



Newsletter

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

■ TWENTY-SECOND INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ ISTANBUL, TURKEY ■

■ 15 SEPTEMBER 2014 ■

■ PARTICIPANTS

Oral Akyol, Ministry of Culture and Tourism, Directorate General for Libraries and Publication, Turkey
Marcel Barriault, Library and Archives, Canada
Valentina Chitoroagă, National Book Chamber of Moldova
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Renata Cozonac, National Book Chamber of Moldova
Mehmet Demir, Ministry of Culture and Tourism, Directorate General for Libraries and Publication, Turkey
Jamshid Farahani, National Library of Sweden
Aiva Gailite, National Library of Latvia
Besnik Gashi, National and University Library of Kosova
Danijela Getliher, Nacionalna i sveučilišna knjižnica, Croatia
Stella Griffiths, International ISBN Agency, United Kingdom
Nevenka Hajdarović, Nacionalna i univerzitetska biblioteka, Bosnia & Hercegovina
Dra. Woro Titi Haryanti, National Library of Indonesia
Marylyn Henrie, National Library, Seychelles
Eva Kathrine Holst, National Library of Norway
Ulrike Hütter, Hauptverband des Österreichischen Buchhandels, Austria
Irina Ilina, Russian Book Chamber
Antonín Jeřábek, National Library of the Czech Republic
Paul Jessop, ISO TC46/SC9/WG10, United Kingdom



Participants in the foyer of the Istanbul Commerce University during a break of the meeting

Alenka Kanič, National Library of Slovenia
Ewa Komorowska, National Library of Poland
Eckard Krajewski, DE-Parcon / Acamar, Germany
Wolfram Krajewski, DE-Parcon / Acamar, Germany
Laura Margarit, National Library, Romania
Kristine Matevosyan, National Book Chamber of Armenia
Vida Matijoškaite, National Library of Lithuania
Gulshan Mehdiyeva, Khazar University, Azerbaijan
Bedrije Mekolli, National and University Library of Kosova
Edona Munishi-Kokollari, National and University Library of Kosova
Philomena Mwirigi, Kenya National Library Services, Kenya
Elena Nogina, Russian Book Chamber
Sarah Osborn, Music Publishers Association, United Kingdom
Konstantin Parshin, TASS, Russia
Aurelia Persinaru, National Library, Romania

Simonetta Pillon, Informazioni Editoriali, Italy
Iryna Pogorelovs'ka, Book Chamber of the Ukraine
Bettina von Seyfried, International ISMN Agency, Germany
Radoslava Stefanova, St. Cyril and St. Methodius National Library, Bulgaria
Dr. Heinz Stroh, Deutscher Musikverleger-Verband, Germany
Dra. Hj. Sri Sularsih, National Library of Indonesia
Erika Szabó, National Széchényi Library, Hungary
Antoaneta Totomanova, St. Cyril and St. Methodius National Library, Bulgaria
Markus Toyfl, Hauptverband des Österreichischen Buchhandels, Austria
Carolin Unger, International ISMN Agency, Germany
Mai Valtna, National Library of Estonia
Dr. Hartmut Walravens, International ISMN Agency
Nick Woods, International ISBN Agency, United Kingdom
Dra. Prita Wulandari, National Library of Indonesia

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many ISBN agents were also ISMN agents and due to our close cooperation with the International ISBN Agency this led many more participants than usual to our meetings.

The Chairman thanked our kind hosts for inviting us and for perfectly and impressively organising a joint conference of the standard identifiers ISMN, ISBN and ISSN in one week at one place.

The audience was then welcomed by Mr. Hamdi Turşucu, General Director of Libraries and Publications at the Ministry of Culture and Tourism. He expressed great pleasure to host such an important international meeting. He explained that the publication sector in Turkey was very big and as such a considerable economic and cultural factor. Standard numbers were therefore also of great relevance for the country.

only 13 years old but a very big one with several campus buildings. The venue of the Panel had in former years belonged to the Chamber of Commerce. It was located directly at the waterfront and hosted many international conferences. He was very glad to have so many guests here during the publication standards meetings.

The audience was honoured also by a welcoming address by Mr. Abdurrahman Arıcı, the Deputy Minister of Culture and Tourism. He emphasized the fact that this was for the first time a combined meeting of standards, taking place at the international bridge between Europe and Asia. He was glad that the allocations of ISBNs, ISMNs and ISSNs in Turkey increased. This helped to keep pace with the world. These standard numbers made an important contribution to the publication sector in the country. He hoped that the meetings would be fruitful for all three standards.

The Chairman thanked all three speakers and underlined that the modern book-trade would not be possible without the ISBN. Standard numbers like ISBN and ISMN made an enormous input on the smooth functioning of the cultural sector.

■ EIGHTH ANNUAL GENERAL MEETING OF THE “INTERNATIONALE ISMN-AGENTUR E.V.”

Chair Person: Dr. Hartmut Walravens
Rapporteur: Carolin Unger

Participants: Oral Akyol (Turkey), Marcel Barriault (Canada), Valentina Chitoroagă (Moldova), Renata Cozonac (Moldova), Mehmet Demir (Turkey), Jamshid Farahani (Sweden), Aiva Gailite (Latvia), Besnik Gashi (Kosova), Danijela Getliher (Croatia), Nevenka Hajdarović (Bosnia & Herzegovina), Dra. Woro Titi Haryanti (Indonesia), Eva Kathrine Holst (Norway), Irina Ilina (Russia), Antonín Jeřábek (Czech Republic), Alenka Kanič (Slovenia), Ewa Komorowska (Poland), Eckard Krajewski (Germany), Wolfram Krajewski (Germany), Laura Margarit (Romania), Kristine Matevosyan (Armenia), Vida



Venue of the meeting, the Istanbul Commerce University

■ OPENING

Dr. Hartmut Walravens, the Chairman of the International ISMN Agency, warmly welcomed the almost 50 participants. He was very pleased to see that so many had had a chance to participate this year because this gave a good possibility to talk about ISMN issues. As in several years before the ISMN Panel meeting had been time-wise aligned with that of the International ISBN Agency. Due to the fact that so

During the last decade, e.g., 16,000 ISBNs were allocated in the year 2000, whereas 47,350 books were numbered in 2013. Turkey had become a member of the two publication standards quite a while ago: It joined ISBN in 1996 and ISMN in 2006. The cooperation increased every day.

