS

Most collaborative projects are instigated in response to some benevolent external source offering bids for money. This is because most organisations cannot afford the luxury in time, money and manpower to initiate projects beyond their immediate priorities, most of which have to do with internal matters. However, a successful bid for money is sometimes a mixed blessing.

It brings obligations that can affect other priorities and drain other resources.

In addition, it means that the process is reactive, rather than proactive. Hence over time an institution may end up with a whimsical portfolio of projects of no apparent intellectual coherence.

A particular frustration for the British Library is that the separation of funding streams for libraries and further education means that we are ineligible to receive funding designated for the higher education community. This is true despite the fact that most of our users, both on-site and off-site, are academics. Hence our role in some of the projects has been one of facilitation, encouragement, more as an honest broker than a primary partner. Our support is limited to what we can provide out of our core resources. And institutions – even those as big as the British Library – are often stretched merely to run their core internal services.

It seems too as though funding bodies are keener to initiate new projects than to support old ones. The result is that projects such as Music Libraries Online and RILM have stalled and have a very uncertain future. Sustainability and exit strategies need planning for, but that is extremely difficult with projects which are supposed to chart new waters and to see how far the tech-

nology can go. One needs to know the answer to this question in advance to be able to propose how the project should continue or conclude; but if one knew that, one wouldn’t need to undertake the project.

Then there is encouragement to be cross-sectoral; however, the more diverse the selection of partners, materials and users, the harder it is to get consensus – for example about indexing terms. It may be no bad thing, but the trend in such cases is for simplicity rather than sophistication; Google rather than AACR2, perhaps?

#### ■ FUTURE DEVELOPMENTS

##### ■ EXTENSION OF LEGAL DEPOSIT

According to the Copyright Act of 1911, the British Library is entitled to a copy of every book published within the UK. “Book” in this context was used as a generic term for (1) a part or division, (2) a pamphlet, (3) a sheet of letterpress or a sheet of music, (4) a map or plan, and (5) a chart or a table. According to the Legal Deposit Libraries Act of 2003, supplementary regulations may be produced to apply to works published in media other than print. Regulations may not be made unless the Secretary of State has consulted the deposit libraries and the publishers likely to be affected.

The Legal Deposit Act recommends explicitly that some areas need careful consideration, such as the deposit of hybrid printed and electronic publications (which happens more and more with music publications) and delivery to the library by electronic means (rather than on a physical medium), and other relevant issues relating to quality and format. With online publications the definitions of the geographical area may also need some thought. What are the implications, for example, as regards a legal deposit for an international company with a head office outside the UK, but whose website is hosted on a server in the UK? Or for a UK company with its website mounted on a server abroad?

One of the valid defences in the UK and US legislation against charges of infringement which relate to printed formats is the ability to copy without permission for research, private study, criticism and review. We also have library privilege for purposes such as conservation. Will these provisions be taken forward into the regulations for non-print media?

#### ■ WEB ARCHIVING PROGRAMME

The British Library's web archiving programme started with the General Election of 1997 when it was realised that lots of material important for scholars and posterity was published only on the web. In due course, after the election, the material disappeared, as it was no longer topical. Consequently, in 2001 the British Library undertook a 6-month pilot study, called "Domain.UK," of one hundred UK websites to audit how they changed and to try to formulate what next steps ought to be taken.

Its two main findings were hardly surprising: pages changed often (of those under consideration no page remained unchanged for more than forty-four days), and site owners had no interest in making backups of their material.

"Domain.UK" has now developed into the "British Library's Web Archiving" programme, which is about to start. The project is based on a partnership of six institutions, each of whom will monitor five hundred research-level sites for two years – a total of six thousand sites. This is necessarily selective, so wider snapshots of sites will be taken at occasional intervals.

#### ■ LEGAL DEPOSIT UNCERTAINTIES

The successful extension of legal deposit to non-print media is dependent on regulations that haven't been drafted yet. But one hopes that requiring input from both the publishing and library profession means that there is a



*Visiting the Deutsche Musikarchiv (DMA) in Berlin*

good chance that the regulations will be balanced and favour neither party. Since publishers and libraries will have to obey the legislation that they have devised, their representatives have an interest in ensuring that they are not unduly bureaucratic and impractical to implement. If they come up with a satisfactory definition of the geographical area of their remit, will they also be successful in defining what constitutes a "publication?"

