



Newsletter

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■ TENTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ ANKARA, 7 MAY 2002 ■

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■ AGENDA

- Opening Ceremony
- Status Report of the International ISMN Agency
- The CISAC Commitment to International Standards (by René Lloret)
- Progress Reports of the National ISMN Agencies
- Promotional Activities of the International ISMN Agency
- A New German "Music in Print"
- Finances
- ISMN and ISBN
- Miscellaneous



Opening the exhibition on "Traditional Turkish Handicrafts." From left to right: Dr. Hartmut Walravens, Director, International Agency, Dr. Halina Kobeckaite, Ambassador of Lithuania, and Hüseyin Akbulut, Deputy Under Secretary of the Turkish Ministry of Culture

■ OPENING CEREMONY

■ As the opening to the Tenth International ISMN Panel Meeting members of the State Opera ensemble performed a short concert recital, after which Mr. Hasan Duman, head of the Turkish ISMN Agency, addressed the guests with a warm welcome. He expressed his thanks to the governmental and non-governmental institutions that had lent their support to this meeting. He then gave a short introduction to the ISMN system and its benefits and continued as follows:

“Any information or work of art that is not registered, that cannot be accessed when required and that cannot be shared, is, in fact, nobody’s property. It is almost non-existent! It would be rather optimistic to say that nowadays we make good use of information by registering it and using it as a tool to solve problems, for we do not know for certain the whereabouts of tens of thousands of our music works – either as manuscript or in printed form –

which we possess as a cultural heritage. Furthermore, our compiled works, let alone those that we have failed to compile, are far from being satisfactorily transferred to sheet music. [...]

At this point, I wish to call on all musicians and song writers, all music artists who record their works in written form, not to hide their work in files, fearing that they might be used without their consent. You should make sure that your music works are published by publishers who will allocate ISMNs that are valid all over the world to your works. If you face any difficulties, be informed that the Foundation for Information and Documentation Services will from now on be publishing sheet music. Bring your works to us so that we can publish them and promote them in Turkey and throughout the world. Let your music works become public. You will see that in time the number of those who would like to receive permission to use your work will increase.”

■ Dr. Hartmut Walravens, the Director of the International ISMN Agency,

referred to the long-standing musical connections between Europe and Turkey, the “alla turca” style compositions of W. A. Mozart and other composers, the impact of the janissaries’ military music and early projects of sound documentation launched by institutions such as the Berlin Phonogramm-Archiv, in the framework of which traditional Turkish music has been recorded since the beginning of the 20th century. Therefore, Dr. Walravens underlined, it was not without reason that this meeting was taking place in Ankara. It could, furthermore, help to draw more attention to the music and music publishers’ scene in Turkey. There were many interesting items being published in Turkey that deserved more attention. We could expect the introduction of the ISMN to lead to a better infrastructure for bibliographic identification, ordering and distribution.

■ In his opening address, Mr. Hüseyin Akbulut, the Deputy Under Secretary of the Turkish Ministry of Culture, pointed out that, in a world in which technology and science were continually developing at an incredible

rate, the establishment of national and international databases and archives was both necessary and highly desired. In reference to the link between the ISMN and the management of copyrights and rights for intellectual property, Mr. Akbulut remarked that

“in Turkey, the ISMN system is an optional standard; yet, realizing the fact that this standard is to their benefit, parties concerned have been competing with each other to accept the system as soon as possible. The system does not only concern music publishers, libraries and archives, but also – and perhaps more importantly – song writers and performers. In this respect, we consider the ISMN system to be an important tool through which the intellectual property system can be strengthened and works of art and culture in Turkey and abroad can be protected and guarded. If we observe that music producers are hesitant to adopt the system, we may even consider making the participation in the system obligatory.”

■ STATUS REPORT OF THE INTERNATIONAL ISMN AGENCY

Dr. Walravens gave a short summary of the development of the International Standard Music Number, a relatively

new standard which had been established in 1993. It had been conceived as analogous to the International Standard Book Number (ISBN) which, after thirty years, had proven to be remarkably successful. Despite of all its benefits, though, the ISMN did not include all bibliographic details.

Dr. Walravens explained that the ISMN system was still in its introductory phase. Music publishers had not been quick to use this number, and its development had been considerably slower than had been the case with the ISBN system. Reasons for this were, among others, the small number of music publishers, products and customers in the music sector and its lack of a suitably developed infrastructure.

Although recent developments in the ISMN sector were encouraging, what the music market really needed was a comprehensive “Music in Print” publication which consistently listed the ISMNs that had been allocated. The success of the book sector was now entirely dependent on the ISBN and “Books in Print,” and the music sector would likewise have benefitted from a functioning “Music in Print.” The data in this future directory could have covered a country or potentially a whole continent (cf. p. 10).

The number should have become an incentive to rationalise the music market in the area of sheet music publications. In order to stay in business in the light of an ever-changing trade environment, music publishers should not have continued using traditional business strategies, but instead should have set up modern marketing approaches which aimed at a globalised market. The potentials of the ISMN would then have become quite obvious.

■ THE CURRENT STATE OF MEMBERSHIP

The Director reported that over thirty members had joined the ISMN system so far, some of them covering more than one country. This year, New Zealand was the latest country to join the ISMN community. In the U.S. the situation was not clear. The United States

had a very large and important music market, and R. R. Bowker was trying to convince music publishers of the benefits of the ISMN system in the hope that they may more readily accept the standard. One argument against the introduction of the ISMN in America was that the publishers’ catalogues were already accessible on the internet. Yet, as Dr. Walravens emphasised, this did not at all solve the issue, as neither printed catalogues nor separate internet databases could provide a global overview about published items. A database including data from different publishers and countries, such as a “Music in Print” could provide, could have offered a tool for information retrieval which would have been of unrivalled efficacy. Even smaller publishers would have been well represented in the framework of such a database.

Some countries such as Russia had still not implemented the ISMN system. One country with another very important music market was Japan. It had proven very difficult for the ISMN system to reach a break-through on the Japanese market, even despite the production of a Japanese translation of the “User’s Manual.” Japanese music publishers were still assigning ISBNs to their music publications and needed to be convinced of the fact that different number systems should have been used for different types of products.

■ THE FINANCIAL SITUATION OF THE ISMN SYSTEM

When the ISMN had been established in 1993, it had been extremely difficult to find sponsors. As Dr. Walravens explained, it had been necessary to request financial contributions from the ISMN members in order to support the standard. The financial backing of the ISMN system by its members had remained a problem over the years. Dr. Walravens expressed his thanks to Mr. Leduc and the French agency for their strong on-going support of the ISMN system and gratefully acknowledged the host of this panel meeting, Mr. Duman, who had voluntarily raised Tur-



Hasan Duman, head of the Turkish ISMN Agency

key's financial contribution. Some other countries had fallen behind due to various reasons; their outstanding payments often reflected other financial problems with which the national agencies first had to contend. Dr. Walravens indicated that the International Agency would in the future even more focus its activities on a financial consolidation of the ISMN system.

■ THE M-PIID AND A "MUSIC IN PRINT"

The M-PIID was published by the International Agency in co-operation with K.G. Saur Publishing in Germany. The last edition had contained the details of some 11,000 publishers and institutions; the next publication was scheduled for the beginning of 2003.

The total number of music publishers world-wide as published in the M-PIID might have been impressive, but one had to bear in mind that, for some of them, music publishing was an activity of only secondary importance. The "Music in Print" nowadays could have easily comprised one or two million records, if one had taken into consider-

ation the backlists of the publishers. The ISMN would have been the access point to this huge amount of publications and data, as any change of edition, distributor, publisher's address, etc. could have been easily dealt with through its use.