The meeting took place at the Istanbul Commerce University. Its Vice Rector Mr. İbrahim Baz also welcomed the audience. As he said the university was



*Representatives of the Ministry of Culture and the Istanbul Commerce University.
From left: Ibrahim Baz, Abdurrahman Arıcı, Hamdi Turşucu.*

Matijoškaite (Lithuania), Gulshan Mehdiyeva (Azerbaijan), Bedrije Mekolli (Kosova), Edona Munishi-Kokollari (Kosova), Philomena Mwirigi (Kenya), Elena Nogina (Russia), Sarah Osborn (United Kingdom), Aurelia Persinaru (Romania), Simonetta Pillon (Italy), Iryna Pogorelov's'ka (Ukraine), Dr. Bettina von Seyfried (Treasurer, International ISMN Agency, Germany), Radoslava Stefanova (Bulgaria), Dr. Heinz Stroh (Germany), Dra. Sri Sularsih (Indonesia), Erika Szabó (Hungary), Antoaneta Totomanova (Bulgaria), Carolin Unger (International ISMN Agency, Germany), Mai Valtna (Estonia), Dr. Hartmut Walravens (Chairman of the Board, International ISMN Agency, Germany), Dra. Prita Wulandari (Indonesia).

Dr. Joachim Jaenecke (Vice Chairman) had transferred his vote to Dr. Hartmut Walravens. Finland had transferred its vote to Slovenia. So there was a total of 31 votes of members of the association present.

Observers attending the AGM as guests:
Stella Griffiths (International ISBN Agency, United Kingdom), Marylyn Henrie (Seychelles), Ulrike Hütter (Austria), Paul Jessop (ISO TC46/SC9/WG10, United Kingdom), Konstantin Parshin (Russia), Markus

Toyfl (Austria), Nick Woods (International ISBN Agency, United Kingdom)

AGM AGENDA

1. Adoption of the Minutes of the Annual General Meeting in Washington DC, USA, 2013
2. Reports of the Board:
 - Report of the Chairman
 - Report of the Treasurer
3. Report of the Cash Audit
4. Exoneration of the Board
5. Resolution on membership fees for 2015
6. Adoption of the budget for 2015
7. Revision of the ISMN Standard
8. Miscellaneous

The Chairman opened the Annual General Meeting at 10:25. All members had been invited according to the statutes.

TOP 1: ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN WASHINGTON DC, USA, 2013

The minutes of the AGM on 13 September 2013 had been distributed

shortly after that meeting. They were now voted upon with the following result:

31 yes, 0 against, 0 abstentions. So the minutes were unanimously adopted.

TOP2: REPORT OF THE BOARD

- Report of the Chairman

AGM 2013

The AGM 2013 took place at the Library of Congress (LC) in Washington DC, USA. Quite a number of members were present. LC had made a tremendous effort to publicize their ISMN services. The main goal of their web application had been to cut costs. They intended to administer the services by avoiding any substantial manual work, which could be a good model for other agencies interested in creating a website.

That time the ISBN and ISMN meetings could be aligned only time-wise but the alignment proved to be very useful for both sides, nevertheless. So both international agencies planned to continue along this line. It made it easier for colleagues at agencies to attend the international meetings – a good idea in times of shrinking funds.

Board elections 2015

As every three years, the AGM 2015 would bring board elections. The Vice Chairman, Dr. Joachim Jaenecke, would not run again, so there would be a need for replacement.

Membership

The International ISMN Agency (IA) now had 56 member agencies. There had been no accessions during the last year but negotiations with quite a number of interested parties had taken place.

Publication

Our annual publication, the *ISMN Newsletter* contained the minutes of the AGMs and presentations of the Panel meeting. It was also available on the IA's Website.

Meetings, conferences, fairs

The IA participated in several meetings: the Frankfurt Music Fair, the ISO TC 46 meeting in Washington, the IAML conference in Antwerp, and the CDNL meeting in Lyon.

At the ISO TC 46 meeting in Washington DC a main topic had been the interoperability between standards. The discussions had proved that a close cooperation of the SC9 standards was of paramount importance.



Hartmut Walravens and Carolin Unger giving an ISMN presentation at the IAML conference

The IA had given a presentation on the ISMN system at the IAML (International Association of Music Libraries) conference in Antwerp, Belgium. Like with the ISBN, the origins of the ISMN systems had started in the United Kingdom. IAML conferences had always proved to be important for networking.

Another conference important for getting in close contact with national libraries from all over the world was the CDNL conference (Conference of Directors of National Libraries) which had taken place in Lyon, France. When a national library maintained the ISMN agency, the direct communication with the respective national librarian had often been helpful for finding a solution

when there were problems in one country.

LCC

The IA had signed up for the Linked Content Coalition (LCC), an initiative towards better interoperability. Although there were links between international standards already, in many cases the terms and meanings of terms were different. LCC would try to improve the situation by correct mapping and interpreting relations.

Marcel Barriault from Canada wanted to know what the mandate and structure of LCC was.

Nick Woods (International ISBN Agency) said that LCC had recently become a membership organisation consisting of 6 founding members coming from various industries. His colleague Stella Griffiths added that there was one important document already: The Principles of Identification, meant to act as a set of recommendations for best practice (e.g. that metadata accompanied the identifier and that it was always resolvable). LCC would enable all standards to work together. They would request a small membership fee.