One can foresee that electronic publications will have an increasingly on-demand nature to their working, which has obvious benefits for storage, and the generation of subsequent editions. A composer's every little change of mind can be incorporated at the press of a delete key, or the insertion of some computer-generated text. So at what point does the work become fixed, and subject to legal deposit? Or do all significant changes – which may be very small – constitute a new "edition" liable for legal deposit?

And the sheer scale of web archiving makes it almost inevitable that the archiving must be selective. Will that be active selection by a library agent, or will it be possible for suitable sites to be identified without human intervention according to agreed criteria? Will the burden be on the website owner to "deposit," or the library to "claim?"

Intellectual property rights could be very complex too. Third-party rights for copyright material reproduced on the website may need renegotiation; if copyright owners are foreign, it may be uncertain as to which national law applies. Libraries may be exposed to a charge of libel if they permit the copying of material which they know contains a defamatory statement.

#### ■ CONCLUSION

Music is a key part of our lives. More people listen to music than read books. There is a huge potential interest worldwide for access to music sources and materials. Any collection is only as good as its catalogue. Automation of catalogues gives rise to further expectations, and the role of the library professional is to help users navigate the complex finding aids and research tools that we have devised. Technology is changing by the minute, and makes things possible that were inconceivable a short while ago. Exciting new projects are starting up all the time. The challenge is to sustain and develop them, and to work towards further integration. As a national library of international standing, the British Library inevitably must play a major role in this.

■ MUSIC DATABASES AND  
INTERNET PROVIDERS. SOURCES  
FOR PRINTED MUSIC IN  
NORWAY (BY BERIT HOLTH)

The history of Norwegian music prints is not as extensive as in many other countries, such as Germany for instance. Norway did not participate in a practical way in the musical development during the Renaissance and the Baroque Period. This is one of the reasons why folk music traditions are so significant in Norway. The first music printing and publishing house, named Lars Roverud, was established in Christiania (Oslo of today) in 1811. Roverud taught music and published music prints, including his own compositions and arrangements.

The most important music publisher in the nineteenth century was Carl Warmuths musikforlag, established in 1843. Carl Warmuth emigrated from Thuringia in Germany to Norway. Later this company was sold and became part of Norsk musik-forlag (ISMN Publisher Number 065). Even though the publishers were situated in Norway, in the last part of the nineteenth century, the music sheets were usually printed abroad; some in Denmark, but mainly in Germany. At that time Leipzig was the world centre for music printing. At the beginning of his career, Edvard Grieg (1843-1907) used different publishers until he signed a contract with Peters Verlag in Leipzig, giving Peters the rights for all of his forthcoming works. This "Generalvertrag", as it was referred to, became a lucrative agreement for both Grieg and Peters. Peters also bought Grieg's rights from other publishers whom Grieg had used previously.

In Norway today different databases and the Internet are used to register, verify and distribute printed music. Almost all the activity in the music collections and music libraries is based upon data. To a large extent this is also the case in the publishing houses.

The National Library of Norway (<http://www.nb.no>) was founded in 1999. Ten years earlier the first National Library Department had been established in Mo i Rana, 1000 km north of Oslo. Until that time the University of

Oslo Library had taken care of the functions which traditionally are connected with a National Library. In 1999 some of the personnel and parts of the collections were separated and this resulted in a new National Library Department in Oslo. The library has now been reorganized and operates as an entity, from Oslo and Mo i Rana.

The National Library has established many useful databases in connection with its activities. Some of these databases are related to music. They all also appear in an English version.

The first records of electronic scores have just now been registered in the National Bibliography of Printed Music <http://www.nb.no/baser/nornoter>. The electronic scores are downloaded at the National Library in a digital storage vault. For the meantime access to this storage vault is only available within the library network of security and copyright restrictions. In the future it is possible that these problems will be solved to make the electronic scores accessible for everyone.