In Germany, the "Music in Print" publishers had not succeeded in turning this directory into a commercially successful endeavour. It had been mostly used in libraries. However, Dr. Walravens expressed his confidence that "Music in Print" would again find its place on the music market, once it had moved to the German Music Publishers Association (see p. 10).

■ MISCELLANEOUS

Dr. Walravens mentioned the Ninth ISMN Panel Meeting in Prague and was appreciative of the fact that this meeting had worked very much in favour of the ISMN system.

He informed the delegates about sources of information concerning the ISMN which the International Agency had made available. The International ISMN Agency's most important information source was the International

Agency's website which included the "Users' Manual" and newsletters.

The International Agency tried to disseminate as much information as possible. A new CD-ROM publication ("ISMN. The New Standard") was one of the results of its ongoing promotional activities (see p. 9). In addition, the ISMN was regularly advertised at international conferences.

The Director informed the audience that, for almost a year now, a new staff member had been working exclusively for the ISMN in a part-time position. With this new co-worker, delays in communication between the office on the one and the national agencies and other interested parties on the other hand had been shortened noticeably.

Dr. Walravens reminded that it was possible to convert ISMNs into bar codes. The International Agency had signed a contract in 1997 with EAN, the head organisation of bar coding companies world-wide, which allowed the use of bar coding in the ISMN system free of charge. Software tools had been available which automatically issued the correct bar code after the ISMN had been entered.

■ DISCUSSION

■ François Leduc commented on the financial situation of the ISMN system by suggesting that it might have been worth looking for financial subventions from third parties. He indicated that the French agency sold ISMNs to publishers, from which the fees formed the basis for the agency's payments to the International Agency. Mr. Leduc expressed his doubts as to whether it would have been possible to put the ISMN on financially solid grounds without U.S. publishers participating in the ISMN system. He asked whether there still was a chance that the U.S. will join the ISMN system.

Dr. Walravens replied that there was still hope. Convincing proof was still required that American publishers could apply the number to their advantage. An effective "Music in Print" would certainly have offered such proof. In the past there had been a "Music in Print" in the U.K. and in the U.S. An attempt had been made to

Mehmet Demir of the Turkish ISBN Agency and Ayfer Karaağaç of the Turkish Ministry of Culture



convince R.R. Bowker to launch a U.S. "Music in Print." As the founder of "Books in Print" Bowker did have some experience with this kind of publication, but the company had never operated very close to the music market. Bowker had designed a website for the ISMN, but even so, they had, so far, been hesitant to sign a contract with the International Agency.

■ Hasan Duman commented on the relationship between the ISMN and the protection and management of authors' rights. In Turkey, he reported, some publishers were afraid of being required to sacrifice some of their rights when registering for the ISMN. In addition, remaining with the ISBN, which was already a well established system, seemed to simplify things for them. Mr. Duman declared that not only the music publishers, but also the creators, lyric writers and composers should have been approached and persuaded to consider the ISMN for their works in order to allow an efficient right's management. In the future, composers would be invited to the meetings organised by the Turkish ISMN Agency. Furthermore, Mr. Duman expressed his opinion that state cultural institutions, ministries, etc. should have played an important role in subsidising the book market by buying a certain amount of copies from each edition of the publishers.

Dr. Walravens responded that the connection between standards and rights' management was a very important topic. If music publishers really understood the link between rights' management and the ISMN, this would actually have been an incentive for them to join the system. The Director underlined the fact that it was important to find individual solutions for individual countries and markets. This might, for instance, have involved alerting certain authorities, the ministries of culture, etc. to invest in this market and to recognise its importance as a contributor to the development of the national culture. Besides this, some countries with smaller publishing markets lacked an effective infrastructure, which could certainly benefit from the introduction of the ISMN system.

■ Judith Frangos pointed out that, in Turkey, young musicians did

not often have access to the world music production; in Istanbul, for example, there was no outlet for sheet music. The music scene in Turkey, in Ms. Frangos' opinion, could have greatly benefitted from assistance from outside or from within the country.

Commenting on Mr. Duman's suggestions Ms. Frangos stated that working with graduate students who were training to be or who already were composers and performers gave the opportunity to hear what their complaints were and to subsequently guide them in the appropriate direction. Young composers had to learn to defend their own interests by contributing to a system like the ISMN that supported them.

Mr. Duman commented on the fact that, in Turkish archives, more attention was given to Western music than to traditional music and that it was sometimes problematic to access the materials. International rights management, therefore, required international co-operation and considerable support from the ministry. In the field of Turkish education, there were no copyright regulations.

■ Mr. Leduc once again referred to the ISMN and the U.S. market. He pointed out that many music publishers in the U.S. used ISBNs instead of



Katrin Spitzer of the International ISMN Agency

ISMNs. Why, he asked, could the ISBN agencies not prevent the use of ISBNs for music publications in countries where this happened? He also asked whether it was not possible to put more pressure on them to do so.

The Director explained that the International Agency found itself in a unique position, as it was promoting both the ISBN and the ISMN as Registration Authorities. The agency was quite aware of the problem and had discussed it on several occasions at various meetings; yet, a considerable number of music publishers had in the past received large contingents of ISBNs, and would only be persuaded to switch to a new standard once these contingents had been used up.

■ THE CISAC COMMITMENT TO INTERNATIONAL STANDARDS (BY RENÉ LLORET)

CISAC is a non-profit international organisation, established in Paris in 1926, which today is supported by the membership of 204 rights societies from one hundred different countries. In the beginning its role was simply to deal with legal and administrative issues for its members but during the last ten years CISAC has become more business oriented.

A major development for the CISAC community has been the CIS plan (Common Information System) set up in 1995. Its two main principles are:

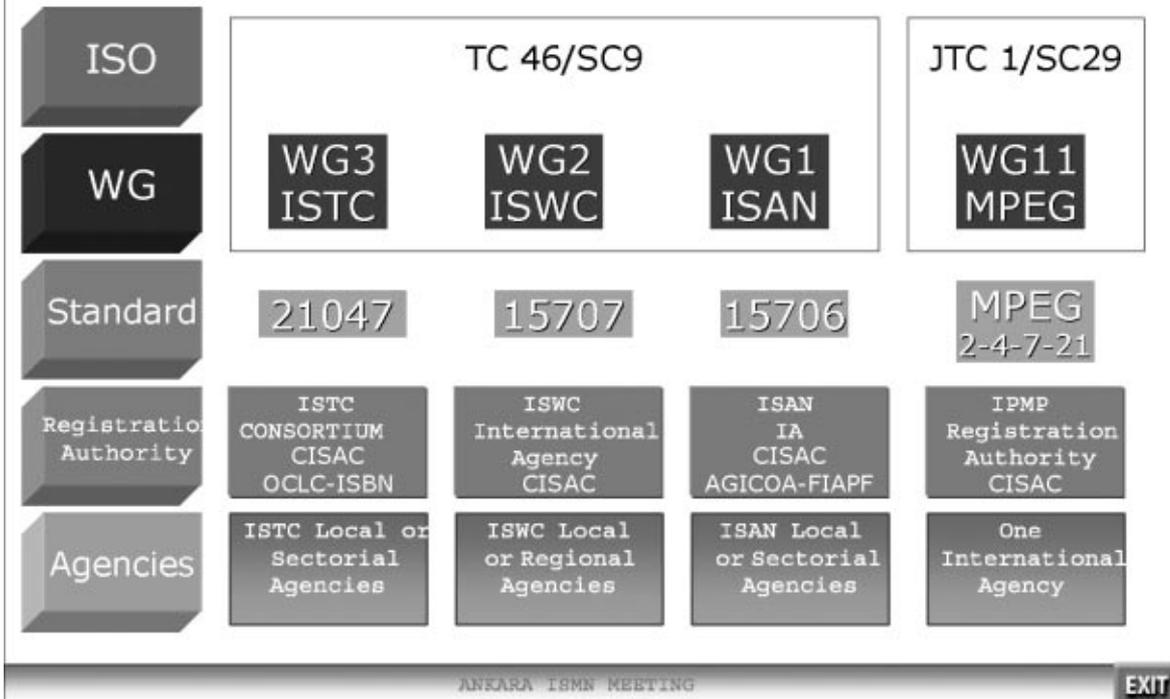
- the sub-system (the database's format and network);
- the definition and the implementation of standards and rules.