ISMN and the trade

During the last year the IA had received reports from agencies regarding the relationship with Amazon who had pressed publishers to put ISBN on their notated music. There seemed to have been some misunderstanding on



Hartmut Walravens talking to the colleagues from Kosovo: Edona Munishi-Kokollari, Besnik Gasbi and Bedrije Mekolli

the side of Amazon. The topic was discussed within the ISMN community. At first no solution could be found since Amazon did not react to communications. Thanks to the kind intervention of the numbering association GS1 which had Amazon on their Board, the issue was solved by an update of the GS1 GTIN Validation Guide (GTIN = Global Trade Item Number) where the ISMN had not been especially mentioned (other than the ISBN). GS1 immediately published a new release of the GTIN guide including a paragraph about the ISMN. Since then we received no further complaints. The Chairman encouraged the agencies to tell publishers about this in case they heard of any further problems. When the IA heard about problems these were mostly on the technical side. There was still a need for further information to make the trade aware of the benefits of the ISMN.



Nevenka Hajdarović

- Report of the Treasurer

„We unfortunately have several countries/members with open fees. Romania was not yet able to send their contribution. Therefore we decided to keep this membership dormant. We very much hope that their participation at this AGM will improve the situation there soon.

At the time of compiling the financial report in early 2014, for 2011 one member had not paid yet, for 2012 two members had not paid yet and alto-

gether eight countries had not provided the money for 2013.

These open fees for the years 2011 till 2013 amounted to 3400.- Euros missing in our budget.

Last year we had a long distance meeting in Washington. Since only our Chairman and our manager went overseas, we could keep our expenses at a reasonable level. The overall costs for this meeting including expenses for the catering was: 5723.- Euros.

Additional travel costs for the participation in different conferences, as just reported amounted to: 5673.- Euros.

Since we got a third cash auditor, who fortunately lives in Berlin, we had no travel costs for the annual checking of our bookkeeping.

We spent 220.- Euros on printing. Our main expenses are as always the salary of our manager: 29,282.- Euros and the expenses for our little office. We actually face a rise of our rent from now on. We will stay where we are. There is nowadays no way to find an appropriate office for the rent we are paying now.

The total sum for 2013 was: 3850.- Euros (the rent for January 2013 was paid already on the last day of 2012).

Expenses for database equipment and programming were altogether 2880.- Euros.

For 2013 we had an income of 43,960.- Euros and expenditure of 50,234.- Euros.

That means, we have in 2013 a minus-income of 6274.- Euros.

Concerning the sum of 3400.- Euros open fees, we still have a balance of -2874.- Euros.

We already know for some time that we cannot lower the level of membership contributions.

We all agreed to spend the comfortable surplus of earlier years on outreach activities of the ISMN International Agency.

Though we still have a surplus, we have to see to a well-balanced budget. We need a buffer for unforeseeable events. The more since we tragically live in politically explosive times.

From now on we have to look even more carefully to what extend we can do the work we intend to do. We of course want to be as active as in the last years because it is vitally important for the development of our agency and the spreading of the ISMN system!

The cash audit again confirmed, that our books are well kept, transparent, clear and in perfect order. Since Mr. Krajewski as one of our cash auditors is present, he can report to you personally.“

Bettina von Seyfried

TOP 3: REPORT OF THE CASH AUDIT

Wolfram Krajewski (Germany) reported that two of the cash auditors were based in Berlin: Susanne Hein and Ulrike Frandsen. They had looked at the bills and receipts in the office of the IA. Wolfram Krajewski as the third au-



Radoslava Stefanova

ditor was based in Cologne but received all documents as an Excel sheet. He assured the audience that there had been Board decisions before any money had been spent and the bookkeeping was in perfect order. The Board and the office of the IA did a good job.



Part of the audience. In the center: Heinz Stroh

TOP 4: EXONERATION OF THE BOARD

Antonín Jeřábek (Czech Republic) proposed to exonerate the Board.

The voting results: 25 yes, 0 against, 3 abstentions (coming from the Board members)

So the Board was exonerated.

TOP 5: RESOLUTION ON MEMBERSHIP FEES FOR 2015

At the Lisbon AGM 2010 a working group had been established to revise the membership contribution scheme. The group consisted of Maarit Huttunen (Finland), Montserrat Morato (Spain) and Dr. Heinz Stroh (Germany). Earlier also Jake Kirner

from the UK had been part of the group, but had later left the UK ISMN agency. Since only Heinz Stroh was present in Istanbul he presented the scheme alone. He reported that they had tried to find out a fair fee model in times when nobody had money. Personally, at first he did not favor the GNI (Gross National Income) as one of the factors of the calculation. E.g. the generally rich industry in Germany and the resulting GNI did not reflect the music market which struggled very much. But in the end he had been convinced that a hard factor like the GNI (which could be found on the World Bank Website) was important. The second calculation factor was the number of items published annually. Unfortunately, this was difficult to evaluate because there were different

styles of statistics in several countries. Nevertheless and despite a partly difficult financial situation in their own countries the working group had come to an unanimous suggestion which had been presented to the members in due time. There had been no comments and no questions.

Voting results: Yes 30, No 0, Abstentions 1

So the proposal was accepted.

TOP 6: ADOPTION OF THE BUDGET FOR 2015

Carolín Unger explained that now that the suggestion of the working group for fees had been accepted the International ISMN Agency hoped to receive an income of 55,750 Euros. This included a donation of 3,000 Euros which was firmly promised. We also hoped to gain more members in the near future so that the income through membership contributions would rise a bit. (In the past we had 47,225 Euros as fees.)

The expenditures were predicted as follows: The AGM costs for 2015 were estimated to amount to 6,000 Euros.

With 800 Euros programming costs would hopefully be rather low again.

Additional travel costs would be higher than in the past because the ISO TC 46



Antonín Jeřábek (left) and Nick Woods

meeting would take place in China and that meeting would be quite important to attend because the ISMN Standard Revision was on the agenda there. The IAML meeting would take place in New York. Possibly the IA would participate in a presentation there to be given by the US ISMN agency. As in former years, the Chairman would attend the Conference of Directors of National Libraries CDNL in Cape Town. This conference always provided a good platform to make national libraries aware of the ISMN and to attract new members. For all these travels we estimated costs of 8,500 Euros.