The National Bibliography of Printed Music database contains references of ca 24,500 music scores, mainly published in Norway from 1981 to the present. The database also includes older scores, dating back to 1850-1860 and scores by Norwegian composers published abroad. In the long run it is

planned to register all earlier records of Norwegian music prints in this on-line catalogue. Whether this shall be done by converting the old card catalogue or by re-cataloguing the music prints has yet to be decided.

The National Library uses cataloguing rules which are based upon a translation of the second edition of the Anglo-American (AACR 2) cataloguing rules, adapted to Norwegian standards. A Norwegian translation of two chapters of the revised AACR 2 was recently published; chapter nine deals with electronic resources. Non-Latin scripts are mainly transcribed according to ISO standards, but in some cases the standards of the Library of Congress are also used. The music prints are classified according to the Dewey Decimal Classification, based at present on a Norwegian translation of the 21. edition of Dewey.

The registration of scores published in Norway is based on the legal deposit system. Our standing Legal Deposit Act was passed in Norway in 1989. This was a renewal of an existing law, which had only dealt with printed materials. The new law also states that electronic documents, photographs, sound recordings, video and broadcasting should be deposited at the National Library of Norway. Scores published abroad are bought if it is possible to lo-



*Berit Holth  
from the Norwegian  
ISMN Agency*

| Composer <b>Joachim Knoph</b> (b. 1979) |                             |  |  |       |                         | CD        | ISMN          | version    |
|---|-----------------------------|--|---|-------|-------------------------|-----------|---------------|------------|
| Opus                                    | Title                       | Instrumentation                            | Durata  | Pages | PDF 5.0                 |           |               |            |
| 1                                       | Introduction and Allegro    | Viola and piano                            | 7:30  | 16    | <a href="#">693 kB</a>  | NA        | M-66104-019-4 | 03.09.2002 |
|   |                             | [viola part]                               |   | 6     | <a href="#">191 kB</a>  |           | M-66104-027-9 | 03.09.2002 |
| 2                                       | Music for a Garden          | Piccolotrumpet, strings and harpsichord    | 14:00   | 46    | <a href="#">1600 kB</a> | NA        | M-66104-020-0 | 05.04.2004 |
|   |                             | [parts]                                    |   | 51    | <a href="#">1230 kB</a> |           | M-66104-025-5 | 05.04.2004 |
| 3                                       | Norwegian Rhapsody          | Two violins and piano                      | 6:40  | 18    | <a href="#">814 kB</a>  | NA        | M-66104-021-7 | 11.10.2002 |
|   |                             | [parts]                                    |   | 12    | <a href="#">375 kB</a>  |           | M-66104-031-6 | 12.10.2002 |
| 4                                       | CAECILIA - Virgo et Martyr  | Frenchhorn, chimes, choir SATB and strings | 9:00  | TBA   | TBA kB                  | NA        | M-66104-022-4 | TBA        |
|   |                             | [parts]                                    |   | TBA   | TBA kB                  |           | M-66104-026-2 | TBA        |
| 5                                       | Sonata                      | Oboe and piano                             | 16:00   | 40    | <a href="#">885 kB</a>  | NA        | M-66104-023-1 | 10.03.2003 |
|   |                             | [oboe part]                                |   | 13    | <a href="#">342 kB</a>  |           | M-66104-040-8 | 10.03.2003 |
| 6                                       | 7 Smultronställen           | Piano                                      | 11:00   | 16    | <a href="#">608 kB</a>  | 2L [2005] | M-66104-024-8 | 02.09.2002 |
| 7                                       | Sonate pour piano           | Piano                                      | 8:35  | 10    | <a href="#">293 kB</a>  | 2L [2005] | M-66104-033-0 | 02.04.2003 |
| 8                                       | Notturmo                    | Piano                                      | 3:30  | 4     | <a href="#">130 kB</a>  | NA        | M-66104-032-3 | 11.10.2002 |
| 9                                       | Introtitus                  | Piano                                      | 6:10  | 8     | <a href="#">198 kB</a>  | 2L [2005] | M-66104-034-7 | 17.10.2002 |
| 10                                      | Allegro elegiaco            | Cello and piano                            | 5:10  | TBA   | TBA kB                  | NA        | M-66104-071-2 | TBA        |
|   |                             | [cello part]                               |   | TBA   | TBA kB                  |           | M-66104-072-9 | TBA        |
| 11                                      | Scherzo-ostinato            | Violin, cello and piano                    | 5:40  | 16    | <a href="#">455 kB</a>  | 2L [2005] | M-66104-073-6 | 11.11.2003 |
|   |                             | [parts]                                    |   | 14    | <a href="#">328 kB</a>  |           | M-66104-074-3 | 11.11.2003 |
| 12                                      | Sonata "Poëma aenigmaticum" | Violin and piano                           | 24:00   | 38    | <a href="#">819 kB</a>  | NA        | M-66104-075-0 | 04.08.2003 |
|   |                             | [violin part]                              |   | 13    | <a href="#">375 kB</a>  |           | M-66104-076-7 | 04.08.2003 |
| 13                                      | Sonata Phantasy             | hardangerfiddle and piano                  | 12:00   | TBA   | TBA kB                  | NA        | M-66104-113-9 | Jan2004    |
|   |                             | [fiddle part]                              |   | TBA   | TBA kB                  |           | M-66104-114-6 | Jan2004    |