In the past, communication between CISAC societies used to take place by traditional mail. It was therefore slow, costly and quite unreliable. Payments of authors/composer royalties were made only twice a year in order to save on administration costs. Now the CIS Plan has already produced effective mechanisms, such as the implementation of an interchange format, which increases the technological possibilities for users of intellectual property for electronic copyright management.

The five standards currently implemented are ISWC, ISTC, ISAN, IPMP,



STANDARDS in CIS PLAN



Standards according to the CIS plan

as ISO standards, and the IPI Internal Standard which defines the unique IPI number for the most important database of composers, authors and editors world-wide. These standards were developed to enable faster, more exact and more cost-efficient exchanges of information. CISAC acts as Registration Authority for the first four standards:

- IPMP stands for Intellectual Property Management Protection and acts, in the MPEG 21 multimedia framework, as a communication mechanism between the standards IPMP and MPEG 4.

- ISWC (International Standard Musical Work Code) is divided into three elements: the letter T (the “prefix element”) followed by nine digits (the “work identifier”) and a numeric check digit. The International Standard Musical Work Code is a unique number and a dumb number.

The ISWC can be applied to all musical compositions, songs, symphonies, jingles, film music, and composite works. It can be used for new works and existing catalogues and also works that belong to the public domain. The

standard is independent of copyright status.

The ISWC network is currently in its implementation stage. By the end of June 2002, fifteen ISWC agencies will be connected on the ISWC network.

During the opening session of the Panel Meeting



Today more than two million ISWCs have been assigned to musical works.

- ISAN (International Standard Audio-Visual Number) identifies audio-visual works and is valid throughout the life of the work. It is recog-

nised internationally, independent of language, format or source of support.

ISAN is a sixteen-digit number split into two parts: a radical of twelve digits identifies the work or the series and a suffix of four digits identifies the episode or volume. It can be applied to feature films, TV series, documentaries, magazines, news, TV-shows, etc. ISAN acts in connection with the CIS subsystem and with the AGICOA database in Geneva which represents 500,000 audio-visual works. ISAN is at its final ISO stage and will be published early September 2002.

- **ISTC**, the International Standard Text Code, is sixteen digits in length using numerals 0-9 and letters A-F. It will consist of four elements in the following order: the agency element (three digits), the year element (four digits), the "work identifier" (eight digits) and a numeric check digit.

The standard will facilitate the exchange of information between authors, agents, publishers, retailers, librarians, rights administrators, and other interested parties, irrespective of national boundaries. It will be applied to articles, essays, novels, poems, short stories and screenplays, which together probably constitute the most important repertoire, considering that an ISTC may be applied to any textual work composed of a combination of words.

The ISTC will reach its final ISO stage in June 2002 and will be operational by January 2003.

A standard cannot always remain separate from others. Initiatives are in force within the ISO and also outside to create mechanisms of interoperability between several identifiers. Examples are:

- ISWC + ISMN + ISRC for music works;
- ISTC + ISBN for books and literary works; and
- ISAN + ISWC + ISTC + ISRC + ISBN for audio-visual works.

CISAC continues its work on standardisation while taking part in many working groups such as MPEG, but also remains very much involved in the implementation and promotion of the standards on an international level.

CISAC's representation at this Ankara meeting is one example of this involvement and commitment.

■ DISCUSSION

- Mr. Demir of the Turkish ISBN Agency asked in the light of this maze of identifiers whether it was not possible to create a single identifier for all types of media. ISTC, ISMN and ISBN are interrelated, and it may be important to avoid any confusion between the different standards.

Mr. Lloret answered that interoperability would solve this problem. To develop this interoperability would be one of the major tasks in the future. The perfect standard would have been a common standard for each society, each sector of the industry, etc. For the future it would be necessary to link each identifier to the other identifiers. MPEG21, for example, was a framework for multimedia publications with all different aspects of the supply chain. But the development of a super-standard would remain a task for the next three or four years.

- Mr. Jeřábek wished to know to which form of a textual work the ISTC was assigned? Which version/edition of a text like Shakespeare's "Hamlet" was relevant for ISTC: the manuscript, the first edition, etc.?

Mr. Lloret affirmed that attempts to find solutions to this important problem had led to long discussions in the respective working groups. After the first agency had assigned an ISTC for a specific work, it must have been made sure that no other agency assigned another ISTC to the same work. Different versions of a text should not have carried the same ISTC either.

- Mr. Leduc asked about the specific approach of CISAC with reference to those standards which were maintained by other societies or institutions. Did CISAC intend to federate all these systems and allocate a new synthetic standard?

Mr. Lloret underlined that CISAC's intention was not to federate the systems, but to develop a bridge between the different standards. The sole target of CISAC was to help members of the rights societies to interweave their standards and to exchange data in digital format over the internet.

■ PROGRESS REPORTS OF THE NATIONAL ISMN AGENCIES

- Alenka Kanič of the Slovenian ISMN Agency reported that the ISMN agency was situated at the cataloguing department of the National and University Library. So far forty potential music publishers had been identified in Slovenia, but only eighteen of them

François Leduc, head of the French ISMN Agency, presenting the French progress report





From left to right: Antonín Jeřábek, Czech ISMN Agency, Susanne Sugar, Danish ISMN Agency, and Katrin Spitzer of the International Agency

had yet joined the ISMN system. Between sixty and eighty sheet music items were published every year in the country. The success of the national agency's work very much depended on the agency's co-operation with the legal deposit department. There were, however, many problems in obtaining the appropriate information from this department.

■ Antonín Jeřábek recalled that the Czech ISMN Agency had been one of the first to be established in the world. In the Czech Republic forty-five music publishers were currently in business. Two new music publishers had joined the system in Spring 2002. Participation in the ISMN system was voluntary.

Every published International Standard Music Number was matched against the information received from the legal deposit department. In 2001, 240 items had been checked in this way. If a misprint of an ISMN on one of these publications was discovered, the publisher was informed that this was to be corrected by the next edition of the publication.

The agency maintained a database of all music publishers. The updates were sent to the International Agency on a regular basis. Based on the Aleph

system, the database was accessible online. Publishers were now able to transmit the data for new sheet publications over the internet

■ Susanne Sugar informed the audience that the Danish ISMN Agency was situated at the Royal Library in Copenhagen. The music department of the library published the Danish National Bibliography. Three hundred items of printed music were registered each year after having been sent in by Danish publishers following the legal deposit law.

Although the introduction of the ISMN had met with a very positive response in Denmark, it was first and foremost smaller music publishers who had joined the ISMN system; the large Danish music publishers were hesitant to change their routines which the introduction of a new numbering system would have necessitated. Forty-eight publishers had joined the system so far and had allocated about one thousand item IDs. They represented around forty percent of all music publishers in Denmark. On the website of the agency (which was part of the Royal Library's website) the Danish version of the ISMN Users' Manual and an updated list of music publishers could be accessed. Not many more publishers were

expected to join the ISMN system in the near future.