The office rent was raised to 405 Euros per month.

All expenditures might amount to 56,670 Euros. This would mean that the budget was almost balanced.

Voting results: Yes 30, No 0, Abstentions 1

So the budget was accepted.

TOP 7: REVISION OF THE ISMN STANDARD

Every few years ISO standards would come up for revision. ISBN was currently undergoing this process and now ISMN was going to be revised. The IA was of the opinion that the standard in general was still valid and useful. A few things should be updated, however. The IA sent a statement to that effect to the ISO Secretariat. Currently a ballot was up for ISO TC 46 member countries to vote on the issue.

The Chairman stated that the most important stipulations should be contained in the text of the standard while details of the application in practice should be described in the *Users' Manual*. The advantage would be that the manual could be adjusted and updated any time without much ado. Otherwise one would have to initiate a revision of the standard again which would mean a time-consuming bureaucratic procedure.

Also one should keep in mind that the users often did not read the standard itself because they would have to pay



From left to right: Aurelia Persinaru, Laura Margarit, Philomena Mwirigi, Bettina von Seyfried

for it. So most people derived their information from the manual.

Now we had to wait for the result of the ballot and which suggestions were made.

If the national standards bodies thought it advisable a working group of international experts would be established. If so that would mean an important factor for the time frame of the revision.

Alenka Kanič (Slovenia) asked for the reason for a standard revision.

The Chairman explained that standards came up for revision automatically in fixed intervals. This was due to techni-

cal and practical changes that often occurred and made those revisions necessary. The IA had prepared a statement for the ISO Secretariat which included the wish for alignment of the terminology with that of the ISBN standard where possible. Also, we might sooner or later need more contingents of numbers. For that reason we would like to leave out mentioning the current prefix 979-0. We made no suggestions regarding an extension of the kernel metadata for ISMN because the present schema might be sufficient for users – there was no ONIX application yet, and national bibliographies covered the field in many countries. Trade directories and in-house catalogues also served for appropriate resolution.



Mai Valtna and Aiva Gailite



On the left: Sri Sularsih and Prita Wulandarari who will host the 2015 AGM on Bali.
On the right: Antonín Jeřábek and Eva Holst

TOP 8: MISCELLANEOUS

The Chairman reported on a few issues:

Tax reduction for books in Poland

The IA had been a bit unhappy with the Polish ISMN situation. Poland offered a tax reduction for products numbered with ISBN, but not for those with ISMN. The consequence was that notated music was very often numbered with ISBN. At the CDNL meeting Hartmut Walravens talked to the Director of the National Library of Poland, who said that it depended mainly on himself as the national librarian which criteria were being taken for tax cuts. These criteria were mentioned only in a footnote to the regulation. The Chairman hoped for a change as the tax cuts had been regularly prolonged.

The general question was what we could do to convince the users of standard numbering schemes to follow the rules. The standards were quite clear: ISBN was not applicable to notated music, and ISMN was not applicable to text. Nevertheless, e.g. Oxford University Press took a large ISBN contingent many years ago before ISMN was introduced in the UK. Now they wanted to make use of the numbers they bought. We might need close cooperation with the International ISBN Agency to improve the situation.

ISBN and ISMN

Philomena Mwirigi (Kenya) reported that she had difficulties explaining the distinction between ISBN and ISMN to bookstores in Kenya. So she asked for some arguments.

Was the parallel work necessary at all? If we just looked at the technical side we could just stick with the ISBN. But there had been some factors that had led to the introduction of the ISMN:

- Music was relatively specialized and international, independent of languages.
- There were many music illiterates, music was s.th. that not everybody could read. This was an important



Vida Matijoškaite

factor in handling in the trade, even now when so much is not looked at but just processed in automatic ways. Lots of music was produced in small editions by composers, church communities etc. and still had to be processed manually.

- Several ISBN agencies were not willing to take over ISBN. E.g. the United Kingdom and United States agencies said no since they did not feel competent for that. Also it was not interesting from the business point of view. It was better to have a slightly different system for notated music than to share it with ISBN.
- The benefit of having a separate system for notated music was that with the ISMN music scores could easily be filtered out of a huge amount of publications.
- The music publishers themselves had wanted something different since music was different from books. Also the distribution channels were still different; e.g. music publishers offered hire materials directly to musicians.

Philomena Mwirigi suggested to enhance the FAQs on the IA's website with these points.



Oral Akyol, one of our kind hosts from the Turkish ISMN Agency

The Chairman formally closed the AGM at 11:50 h.

■ PROGRESS REPORTS OF NATIONAL / REGIONAL ISMN AGENCIES

The Chairman was pleased that most of the agencies had sent their progress reports in due time before the meeting. These had been distributed amongst the members. He then asked the participants if they had any additional information to share.

Oral Akyol (Turkey) reported that there was no specific music publishing in Turkey since all publishers could release music. There were nearly 20 active publishers who focused on music, though. In 2013 the Turkish ISMN agency assigned 205 ISMNs. This number was supposed to grow since the agency developed a digital online system which could be accessed from all parts of the country. This would enable publishers to apply for ISMNs online as of 2015. Currently a manual system was used but as of 2015 the allocation figures were expected to explode. *Hartmut Walravens* thought it was a good idea to go online because it enabled publishers to register directly without any bureaucratic obstacles.

Antonín Jeřábek (Czech Republic) reported that his agency (located at the National Library of the Czech Republic) allocated numbers in cases where a publisher refused to number



Mehmet Demir, our other kind host, and, in the front, Gulsban Mehdieva

his publication himself. They used the number contingent of the publisher and announced this procedure by email in order to prevent the publisher from using the specific ISMN once more. *Hartmut Walravens* commented that this policy to cover the whole sector of notated music was a very useful and successful model. It facilitated the use of the system. Since the numbers were registered at the national library they were available to the trade etc.