#### HOW TO PRINT THE MUSIC

All PDFs from **2L Electronic Scores** are formatted in A4-size. For prints in Letter or other formats, please check "fit to page" in your Acrobat-Reader-Printing-Option. For a professional result please contact your local Document-Service-Shop; point them to your preferred score on [www.2l.no](http://www.2l.no) and they will print to a scale and quantity of your choice. This way you can print on both sides of the paper and have your orchestral score in A3 or bigger.

Digital sheet music for download: An example (screendump) from Norway taken from the website of "2L Electronic Scores" (<http://www.2l.no/Escores.htm>)

cate them. All the scores registered in the National Bibliography of Printed Music are kept in The National Music Collection at the National Library of Norway. This music collection is the largest of its kind in Norway. In connection with the celebration of the 150 Year Anniversary of Edvard Grieg in 1993, it was decided to register all musical prints in the National Bibliography of Printed Music. Today it contains 2781 records of Grieg's music.

A music print often consists of a collection of songs. Each separate song is usually not indexed in the data record. To be able to search these songs, an online Song Index database has been developed. It contains records of songs published as sheet music which are related to the National Bibliography (<http://www.nb.no/baser/sangindex>). Music prints which are registered in the National Bibliography and which in-

clude songs are registered using the following information: title, first line, the name of the composer and the author; and eventually the name of the editor and the translator. When the correct record hopefully appears on the screen, it is possible to order the requested song directly from the library which has got the music print. The form appearing on the screen is filled in; it is sent directly to the other library via the Internet. Today the Song Index consists of more than 50,000 records and it is one of the National Library's most popular databases.

Norway has had a long tradition in Union Catalogues ever since the beginning of the twentieth century. In 1990 the University Library of Oslo established a Union Catalogue of Printed Music, which at the same time is a data retrieval system for on-line searches: (<http://www.nb.no/baser/samnoter>).

Today this Union Catalogue is run by the National Library. The Union Catalogue consists of more than 180,000 records of music prints from about sixty music libraries and music collections in Norway. The management of the Union Catalogue system is based upon the delivery of copies of data records which are electronically transferred to the National Library system from each single library or music collection. After the records have been checked for duplicates, they are entered into the Union Catalogue of Printed Music. The library codes of the duplicates are added electronically to each record already in the Union Catalogue. The Union Catalogue of Printed Music is regarded as a very useful tool in music libraries and is frequently used.

The National Library participates in Bibsys, a shared library system for all Norwegian University Libraries and a number of college and research libraries. The number of participants totals about 100 bodies. Bibsys has integrated electronic services now available, into the traditional library system. The music prints are registered with Bibsys. From there the records are transferred to the database of the National Bibliography as well as the Union Catalogue.