■ Berit Holth explained that, when Norway had joined the ISMN system in 1996, twenty music publishers had applied for an ISMN, among them the largest publishers in Norway. Until 2001, forty-one music publishers had been allocated a publisher ID, not including single publishers or organisations that published sheet music only once in a while. So far, 4600 items of sheet music had been numbered, 709 of these (including music prints in backlists) in 2001. The two largest companies were using bar codes. A directory of the Norwegian music publishers could be accessed on the homepage of the Agency. Music publications in Braille print had also been allocated ISMNs recently. In Norway too, the ISMN system was carried out in close co-operation with the legal deposit department. Publications of sheet music which did not carry an ISMN were easily discovered and, as a result, these publishers were contacted by the ISMN agency.

■ François Leduc indicated that the French ISMN Agency did not belong to the National Library but was a part of SEAM. This institution had been founded by music publishers in 1988 in order to counter illegal photocopying. Mr. Leduc reported that almost all printed music in France carried ISMNs. The agency planned to publish a "Music in Print," the preparation of which had almost been completed. A CD edition of this data collection was being planned as well. The French Agency had allocated publisher prefixes to ninety-two publishers with six new publishers in 2001 which underlined the positive trend in France. All publishers of classical and pedagogical publications were covered.

■ Hasan Duman reported that, in Turkey, unlike the ISBN and ISSN systems, the application of ISMN had not been adopted by a government department. The Foundation for Information and Documentation Services aimed to create an "information society" that would solve its problems through "information." The Foundation therefore undertook the responsibility for the ISMN in Turkey and, with the support of the Minister of Culture,

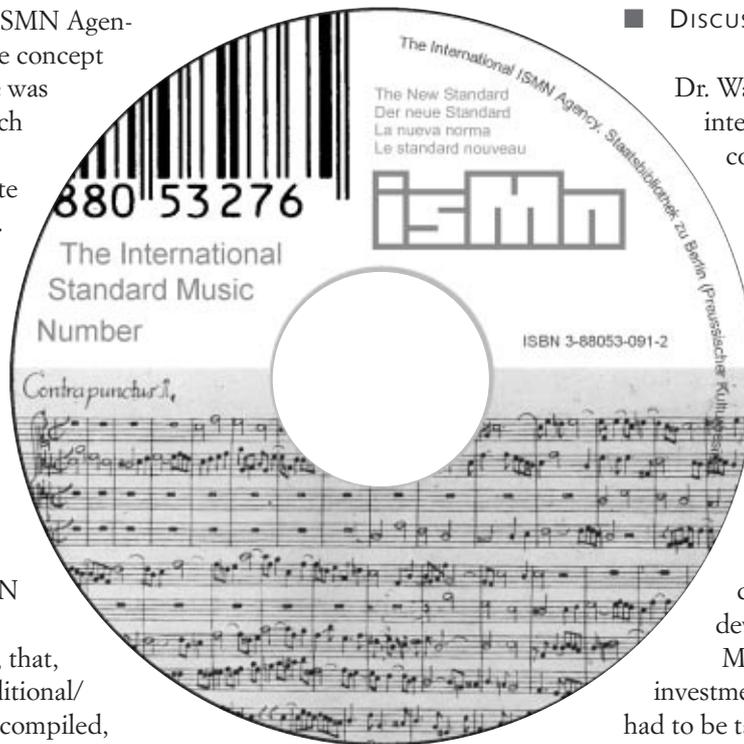
had founded the “Turkish ISMN Agency” one year ago. Due to the concept of “restructuring,” the state was now ceasing to carry out such duties and other services which NGOs and the private sector were now to provide.

Although not all were professionals in the field of music, most of the 5,000 publishers had obtained a publisher ID from the Turkish ISMN Agency. Eighty percent of those who solely or mainly published sheet music and/or music items had registered with the Turkish ISMN Agency.

Mr. Duman pointed out, that, although many Turkish traditional/folk music works had been compiled, some of them had not been transcribed into musical notations yet. Few works of which the transcription had been completed had been published. In addition, there was a lack of demand in our music sector for “musical notation.” The number of composers who would like their work to be published was small; they were concerned that their work, once published, would be used without their permission.

Some publishers or institutions that compiled and printed music works were afraid that, once they joined the ISMN system, they would be in a vulnerable position. They believed it would be easy for government organs, professional bodies and copyright agencies involved to prosecute them in cases where they may have had violated copyright laws.

Mr. Duman added that some publishers were concerned that once they join the ISMN system, they would be charged a fee in return for the service provided. Others thought that, despite the fact that there was no charge demanded today, there may be a charge in the future. Not surprisingly, there were those who asked why such services should be carried out by a foundation where the state used to be responsible. Presumably, some music publishers still used the old system of applying for ISBNs despite having been fully informed of the new system which depended solely on documentation from



An introduction to the ISMN, published by the International Agency

ISO, TSE and the International ISMN Agency.

In the attempts to promote the use of ISMN in the music publishers' sector, according to Mr. Duman, one group had been neglected so far, which should have been considered to be of utmost importance. In this group were song writers, composers and “music notation writers” who, as a whole, constituted the actual basis for music works. In developing countries where the music industry and music as a whole had not been fully integrated into social life, the target group should have been not only the music publishers, but also those who actually composed, wrote, and produced music items. Therefore, as Mr. Duman underlined, in future one aim of the Turkish ISMN Agency would be to consider these individuals not only as a part of a larger professional body, but as a target group on its own right.

Furthermore, it was worthwhile to encourage publishers to obtain both an ISMN and an ISBN for works dealing with the theoretical aspects of music (such works that included only a few notations and/or music works). It was also essential to encourage the use of ISMNs for music pieces that appeared in periodicals or on microforms.

■ DISCUSSION

Dr. Walravens mentioned a Danish internet provider which offered copyright-free musical items as downloads. The search catalogue comprised over 80,000 works. The customer was required to pay for this service.

The assembly discussed whether or not this could be called publishing-on-demand. Should the original be given an ISMN? What should be the attitude of the ISMN community towards this new development?

Mr. Leduc argued that the investments of the music publishers had to be taken into consideration and their rights be protected. He reported on three cases against illegal copying in the internet, to which SEAM had lent its support.

Dr. Walravens stressed the fact that the attitude of the public played an important role in this new form of internet marketing. The libraries would have to preserve the original material, while the ISMN world would have to adapt to the new challenges which the new form of marketing presents.

(The full version of the Turkish progress report is available on the ISMN website: <http://ismn-international.org>.)

■ PROMOTIONAL ACTIVITIES OF THE INTERNATIONAL AGENCY

Dr. Ulrich Wegner demonstrated a CD-ROM published recently as an introduction to the ISMN system. This publication was designed to help promote the ISMN more effectively. It is partly modelled on a video, published in 1985, which introduced the International Standard Book Number. The concept and some of the content of the text were taken from this very high-standard production.

Dr. Wegner explained that the project was not intended to produce a lavish multimedia product, as this would have cost too much time and money, but a relatively simple source of information. It, in fact, came as an auto-run



Visiting the exhibition on "Traditional Turkish Handicrafts" during a session break

CD-ROM, the content of which was based on an Microsoft PowerPoint presentation.