A discussion developed when *Alenka Kanič* (Slovenia) spoke about a dispute that had come up amongst her colleagues at the National Library of Slovenia: The question was whether to

AGM 2015

Dra. Sri Sularsih, the Director of the National Library of Indonesia, proposed to host the ISMN and ISBN meetings 2015 in Indonesia. The venue would be the island of Bali.

The Chairman answered that we were greatly honored by this kind invitation. The boards of ISMN and ISBN would certainly be happy to discuss the proposal.

[The following day brought the decision that the ISMN and ISBN boards accepted the kind invitation of the Indonesian ISMN and ISBN agencies to host the 2015 meetings on Bali.]

Re-use of numbers

Wolfram Krajewski (Germany) wanted to know how to react when a publisher was assigned a set of numbers but after a while he or she did not use it any longer, e.g. due to a change of business policy.

The Chairman answered that the general rule was the same as with ISBN: An assigned number should never be re-used again. But if the agency was 100% sure that the numbers had never been used at all then it would be permissible to assign it to another publisher. Nevertheless, when in doubt, one should follow the general rule.

Web-based allocation of standard numbers in Turkey; <http://www.ekygm.gov.tr>

number music manuscripts or not. She asked for the opinion of the assembly at the AGM.

Antonín Jeřábek said that he was not in favour of numbering these items.



Alenka Kanič

Hartmut Walravens gave only his personal view on this issue. Nowadays a considerable number of music manuscripts would not find publishers as the profit margin was very slim, and the market small. In a number of countries music information centers (MICs) were established which collected manuscripts by living composers. They made these manuscripts available to users on request (as PDFs and the like). The manuscripts themselves did not formally fulfill the criteria for publications but were made available on demand to the public nevertheless and these secondary forms were eligible for ISMN.

Nowadays also many libraries scanned their material and made it available with ISBNs when consisting of text. So with the growing amount of contemporary manuscripts and the growing number of digitizations he was of the opinion that ISMNs could be assigned at least to digitised music manuscripts. He was aware that this was a bit of an avant-garde interpretation but one had to cope with current challenges.

Paul Jessop (convenor of the ISRC standard revision group) considered MICs more as distributors not as publishers. The authors/composers were self-publishers here. MICs should not act as publishers when the compositions were available by the publisher too.

Sarah Osborn (MPA, UK) warned that a library could be on dangerous ground when assigning numbers to manuscripts. There were so many copyrights applicable which a library cannot follow all.

This warning was completely correct, of course; the original question implied a case where the library had received the manuscript and the rights from the composer's estate.

Hartmut Walravens said that MICs seemed to be a rather clear case as they worked for, and with the agreement of contemporary composers. E.g. a Bach manuscript would be numbered by RISM (Répertoire International des Sources Musicales). MICs instead received manuscripts by contract with the composer, a licence or permission to make them available. The composers wanted to get their compositions to the public and MICs were a good way. But *Sarah Osborn* was right that formalities should be observed carefully.

Sarah Osborn argued that libraries were not publishers and could therefore not number their stock.



Sarah Osborn

Hartmut Walravens thought that more and more MICs would follow the line to number compositions. Currently there were about 25 MICs world-wide. *Marcel Barriault* (Canada) added that his library offered publications by scanning them and then sending these to users or the publications were scanned by the users themselves. Keeping this in mind it was difficult to administer the allocation of numbers.

Hartmut Walravens stated that the ISMN would facilitate even the distribution process of derivatives like digitised versions many of which are marketed as ebooks (cf. Google Books). Certainly more guidance and rules were necessary.



Marcel Barriault

Marcel Barriault (Canada) reported that the Government of Canada recently instructed all federal government departments and agencies to make their web sites more accessible, in accordance with the Web Content Accessibility Guidelines (WCAG). Library and Archives Canada (LAC) has taken this opportunity to revise and update the content on its web site. In this context, LAC is about to launch new web pages for ISBN Canada, and will shortly begin work on producing separate web pages for ISMN Canada.

Gulsban Mehdiyeva (Azerbaijan) deplored that so far there was not much interest in music and ISMN by publishers in Azerbaijan. She hoped for better news in the coming years.

Hartmut Walravens answered that even a negative response was of interest. It was the quality that counted not the quantity. It was important to number even a few publications and to make that number available to give music publishers an entry to the market.

■ TTIP – TRANSATLANTIC TRADE AND INVESTMENT PARTNERSHIP

Bettina von Seyfried gave a report on the implications of the TTIP regarding copyright.

Due to globalization the world was growing together but it was important nevertheless to maintain national interests.

The TTIP was supposed to regulate the trade between the United States of America and the European Union, mainly to simplify trade when there were many different laws valid in the different countries. The treaty negotiations were taking place behind closed doors and would affect not only laws on food, technical products etc., but also on cultural affairs.



Ewa Komorowska

France had started an initiative to learn more details about the contract and wanted to integrate an 'exception culturelle' there since not each piece of art and culture was simply goods. The TTIP aimed at a strong liberation of trade and if culture fell under this liberation many aspects of cultural life in Europe were at stake.

It was important that the national variety of all countries involved would not be reduced. E.g. in Europe we had a large section of public supported institutions like theaters, opera-houses, concert-halls, libraries etc. This aspect should not be regulated by a liberation of commerce as such because that would lead to a competition fight in the cultural field followed by many court cases.



The Bosphorus bridge, connecting the Asian and the European part of Istanbul

A UNESCO Convention (2007) for the protection and advancement of the variety of cultural expression already existed but was never ratified by the US.

The main aim now was to prevent all cultural fields from being simply regarded as commercial goods in the TTIP. Therefore the respective cultural fields should be listed to be exempted from the TTIP.

The Lisbon treaty record No. 26 already included paragraphs regarding the financial security of existence. This was an essential part of the ongoing discussion of the TTIP agreement. The Lisbon treaty included a clause that no country was obliged to reduce public subsidy.