The Norwegian ISMN Agency is a valuable source for identifying music publishers and their publications: (<http://www.nb.no/html/ismn.html>). The Agency was established in 1996 and is now situated at The National Library of Norway. The ISMN system in Norway was introduced in close cooperation with the music publishers and the system is therefore widely used and appreciated by them. In addition to assigning ISMNs to Norwegian music publishers, the Agency produces an online directory of music publishers: (<http://www.nb.no/baser/ismnforlag>). Information about Internet addresses and e-mails, if available, is also supplied.

The homepage of the "Cantando musikkforlag" (ISMN Publisher ID 2612) is a good example of a well-functioning catalogue of available music scores (<http://www.cantando.com>). This online catalogue gives access for purchasing music prints directly via the Internet. A user name and password are necessary.

Another example is taken from the homepage of the publisher Lindberg Lyd (ISMN Publisher ID 66104, <http://www.2l.no>). This homepage gives access to electronic scores. These scores can be downloaded, distributed and printed free of charge. The publisher, who also sells compact discs, believes that the offer of free scores enables artists to include this music in their repertoire. This again may result in recordings of this repertoire being produced and published for sale on compact discs.

Besides the Bibsys system there are also other library systems developed and used in Norway; two examples are Bibliofil (<http://www.bibsys.no>) and Micromarc (<http://www.bibits.no>). Micromarc is also very popular and widely used in England. The best example for a British application is “Encore!,” the online union-catalogue of sets of performance music in the libraries of the United Kingdom (<http://www.peri.nildram.co.uk/encore.htm>).

The Music Information Centre of Norway (MIC) uses the Micromarc system. The centre offers an on-line catalogue (<http://www.mic.no>) which contains both published and unpublished music.

Recently a complete Internet version of “Griegiana” was released in Bergen, the home town of Edvard Grieg ([http://www.bergen.folkebibl.no/grieg-samlingen/grieg\\_samlingen\\_intro.html](http://www.bergen.folkebibl.no/grieg-samlingen/grieg_samlingen_intro.html)). All his manuscripts, letters and diaries are available here in scanned form. It is possible to search the catalogue regardless of the type of documents being searched. Several photographs are also on display. A printed thematic catalogue of Grieg’s works is in preparation and will soon be published. This thematic catalogue, the Internet version of “Griegiana” and the records of music prints of Grieg in the National Library, will facilitate a complete overview of all Grieg’s material.

The IAML/IASA congress in Oslo in August 2004 will be a good opportunity to learn more about the activity concerning music scores, sound recordings and other aspects of Norwegian music. During the year 2004, a special issue of “Fontes Artis Musicae” dealing with Norwegian music will also be published.

## INTERNET PUBLISHERS AND THE 5TH EDITION OF THE MUSIC PUBLISHERS’ INTERNATIONAL ISMN DIRECTORY (MPIID)

Updating the Music Publishers’ International ISMN Directory and publishing it in cooperation with K.G. Saur is a core part of the work of the International ISMN Agency – besides allocating number contingents to national agencies, scrutinizing the system and advertising for the ISMN in countries where the standard is not yet established.

The MPIID, in its fifth edition, has increased in size by about twenty percent, and this for the second time. The directory is therefore growing considerably. And it is still the only directory of its kind on the market.

Although the fifth edition seems to have been prepared along the same lines as the third and fourth edition, one might have noticed some changes. The increase of entries in the fifth edition is partly due to a stronger focus on Internet publishers who are listed under the heading of “Digital Suppliers.” With information about 1600 of such digital suppliers, almost every tenth entry refers to publishers of musical notations in digital format.

We chose the term “digital supplier” to describe the material which is offered in the Internet and the mode of supply more clearly. It seemed to be necessary to clarify the terminology in two respects:

First, the “digital supplier” is not an Internet publisher who trades his or her music notations in printed form over the Internet, offering the possibility to order and to pay online for an item which will be delivered by snail mail. Instead, the digital supplier transmits digital material over the Internet offering his or her customer to download the notation and to print it on his or her printing devices.

Second, the supplier in the Internet is not necessarily a publisher. Some large Internet websites collect digital material for downloading which is offered at the same time at many other places in the Internet by other website hosts. This category of “digital supplier” might be considered more of a

wholesaler than a publisher. And if only lists of links to other pertinent sites are offered, this link is better described as a “virtual library” for digital music notations. To call the administrator of this link list a music publisher, would not conform with the common concept of this term.