Intended as an easy-to-understand introduction to the benefits of international standards in general and also more specifically of the structure, application and maintenance of the International Standard Music Number it was, as Dr. Wegner informed, currently sent off as part of a promotional kit to all ISBN agencies which represented countries that were not yet members of the ISMN system. This kit also included, among others, a step-by-step introduction into "How to Introduce the ISMN in Your Country."

Recipients of this ISMN info set were encouraged to copy the materials and disseminate them to all persons and institutions that showed interest in the ISMN.

■ Mr. Leduc asked whether there could be more examples of ISMN applications included. Dr. Wegner promised to include these in a revised version.

■ A NEW GERMAN "MUSIC IN PRINT"

Dr. Wegner reported on an attempt made by the German Music Publishers Association and the German software company De-Parcon to launch a new

German "Music in Print" on the market. Dr. Wegner explained that the former publisher of the "Music in Print," the German Book Publishers Association, had discontinued the maintenance of the database and had passed on this responsibility to the Music Publishers Association. Despite the success of the "Books in Print" publication (also published by the Book Publishers' Association), the Association had failed to establish the "Music in Print" on the music market. Reasons for this may have been the differences in the structure of the markets for books and music prints, drawbacks in the user's interface, the limited range of the data set and the high charges for participating in the system. The first release of the IDNV ("Internationale Datenbank für Noten und Verlagsartikel" ['International Database for Sheet Music and Publishers' Items']) was supposed to be offered on the market in July/August 2002.

Dr. Wegner gave a few examples of how to retrieve data in the new database and explained how the new marketing concept would allow music publishers to participate in the system. Membership would involve paying a membership fee, calculated on the basis of the company size, and allow the members to enter as many data as appropriate for the company. A special software package would enable the publisher to edit and supplement the

data of his/her publication list. The read-only customer version would be sold for low charges to retailers and private persons.

■ After this demonstration Dr. Walravens pointed out that it was not intended to advertise to the ISMN community a particular product like the IDNV database and he emphasised that there were no close ties between the International Agency and the software company. However, this demonstration was meant to give an example of how a "Music in Print" project could and would soon be launched in one of the ISMN countries.

■ FINANCES

Dr. Walravens pointed out that there was no use in trying to discuss a new quota system in this meeting, as the major ISMN parties were not present. This topic should, however, be discussed before the next meeting, possibly together with ISBN representatives. Dr. Walravens thanked the supportive agencies such as France and Turkey.

■ Mr. Leduc asked whether the ISBN agencies were obliged to pay for their contingents or charged something for the ranges they assigned (see below). He suggested that the respective agencies should raise the prices for ISBNs used for sheet music.

Dr. Walravens replied that, together with the revision of the ISBN standard, the status of the International ISBN Agency and its price policy were being discussed by several working groups. In general, ISBNs were allocated free of charge in countries where national libraries assigned the numbers, whereas, in large book producing countries, private institutions formed the national ISBN agencies. These charged for a speedy and efficient service. For the ISMN there was and should have been a different concept.

■ ISMN AND ISBN

Mr. Leduc remarked that music publishers should have been discouraged to use ISBNs for their musical works. These had been, in general, allocated when ISMN did not yet exist.

In view of this, Dr. Walravens reported on the obstacles that ISMN had faced in the UK: There the Teleordering System did accept ISBNs, but no ISMNs, and as a result the music publishers felt discriminated against. The International ISMN Agency therefore approached Teleordering on this matter. The policy was changed, and ISMNs should be processed soon.

In Dr. Walravens' opinion the ISMN system would only work, if more countries were persuaded to join the standard. "Music in Print" or similar publications were indispensable to this goal. It was again mentioned that in some countries, such as Poland and Canada, the ISMN was not exempt from VAT like the ISBN. Such hindrances should have been eliminated. In Poland the respective parties had consented to have a transitional period in which both identifiers could be used.

■ MISCELLANEOUS

Alenka Kanič from the ISMN Agency in Slovenia kindly invited the participants to meet in Ljubljana next year.

■ OTHER ISMN NEWS ■

■ "OPEN FOR BUSINESS." AUSTRALIAN NATIONAL LIBRARY INTRODUCE ISMN SERVICE

During November 2001 the Australian International Standard Music Numbering Agency became operational at the National Library, and began issuing ISMNs to Australian music publishers in December.

Details of all publishers registered with the Australian ISMN Agency are published in the „Music Publishers' International ISMN Directory." Australian music publishers can also be located online through the Australian ISMN Agency website.

The opening of the ISMN service for Australia follows a period of planning and the building of an automated system and database to support the day-to-day operations of the national agency. Australian music publishers

may now request ISMNs by mail, telephone, fax, e-mail or via the Internet using a Web input form. An attractive illustrated brochure has been prepared, and together with a postcard giving information about the agency, this has been mailed to about 200 music publishers, composers and other music related organisations and businesses.

Laurel Paton is the administrative officer in charge of the Australian International Standard Music Numbering Agency, and is assisted by the Library's music acquisitions and cataloguing team.

The Australasian Performing Right Association (APRA), the Australasian Mechanical Copyright Owners Society (AMCOS), the Australian Music Centre, a number of Australian music publishers, and the International ISMN Agency have all encouraged the National Library in taking this initiative. Valuable advice and assistance have been provided by the International ISMN Agency in Berlin and the United Kingdom's ISMN Agency.

■ A NEW ISMN AGENCY IN NEW ZEALAND

The National Library of New Zealand has joined our neighbour Australia and recently signed the contract to act as

the ISMN agency for New Zealand. This is now added to our responsibilities for providing ISSNs and ISBNs in New Zealand. As yet our processes are not fully in place but within a short time New Zealand music publishers will be contacted and we will commence issuing ISMNs to them. We are excited to be joining the worldwide fraternity of ISMN agencies and are looking forward to closer contact in the near future.

Deidre McFarland

■ ANNOUNCEMENT OF THE 11TH ISMN PANEL MEETING IN LJUBLJANA, SLOVENIA, SPRING 2003

Ljubljana is the capital of Slovenia, situated almost in the middle of the country where three different European worlds meet: the Mediterranean, Alpine and Pannonian. It therefore has the geographic and cultural characteristics of all three.

Ljubljana is an old town whose name was first mentioned early in the 12th century, with beautiful Renaissance, Baroque and Secession facades. Its castle dominates the old city centre from the top of the hill, and offers a magnificent view, not only of the city but also of its nearby and remote surroundings, its bridges, the University

The entrance to the National and University Library, Ljubljana





*Dr. Hartmut
Walravens and the
host of the Ankara
panel meeting,
Hasan Duman*

and the Philharmonic, the Theater and the Opera houses, the building of the National and University Library. This beautiful palace, created by Slovenian most prominent and world-wide praised architect Jože Plečnik, will be the host of the 11th ISMN Panel Meeting in 2003.

The National and University Library (Narodna in univerzitetna knjižnica – NUK) dates back to 1774 when the Lyceum Library was founded upon the act of her Majesty the Empress Maria Theresia, legally entitled to receive legal deposit copies from the Province of Carniola as early as 1807. The history of the library was as fascinating as the history of the nation.

Today the National and University Library carries out the tasks of Slovenian National Library, Ljubljana University Library and acts as coordinating library at the national level. Besides its large collections of books and periodicals, the library contains a number of special and precious collections of manuscripts, music scores and maps, among others the first Slovenian book “The Catechism of Primo Trubar,” printed in 1551.