Major differences existed between American and European law if it came to authors rights. For the German government there was no way to change the rights of authors, not in any creative field. The American copyright law yet gave all rights to the film-studios or the publishing-houses. Also, e.g. in Germany there was the book price regulation that fixed the prices and that should be kept.

The focus had to be to ensure that authors would be able to earn proper money with the works they produced, whether in printed or in digital form. It was now important to watch carefully what the TTIP included and to what purpose.



Bettina von Seyfried, Treasurer, and Hartmut Walravens, Chairman of the International ISMN Agency



Wolfram Krajewski

■ IDNV 3.0 – THE DATABASE OF PRINTED MUSIC: THE NEW SOFTWARE GENERATION FOR PRINTED AND DIGITAL SHEET MUSIC EDITIONS

Wolfram Krajewski
(De-Parcon/Acamar)

Throughout the last years, we regularly informed you about the project NNND which is an official project of the sheet music sector. The main target of the project is to develop and introduce a new concept for decentralized digital distribution, which offers important advantages for digital business. For this purpose, we solved the digital sales process in a new way via the creation of a new communication standard for digital distribution, the “AODP” (Automatic Ordering and Delivery Protocol). The project is accompanied by experts from the printed music sector, especially music publishers and retailers in order to guarantee practice-oriented implementation.

Most of the development of the basic and theoretic standard definition had been finished last year when we met in Washington. Subsequently, the NNND project team went on to prepare its practical implementation and do further tests, since the project is planned to be fulfilled when the new technology is proved by experiment with publishers and retailers for a practical day-to-day use. A certain final phase will identify potential initial

problems and enable us to finalize the technical processes. With that, AODP and the NNND project will be completed.

Today, we are happy to show you the current results of our efforts and to give you an outlook on how easy and smooth the new technology for decentralized digital distribution will work in daily business. To give you a first impression, we present to you the upcoming new generation of the IDNV version 3.0 which is the testing and reference implementation for this purpose.

First, some general information about the IDNV. The International Database for Printed Music and Musical Products is a network of professional partners in printed music. Its main purpose is to provide information and communication between the participants. To make this possible, the system furthermore offers special software tools and features, additional services as well as editorial norms and definitions.

Core element: music publishers’ catalogues

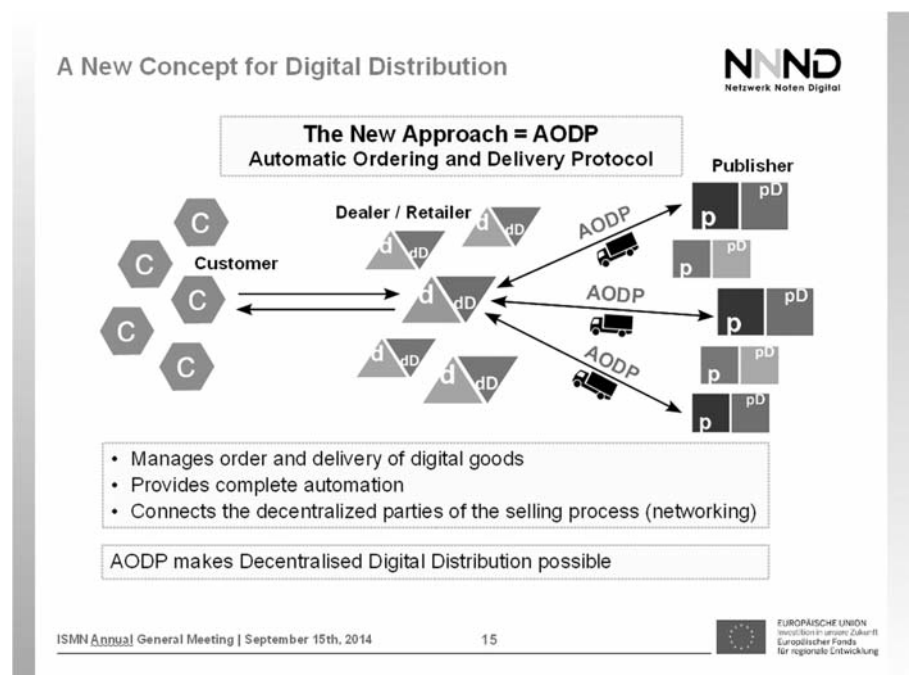
To be more precise, the core of the IDNV consists of the participating music publishers’ catalogues. The catalogue data is published in an up-to-

date and reliable form for retailers and libraries. The IDNV system provides a detailed structure for metadata that can be enriched with different kinds of texts and images (e.g. cover and example pages, descriptive texts, reviews) or further media and information the publisher wants to present. Thus, retailers have an up-to-date and reliable resource which helpfully supports their daily business, when it comes to customer consultation and transferring orders to suppliers. To make the use of the system easy and comfortable, the IDNV software offers suitable implementations and interfaces. Furthermore there are services and support in the backend provided by the IDNV technical and editorial staff.