The contact details of approximately 1600 digital suppliers has found its way into the MPIID’s most recent edition. Putting a certain focus on this group of traders meant a lot of extra work in the editorial office, especially if you consider that a Google search for the character string “digital sheet music” alone produces 240,000 hits. In a first phase, the editorial team combed through the Internet collecting promising addresses and copying them into a common list without closer inspection of the content of the sites. In a second phase, double entries were eliminated from the list. Then our student co-workers carefully sifted through it entry by entry examining every site.

The selection of information pertinent for the MPIID was conducted with very simple guidelines in mind – guidelines which are in complete accordance with ISO 10957 regulating the scope for ISMN assignments: Any kind of graphical representation of music independent of graphical style, quality of presentation, musical style, etc. has been considered. Both commercial and non-commercial suppliers were included. (Most of the websites, in fact, are run on a strictly non-commercial basis.)

That’s why a large variety of digital suppliers found their way into the directory. Among them are the Greenwood Step Clog Dancers and the Kitchen Musician Website, to mention only two of the more exotic. There are private sites with only one or two music notations offered for download, or there are sites for guitar and bass tabs like “[www.tabrobot.com](http://www.tabrobot.com),” where about 450,000 tablatures for string instruments can be called up.

We will surely continue along the same line when preparing the next edition of the MPIID – of course, without losing our focus on the traditional music publishers. Here we are (as always) dependent on the data which the national ISMN agencies deliver on a regular basis, and we are looking

forward to every new data delivery.

One might ask why the MPIID is still published exclusively in printed form; a CD-ROM edition seems to be advisable. Long lists of website addresses appear to invite the MPIID user to double click on one of them and to log on immediately. The same is true for the thousands of Internet mailing addresses collected in this directory. Yet, production costs would rise considerably, if a CD-ROM edition were to be produced in addition to the printed format, and according to a survey among MPIID users initiated by K.G. Saur, these users still prefer to work with the printed edition.

## ■ IDNV – DEVELOPMENTS 2003 / 2004 (BY WOLFRAM KRAJEWSKI)

Last year, I had the opportunity to inform you about the IDNV (International Database for Printed Music) at the Eleventh International ISMN Panel Meeting in Ljubljana. Since then, we have continued to work on the project and have been able to launch several new services within the IDNV system. Today I would like to give you an overview about the progress we have made.

### ■ ONLINE UPDATE

As illustrated last year, publishers and editorial staff can add, change or remove their own catalogue information with the IDNV Master software; or by using interfaces to transfer existing data from an in-house-system.

At the beginning, all this catalogue information was published on four IDNV CD-ROM editions per year. In October 2003 the IDNV-Online-Update was established. It gives publishing houses the opportunity to distribute the newest catalogue information to all IDNV participants whenever they want. There is only a small time gap (some hours or a day at the most) as IDNV editorial staff check the quality of all incoming data before adding it to the official IDNV databases.

By using the online update function, retailers and libraries receive all the changes and have the newest catalogues and prices available with one mouse click. This makes the daily business more reliable and practical for all users.

Incidentally, the IDNV CD-ROM is still produced four times a year for service purposes and for customers requesting this medium.

### ■ ELECTRONIC ORDERING SYSTEM

From the beginning of the IDNV project it was planned to offer an electronic ordering system in addition to the catalogues. On October 31st 2003 the new service began by launching two programs: IDNV Order and IDNV Sales. IDNV Order is the software package which enables retailers to send their orders via the IDNV ordering system and the interfaces. It is a very handy, fast and secure solution for retailers.

With IDNV Sales, publishers receive the incoming orders. The publishers have the advantage that IDNV orders arrive homogeneously and can, therefore, be clearly identified. By printing or transferring the data via interfaces, further order processing is quick and easy.

The IDNV ordering system has been operating successfully for several months now. Today the service is used daily by important retailers and publishers all over Germany. Larger publishing houses have already automated the entire procedure and integrated the IDNV interfaces into their system. For retailers and publishers, the IDNV ordering system is a powerful and efficient tool which makes daily business communication far more time-effective.