■ APPENDIX A: ISMNs ■ ■ ALLOCATED IN 2001 ■

■ DENMARK

Bang Rasmussen, Jens, Frejsgade 14/II.tv.,
2200 København N, T: 35 81 19 63,
Fax: 35 81 19 63; ISMN: M-706787

Brander, Edition, Kirkebakken 5, 3210 Vejby,
T: 48 70 14 18, ISMN: M-706784

Capella Hafniensis Editions, Det Kongelige
Bibliotek, Postboks 2149, 1016 København K,
T: 33 47 47 01; ISMN: M-706785

Engel, Hans, Pilevænget 6, Hareskovby, 3500
Værløse, T: 44 98 68 98; ISMN: M-9001801

Kirkemusikforlaget, Husumvej 97, 2700
Brønshøj, T: 38 80 26 10; ISMN: M-9001802

Libra Music, Sankt Knuds Vej 11, 1903
Frederiksberg C, T: 33 25-12 64, Fax: -10 23,
E-mail: info@libramusic.com; ISMN:
M-706783

Lymix, Forlaget, Runebakken 71 B, 6500
Vojens, T: 74 54 05 50, Fax: 74 54 05 94,
E-mail: lymix@lymix.dk; ISMN: M-706786

■ FINLAND

Chrissong Productions, Tjäruvägen 119,
68550 Öja, T: 06 781 0157, 050 564 9315,
E-mail: krister.lillas@efo.fe; ISMN:
M-9001650

Esa-Pekka Mattila T:mi, Kirstinmäki 17 C 48,
02760 Espoo, T: 09 888 6852, 050 327 7012,

E-mail: esa-pekka.mattila@kolumbus.fi;
ISMN: M-9001654

F-kustannus oy, Kalevankatu 17 A, 00100
Helsinki, T: 09 68436550, 040 560 0647,
E-mail: kai.airinen@f-kustannus.fi, Fax:
09 6843 6551; ISMN: M-55008

Gospel Power ry, Ala-Heikkilänkatu 6, 33700
Tampere, T: 03 363 3233, E-mail: gospelpower
@kotiposti.net; ISMN: M-9001655

Kirjalito, Mikonkatu 13 A, 00100 Helsinki,
T: 09 6866 2731, E-mail: an@kir.egmont.com,
Fax: 09 6866 2760; ISMN: M-706332

Love kustannus oy, Hämeentie 6 A 4, 00530
Helsinki, T: 09 737 028, E-mail:
antero.helander@lovemusic.fi,
ISMN: M-706334 and M-706309

Meir Music Oy, PL 47, 65611 Mustasaari,
T: 0508 5575 184, E-mail: cplogman@
meirmusic.inet.fi, Fax: 0508 5575 184;
ISMN: M-9001656

Music Mine, Ukonkivenpolku 2 G 55, 0161
Vantaa, T: 040 545 6690, E-mail: jarmohyn
@netlife.fi, Fax: 03 3139 1745; ISMN:
M-9001641

Oy Natamus ab, Editio Natamus, Kylätie 23 A
1, 00320 Helsinki, T: 040 803 938, E-mail:
lhnysten@notamus.com, Fax: 040 830 996;
ISMN: M-706335

Sävellina, Lähdekuja 3, 06100 Porvoo,
T: 019 524 8296; ISMN: M-9001604

Suomen harmonikkaliitto ry., Soitinkeskus
Akordia, 39500 Ikaalinen, T: 03 440 0222,
E-mail: akordia@saunalahti.fi, Fax:
03 458 9071; ISMN: M-9001653

Tai-teos, PL 31, 00501 Helsinki, T: 09 762 670, E-mail: taiteos@saunalahhti.fi, Fax: 09 351 1813; ISMN: M-9001608

Tmo Profile, Raastuvankatu 46 b C 16, 65100 Vaasa, T: 0500 562 431, E-mail: teuvo.oja@qnet.fi; ISMN: M-706333

Yhteiskustannus, Suomen kanttoriurkuriliitto, Suomen kirkkomusiikkiliitto, Tollinpolku 1 C, 00410 Helsinki, T: 09 566 5660, E-mail: skml@kolumbus.fi, Fax: 09 566 5645; ISMN: M-706336 and M-706317

■ GERMANY

Albis Musikverlag, Walter Zielke, Am Osteritt 6, 25541 Brunsbüttel; ISMN: M-700212

Blaskiwitz, Eleonore, Waldsassener Str. 19, 12279 Berlin; ISMN: M-700211

Brass Works Munich, Carmen Bodenschatz, Forstenrieder Str. 4 a, 82061 Neuried; ISMN: M-50144

Buchin, Werner, Beseler Str. 28, 25746 Heide; ISMN: M-50140

Dix, Anja, Haingrabenweg 8, 61169 Friedberg; ISMN: M-700210

DOCORMusikverlag, Corneliu Georgescu and Dr. Peter Schwarz, Boumannstr. 17, 13467 Berlin; ISMN: M-700213

DMK Publishing, Dr. Martin Krause, Kleine Breite 41 a, 38302 Wolfenbüttel; ISMN: M-50143

Grundner, Dr. Bernhard, Welfenstr. 35, 81541 München; ISMN: M-700209

Haas, Wolfgang, Rheinbergstr. 92, 51143 Köln; ISMN: M-2054

Internationale Schubert-Gesellschaft e.V., Schulberg 2, 72070 Tübingen; ISMN: M-700218

Ipatow, Viktor, Sedlmaierstr. 8, 84579 Unterneukirchen; ISMN: M-700215

KaNo Musikverlag GmbH, Bachtelstr. 78, CH-8400 Winterthur; ISMN: M-700216

Kirschner, Eva, Hindenburgstr. 22, 85072 Eichstätt; ISMN: M-9000002

Klein, Juliane, Hübischentwiete 28, 22880 Wedel; ISMN: M-50147

Marimba Musikverlag GmbH, Falkenweg 3, 82008 München; ISMN: M-700217

NonEM e.K., Blücherstr. 26, 44147 Dortmund; ISMN: M-700208

Stretta Music GmbH, Birkenstr. 53, 85604 Zorneding; ISMN: M-50145

Summerer, Michael, Zillerlände 497, A-6290 Mayrhofen; ISMN: M-700219

Theophilus Music Productions, Tobias Giesen, Joachim Schneider u. Stefan Walter, Sankt Jakobus Str. 23, 97440 Werneck-Vasbühl; ISMN: M-50141

TONART, Heinz Schroth, Platenhofer Weg 9, 13503 Berlin; ISMN: M-700220

■ GHANA

Kekeli Publications, P.O. Box 550, Ho. Volta region; ISMN: M-9008001

Vincent Vormawor Music Publications, P.O. Box 300, Tema. Greater Accra Region; ISMN: M-9008002

■ ITALY

Accademia Musicale Gravinese, Via Casale, 85, 70024 Gravina in Puglia, T: 080 3265386, Fax: 080 3265386; ISMN: M-52005

Boccaccini & Spada, Via Arezzo, 17, 00040 Pavona di Albano, T: 06 9310217, Fax: 06 9311903; ISMN: M-705014

Casa Editrice Francescana, Piazza s. Francesco, 1, 06082 Assisi, T: 075 8190096, Fax: 075 813098; ISMN: M-705008

ETS, Piazza Carrara, 16/19, 56126 Pisa, T: 050 29544, ISMN: M-705015

EurArte, Via Statale, 75, 23829 Varenna, T: 0341 815160, Fax: 0341 815160; ISMN: M-705013

Intra's Edizioni Musicali, Via del Liri, 1, 20138 Milano, T: 02 58019361, Fax: 02 58029076; ISMN: M-52004

Rondinella, Via Croce, 15, 15059 Volpedo, T: 0131 800901, Fax: 0131 800900; ISMN: M-705010