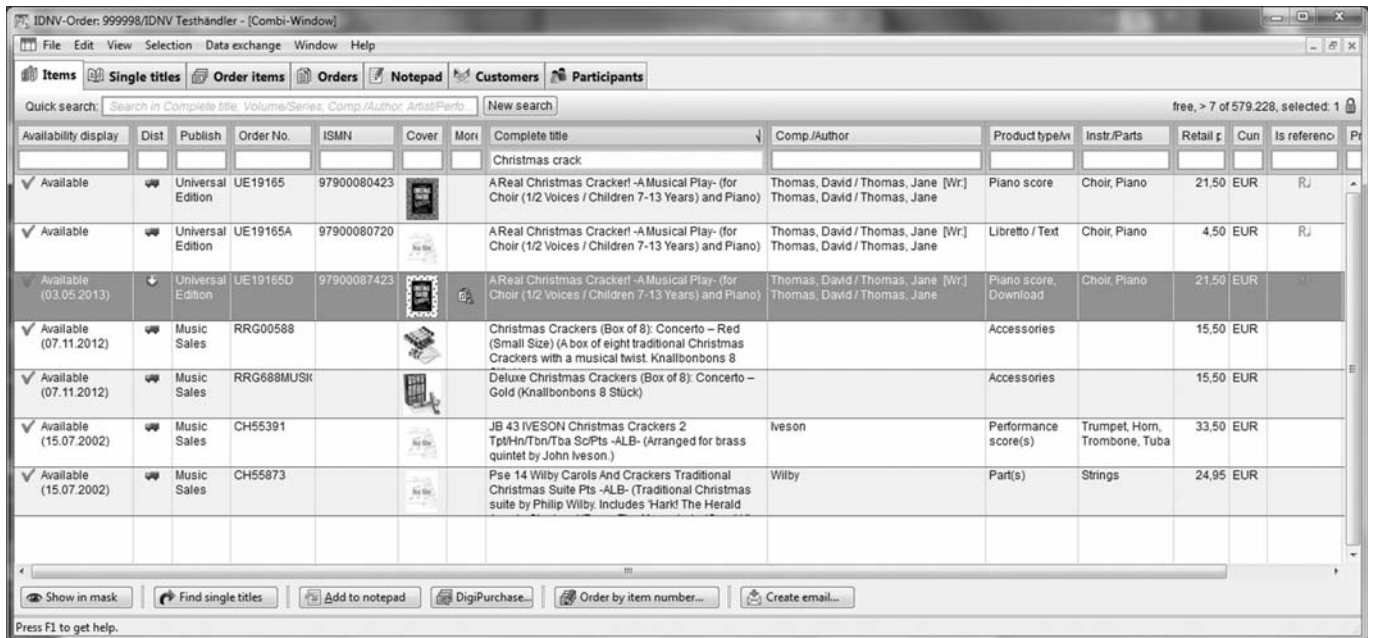
Last but not least, the ISMN is of course a crucial basis for the IDNV data.

The upcoming IDNV 3.0 goes digital and makes the results and outputs of the NNND project available for further prove. That means that digital sales follow a completely new path. Let us explain the concept of AODP:

The basic idea is to allow publishers and retailers to establish and operate digital business themselves. That means, a publishing house will have its own digital production and “warehouse” in order to produce and distrib-



The new approach: AODP



Digital items included: IDNV-Order 3.0 for Retailers establishes the connection to publishers' server via AODP

ute its own digital editions. Regarding the retailers, this means that in principle, each retailer can offer and deliver digital items to his customers, no matter if he is a modern retailer or a traditional specialist.

Decentralized digital distribution

All this will basically become possible with the new approach to decentralized digital distribution. Yet, suitable tools are needed to implement the system in practice.

So what will the new IDNV 3.0 offer its users?

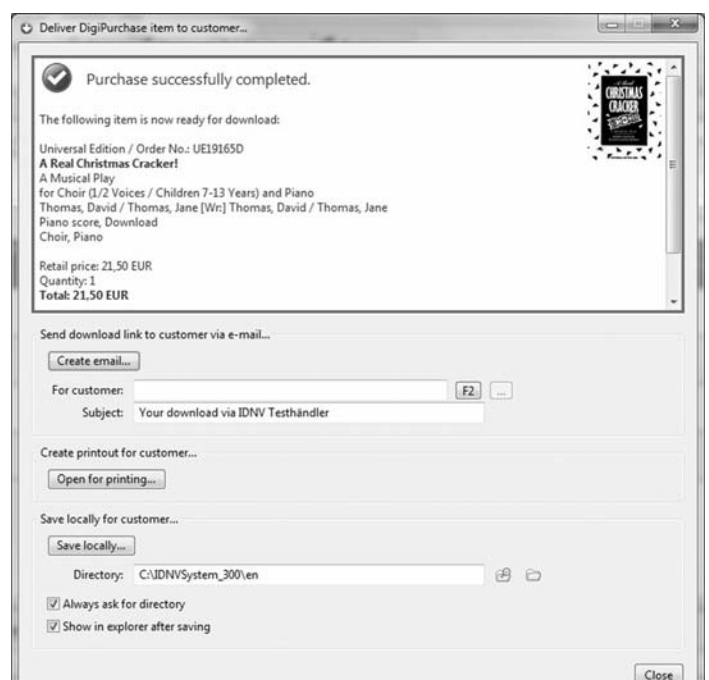
First of all, publishers will now also need to be able to register metadata for their digital items. To this purpose, the IDNV's editorial data norms will be extended and complemented. The publishers will therefore be able to present physical and also digital editions in the IDNV. Moreover, publishers will have the possibility to operate a digital warehouse with the help of the IDNV 3.0. These are the most important and essential foundations for the publishers' start.

For retailers, IDNV-Order 3.0 will be complemented with the new technology. With this system, every retailer can start to order digital editions from publishers and offer them to their customers. Thus, each retailer can participate in the digital sales business and handle

it in a very similar way to the sales of physical editions. That is to purchase items from the supplier and to sell them to his customers, without the supplier having the information of or a direct connection to the end-customer.

Considering trade, there are various possible applications: One possibility would be a retailer who wants to offer digital editions on his webshop. To this end, the IDNV offers metadata and support for the implementation of the AODP's technical basis and thus allows

the implementation of digital distribution in a particular webshop. Secondly, there will be the application in a retailer's shop „at the counter“. In this case, the customer can visit the shop or call the retailer to order a digital edition. IDNV-Order 3.0 will serve the retailer as an easy-to-use tool for the research of digital items that can be delivered to the end-customer in various ways. Another possible scenario could be a retailer offering his customers the service of high-quality printouts in his shop.



Digital Purchasing is easy to manage for retailers with IDNV-Order 3.0



A banner welcoming the participants of the meetings of ISMN, ISBN and ISSN agencies, at the Istanbul Commerce University

Whatever application one chooses, all these basic elements can in principle be used to create new business ideas. Furthermore, new hardware devices and technologies that could become increasingly widespread within the next years could be supplied with digital sheet music. This means that both, publishers and retailers are prepared for possible future developments.