The ordering system made it even more apparent as to how important the the ISMN and the ISMN barcode is for clear product identification and faster work flow.

### ■ ENGLISH VERSION

We have, of course, continued to work on the English version of the IDNV

software programmes. The translation of the software and references such as the user help function is finally completed. At present, the Beta version is being tested with the help of several publishers. The English version of the catalogue will be available very soon.

### ■ NEXT STEPS

We are already planning future new developments to the IDNV system.

For German-speaking countries we are preparing a regular production of a CD-ROM for private customers containing the catalogues of all participating publishers. As an all-powerful marketing tool, this CD-ROM will be offered at an attractive retail price to appeal to the general retailer as well as musicians, conductors, choirs, music schools and so on.

We are also working on a French version of the IDNV to make the system attractive for companies from France and other French-Speaking regions.

Furthermore, we will contact organizations, publishers and retailers on an international level who might have an interest in using IDNV; or want to work with us to establish and support the system in their country. As expressed last year, the IDNV is open to everyone and offers many opportunities in the international field.

For further information contact:

DE-PARCON, Germany  
www.idnv.net, E-mail: info@idnv.net  
Phone: +49(0)2233/804100  
Fax: +49(0)2233/8041030

## ■ APPENDIX: ISMNs ■ ALLOCATED IN 2003 ■

### ■ AUSTRALIA

Alistair Noble, PO Box 833, Glenn Innes,  
NSW 2370, T: 02 67326234, E-mail:  
alistairnoble@yahoo.com, ISMN: M-720039  
Barbara Durham Music, 19 Saronvale Cres  
Hillside, VIC 3037, T: 03-94492575, E-mail:  
barbaradurham@bigpond.com.au, ISMN:  
M-9009519

Belvedere Music, 1A Yarran Street, West Pymble NSW 2073, T: 02 9498 7735, E-mail: brimer@tpg.com.au, ISMN: M-9009526

Brolga Music, PO Box 364, Red Hill, QLD 4059, T: 07 3856 4477, E-mail: crotchetfact@smartchat.net.au, ISMN: M-720038

Charles Winterton, 10 Jacaranda Close, Aberglasslyn "Maitland" NSW 2320, T: 02 4932 4043, E-mail: deewin@ozemail.com.au, Fax: 02 4932 4029, ISMN: M-720042

Fandangled Music, 9 Alex Street, Everton Hills, QLD 4053, T: 07 3353 0895, E-mail: janange@bigpond.net.au, ISMN: M-720043

KassKade Publications, 113 Railway Road Sydenham, NSW 2044, T: 02 9557 0441, E-mail: kasskade@optusnet.com.au, ISMN: M-9009523

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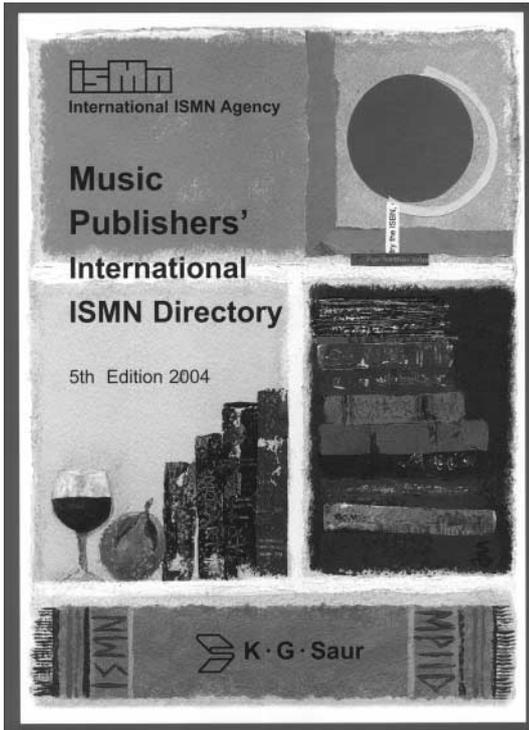
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