Società Messinese di Storia Patria, Piazza Pugliatti, 98122 Messina, T: 090 356328; ISMN: M-705011

Spes, Lungarno Guicciardini, 9r, 50125 Firenze, T: 055 218690, Fax: 055 280592; ISMN: M-9001001

Sudart Verlag, Haslachstrasse, 114, 39019 Dorf, T: 0473 923388, Fax: 0473 923388; ISMN: M-705009

Tactus Fugit, Via Roma, 82, 65122 Pescara, T: 06 6794435, Fax: 06 6794435; ISMN: M-705012

■ LATVIA

Appgāds Zvaigzne ABC, SIA, K. Valdemāra iela 105, 1013 Rīga, T: 7324518, 7331714, E-mail: zvaigzne@latnet.lv, Fax: 7508798; ISMN: M-706653

Firsovs Aleksandrs, izdevējs, Ilūkstes iela 103/3 – 16, 1082 Rīga, T: 75911828; ISMN: M-9005009, M-9005011

Jermaks Romualds, izdevējs, Druvas iela 18b – 1, 1002 Rīga, T: 7613890; ISMN: M-9005008

Latvju Kultūra Ltd., Elizabetes iela 101 – 4, 1050 Rīga, T: 7282832, 7287660; ISMN: M-9005003 and M-9005014

Māra-S, konsultatīvais centrs, Elijas iela 17 – 555, 1050 Rīga, T: 7544550; ISMN: M-9005006

Pauls Raimonds, izdevējs, Basteja bulvāris 4 – 1, 1050 Rīga, T: 7322338, 9244600; ISMN: M-9005007

Rīgas metropolijas Romas katoļu kūrīja, Mazā Pils iela 2a, 1050 Rīga, T: 7220775, Fax: 7220775; ISMN: M-9005010

Ulma, mūzikas izdevniecība, Kuģu iela 26 – 326, 1048 Rīga, T: 7617727, 7754953, 9231446, E-mail: ulma@apollo.lv; ISMN: M-706650

Valsts tautas mākslas centrs, Pils laukums 4, 1365 Rīga, T: 7228985; ISMN: M-9005002

Vidyemes jauno talantu atbalsta fonds, Blauņa iela 16, 4801 Madona, T: 4822755; ISMN: M-9005005

■ NORWAY

Domnikanske publikasjoner, St. Katrinahjemmet, Majorstuv. 21 B, 0367 Oslo, T: 23215410; ISMN: M-9005111

Eureka forlag, Mellomv. 110, 9293 Tromsø, T: 77660300; ISMN: M-9005112

Norsk lyd- og blindeskriftbibliotek, Pb. 5834 Majorstuen, 0308 Oslo, Rosenborggt. 19, T: 22068800; ISMN: M-2615

Søre Brekka Musikk, 2665 Lesja, T: 61245028; ISMN: M-706681

Sylvarnes Forlag, Saturnveien 11 C, 0492 Oslo, T: 22153038; ISMN: M-9005109

Troll Production A/S, Holmenveien 32, 0374 Oslo, T: 22139440; ISMN: M-9005110

■ SLOVAKIA

Akadémia umení v Banskej Bystrici, Ul. J. Kollára 22, 974 01 Banská Bystrica, T: 048/4145109, Fax: 048/4145109; ISMN: M-68500

Akcent hudobné vydavateľstvo, Záhradnícka 93, 814 99 Bratislava, T: 02/69410; ISMN: M-9010001

Allegro, Hviezdoslavova 15, 974 00 Banská Bystrica, t: 048/4125545, Fax: 048/4125545; ISMN: M-68501

Colour-Music, Hlavné nám.3, 060 01 Ke marok, T: 052/4524517, Fax: 052/4524517; ISMN: M-9010002

CS Music, Votrubova 2, 821 09 Bratislava, T: 02/65211; ISMN: M-9010003

Hudobné centrum, Michalská 10, 815 36 Bratislava, T: 02/54431373, Fax: 02/54431373; ISMN: M-68502

Hudobný fond, Medená 29, 811 02 Bratislava, T: 02/54431689, Fax: 02/54433569; ISMN: M-68503

Music forum, v.o.s., Palckého 2, 811 02 Bratislava, T: 02/5318139, Fax: 02/3788350; ISMN: M-68504

Ústav hudobnej vedy SAV, Dúbravská cesta 9, 841 05 Bratislava, T: 02/54773589, Fax: 02/54773589; ISMN: M-9010004

Vysoká škola múzických umení, Zochova 1, 813 01 Bratislava, T: 02/312072; ISMN: M-9010005

■ SLOVENIA

Debora d.o.o., Lipahova 23, 1000 Ljubljana, T: 01 2561 369, Fax: 01 2572 60; ISMN: M-9009000

Sraka International, d.o.o., Valantičevo 17, 8000 Novo mesto, T: (07) 3323-300; ISMN: M-9009016

Založba Arterika d.o.o., Savska 3a, 1000 Ljubljana, T: 040 249 002; ISMN: M-9009013



Dr. Ulrich Wegner, International ISMN Agency, A. Selim Kaynak, MESAM, and René Lloret, CICAC, in front of a showcase of the exhibition "Manuscripts and Rare Books on Music" in the National Library, Ankara

■ SWEDEN

Bo Ejeby förlag, Box 19076, 400 12 Göteborg, T: 031/20 61 45, Fax: 031/20 61 45; ISMN: M-706865

KMH förlaget/Kungliga musikhögskolans förlag, Box 27711, 115 91 Stockholm, T: 08/16 18 84, E-mail: kmh-forlaget@kmh.se, Fax: 08/667 71 58; ISMN: M-9006005

Marad, Editio, Oslogatan 66, 752 64, Uppsala, T: 018/5360 90, E-mail: hudecek@bahnhof.se, Fax: 018/53 60 90; ISMN: M-9006008 & M-9006021

Misa Songs, Ängullsvägen 90, 162 46 Vällingby, T: 0708/85 49 59, E-mail: info@anglatat.nu, Fax: 08/36 16 17; ISMN: M-9006022

Sempre musik, Höggvägen 18, 832 54 Frösön, T: 063/57 81 06, E-mail: anders.gustafsson@zonline.ostersund.se; ISMN: M-706867

SK-Gehrmans musikförlag, Box 6005, 102 31 Stockholm, T: 08/610 06 03, E-mail: birgitta.sacilotto@sk-gehrmans.se; ISMN: M-070 and M-706857

Syukhtun Editions, Odengatan 8, 114 24 Stockholm, T: 08/612 49 88, E-mail: theoradic@yahoo.com; ISMN: M-706872

■ TURKEY

Ahmet Say, Müzik Ansiklopedisi Yayınları, 06700 G.O. Paşa/Ankara, T: (+90 312) 437 99 05, E-mail: ahmetsay@ttnet.tr, Fax: (+90 312) 473 13 84; ISMN: M-801100

ANASAM/Anadolu İlim Ed. Es. Sahipleri Meslek Birliği, Park Caddesi 22/8,

Düvenönü/Kayseri, T: (+90 352) 221 21 86, E-mail: sabit.ince@isbank.net.tr, URL: http://members.theglobe.com/anasam, Fax: (+90 352) 222 61 91; ISMN: M-3440

Bemol Ltd. Basım Yayın, Refik saydam caddesi 195/704, 80050 Şişhane/Istanbul, T: (+90 212) 251 67 10, E-mail: bemolltd@ekolay.net, Fax: (+90 212) 251 62 75; ISMN: M-036

Enformasyon ve Dokümantasyon Hizmetleri Vakfı, 7. Cadde 104, 06370 Batıkent, Ankara, T: (+90 312) 3543 62 66, E-mail: ismn@ada.net.tr, URL: www.ismn.org.tr, Fax: (+90 312) 354 64 63; ISMN: M-3441

Kaf Müzik, 80050 Galatasaray, Istanbul, T: (+90 212) 249 88 85, E-mail: kafmuzik@ixir.com; ISMN: M-69080

Kültür Bakanlığı Yayınlar Dairesi Başkanlığı, Necatibey 55, 06440 Bakanlıklar, Ankara, T: (+90 312) 231 54 50, E-mail: kultur@kultur.gov.tr, URL: http://www.kultur.gov.tr, Fax: (+90 312) 231 50 36; ISMN: M-69081

Pan Yayıncılık San. Ve Tic. Ltd. Şti., Barbaros Bulvarı 74/4, 80700 Beşiktaş/Istanbul, T: (+90 212) 261 80 72, Fax: (+90 212) 354 64 63; E-mail: pankitap@pankitap.com, URL: http://www.pankitap.com, ISMN: M-69082

Morpa kültür Yay. Pazr. Tic. San. Ltd. Şti., Anakra Caddesi 46/1, 34410, Çağaloğlu/Istanbul, T: (+90 212) 522 95 27, Fax: (+90 212) 512 62 09; ISMN: M-801101

Osman Aksu, İstasyon Caddesi 27, 81060 Erenköy, Istanbul, T: (+90 216) 386 51 67; ISMN: M-801102

Senfoni Müziği, 35210 Alsancak, Izmir, T: (+90 232) 464 82 71, Fax: (+90 232) 463 13 26; ISMN: M-3442

TRT Genel Müdürlüğü, Turan Güneş Bulvarı, 06109 Oran, Ankara, T: (+90 312) 490 43 00, Fax: (+90 312) 490 17 71; ISMN: M-037

Zeki Yılmaz, 179, Kadıköy, Istanbul, T: (+90 216) 384 42 37, Fax: (+90 216) 373 74 37; ISMN: M-801103

■ APPENDIX B: ADDRESSES ■ ■ OF NATIONAL AGENCIES ■

■ ARMENIA

National Book Chamber of Armenia, Dr. Hovhannes Bekmezyan, G. Kochar st. 21, 375009 Yerevan-9; T: (+3722) 527595, E-mail: grapatat@arminco.com

■ AUSTRALIA

National Library of Australia, ISMN Agency, Mr. Laurel Paton, Manager, Canberra ACT 2600, Phone: (+61 2) 6262 1649, Fax: (+61 2) 6273 4492, E-mail: lpaton@nla.gov.au ismn@nla.gov.au

■ BRAZIL

Biblioteca Nacional, Agência Brasileira do ISMN, Mr. Elmer C. Barbosa, Av. Rio Branco, 219/39-3, 20042 Rio de Janeiro, RJ, Phone: (+55 21) 2408629, (+55 21) 2408579, Fax: (+55 21) 2204173, E-mail: elmer@bn.br

■ CANADA

National Library of Canada, Canadian ISMN Agency, Acquisitions & Bibliographic Services Branch, Ms. Maryse Plouffe, 395, Wellington Street, Ottawa, Ontario K1A, Phone:

(+1 819) 9946882, Fax: (+1 819) 9977517,
E-mail: isbn@nlc-bnc.ca, URL:
www.nlc-bnc.ca/services/elismn.htm

■ CROATIA

Nacionalna i sveučilišna knjižnica, Hrvatski ured za ISMN, Ms. Daniela Živković, Hrvatske bratske zajednice 4, HR-10000 Zagreb, Phone: (+385 1) 6164087, Fax: (+385 1) 6164371, E-mail: dzivkovic@nsk.hr, isbn@nsk.hr, URL: www.nsk.hr/izdavaci/ismn.html

■ CYPRUS

Cyprus ISMN Agency, The Cyprus Library, Dr. Antonis Maratheftis, Eleftherias Square, 1011 Nicosia, Phone: (+357 2s) 303180, Fax: (+357 22) 304532, E-mail: amaratheftis@hotmail.com

■ CZECH REPUBLIC

Národní agentura ISMN v ČR, Národní Knihovna ČR, Mr. Antonín Jeřábek, Klementinum 190, 110 01 Praha 1, Phone: (+42 02) 216 63306 / 63311, (+42 02) 242 29575, Fax: (+42 02) 216 63306, 242 27796 E-mail: isbn@nkz.cz, URL: www.nkp.cz

■ DENMARK

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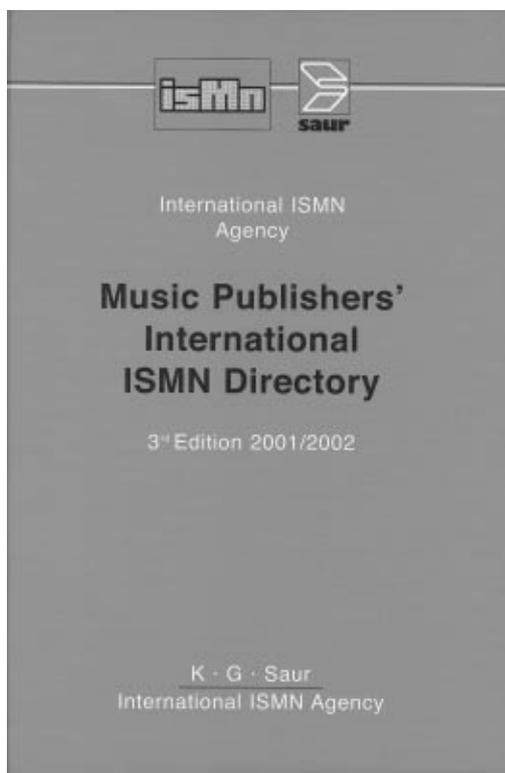
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Music Publishers' International ISMN Directory (MPIID)

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The source of information for the music business!

The Music Publishers' International ISMN Directory was first published in 1996. Just as the well-known and widely used "Publishers' International ISBN Directory" (PIID) proved to be an essential tool for the book trade, so too is the MPIID for the music trade, and it is consequently in great demand. This is clear proof of just how valuable this catalog can be for all branches of the music trade, as well as for libraries. This unique compendium will also simplify research, ordering and sales procedures in all domains of the music trade. The third edition of the Music Publishers' International ISMN Directory, published by the International ISMN Agency, offers both updated and new data on companies, institutes and individuals that publish music or are at least involved in it.

The world's music publishers at a glance!

This directory includes approximately 11,600 publishing companies, together with their addresses and contact numbers, from 72 countries, i.e. nearly all companies actively publishing music throughout the world, and represents an increase of 5% in comparison to the previous edition. Also listed are the authors of almost 90% of the music manuscripts produced on an international scale. In addition to large countries with numerous music publishers, small countries such as Lithuania, Guadeloupe or Zambia are of particular interest, but in the past it was always very difficult to actually follow up what they produced.

Use the ISMN to quickly find a publisher and the country of origin!

As with the ISBN system, each music publisher is assigned an International Standard Music Number. The music industry can therefore use the ISMN number to quickly identify a publisher and familiarize itself with the specific ordering and delivery procedures.

The latest information gathered from a variety of sources!

The data contained in this directory is taken both from the results of comprehensive surveys of numerous music publishing associations, music information centers, copyright agencies, music libraries and ISBN agencies, and from information supplied by the ISMN agencies. At the moment, there are ISMN agencies in 18 countries. This guarantees up-to-the-minute, reliable data.

A detailed introductory section provides information on the structure and function of the ISMN system.



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