Easy and usable for everyone

A practical test presented to the ISMN meeting's participants showed how easy the concept works in daily business. Wolfram Krajewski launched the software IDNV-Order 3.0 and searched the IDNV databases for the metadata of physical and digital items. He then chose a digital item and ordered it from a publisher (who operates his own digital warehouse in form of an AODP server). In the background, the new digital purchase transaction is processed between the retailer (client) and the publisher (as the AODP content delivery server). The user does not notice the whole procedure as the machines communicate among themselves. In short, the retailer obtains a download link that he can e.g. pass on to the end-customer simply via e-mail.

What's exciting: It is so easy and therefore usable for everyone!

The impact might be huge as totally new possibilities for digital business will emerge for both publishers and retailers. They can benefit from economic advantages and remain independent of centralized third party solutions.

The AODP system can also be applied in other sectors, e.g. recorded music, books and media. Thus, our approach paves the way for a completely new culture in the digital business!

Cooperation of IDNV and ISMN agencies

Beyond all of these innovations of the new version, the IDNV team could think of building closer relationships with the ISMN agencies and the IDNV network. One option could be to extend the IDNV software and thus make it possible for ISMN agencies to register editions of their national publishers with ISMN and enrich the entries with further meta data. The IDNV team is open for any ideas and feedback.

■ ISBN UPDATE

Stella Griffiths
(International ISBN Agency)

ISBN is a mature standard, published by ISO in 1970. It is recognised in more than 200 countries and territories. Currently 151 agencies are spread around the world. The most recent application came from Rwanda and was now approved by the Board.

The latest edition of the *ISBN Users' Manual* is now available in 12 languages: Albanian, Arabic, Chinese (Mandarin), Dutch, Estonian, French, Portuguese, Serbian, Spanish and English. Older editions are available in Danish and Persian. Thanks to the national ISBN Agencies for these translations.

The end of an era...

The 2014 edition of the *Publishers' International ISBN Directory* (PIID) will be the last edition of the printed PIID from De Gruyter. The project has become too costly for De Gruyter since growing numbers of publishers meant more pages, higher print costs etc. The last edition already had to leave out some author-publisher records. The International ISBN Agency plans to publish the address data on its website.

Several major projects were finished or are underway:

- A new public facing website came online in March 2014. It is more modern due to a cooperation with a new supplier. It proves to be professional and reliable and therefore to be the *authoritative voice on ISBN matters*. At the same time it is easy to understand and navigate and less dull than the older website. The agency log in area contains a new database for the publisher address data. The website also offers a two way communication with a Forum function where agencies can exchange their thoughts, answer questions, solve problems.
- The ISBN logo has been modernised and will be used on the website, letter heads etc.



- The ISBN Standard is currently revised. A working group of 32 experts from 13 countries has been installed. Convenor of group is Stella Griffiths. The first meeting took place in February 2014. There were 6 meetings so far, most meetings by conference call but one in-person meeting in Washington in May. A working draft is being edited/improved. The Committee Draft is due for November 2014 and will go for voting then.

- 2015 will mark the 50th anniversary of standard book numbering. In 1965 the United Kingdom first thought of implementing a numbering system for books which in 1970 led to the publication of the ISO Standard for ISBN.



Paul Jessop

■ ISRC AND ISRC REVISION

Paul Jessop
(Convenor ISO TC 46/SC 9/WG 10 (ISRC Revision; Founder and Director, County Analytics Ltd))

The International Standard Recording Code (ISRC) is specified in ISO 3901:2001 and is applied to sound recordings and music video recordings. Since 1989 its registration authority has been IFPI, the International Federation of the Phonographic Industry, based in London. Their new Chief Technology Officer, Dr Richard Gooch, serves now as Executive Director of the International ISRC Agency. National ISRC agencies fulfill the work of allocating prefixes (registrant codes) to registrants.

The ISRC standard is currently under revision. There had been several attempts already to revise the standard, but in 2013 a New Work Item was approved and a working group was established.

As previously reported to the ISMN panel meeting, the revision was intending to introduce a registry of assigned codes with reference metadata. However it has now proved impossible to build consensus around this concept

with IFPI becoming opposed to the creation of a registry as part of the standard.

The working group continues to meet to try to create an improved standard but it does not seem likely that a registry will be included.

■ THE U.S. ISMN AGENCY

Susan Vita
(Library of Congress, USA)
Report given at the IAML conference, Antwerp, Belgium, 15 July 2014

Since 1870 the Library of Congress has been the home of the United States Copyright Office, and it is safe to say that since 1870 we have always been scrambling to keep abreast of the materials being deposited in accordance with the copyright laws. Thousands of music works are published in the United States every year, and everything comes to the Library of Congress. Then we are expected to manage this mass of material.

Three quick looks at the Library of Congress' history:

1. A painting from 1897 shows that while the Library was still located in the U.S. Capital Building, it was very much in need of a larger facility.
2. A photo from about 1900 shows the recently formed Music Division, located in the new self-



Ill. 1: The Library of Congress in 1897

standing Jefferson Library building, with a wonderful grand piano – and music stacked in piles on the floor. Just never enough shelving ...

3. A photo from about 1919 shows workers on ladders filing cards into the top drawers of the enormous card catalog; and always Library staff tries to keep up with cataloging.

Before taking on ISMN responsibilities, we thought long and hard about why U.S. music publishers had not adopted ISMN usage, though it had been available to them for decades. (It was marketed just like the ISBN – as though music publishing were book publishing. It was too expensive for publications which would likely never sell 500 copies; there was no benefit in being listed in “Books in Print.”) We really focused on the MUSIC publishing business in the U.S. and on those aspects which are different in the U.S. from those in other countries.

First: The enormous volume of music published in the U.S. At the Library of Congress we simply think in units of “thousands” or “tens of thousands” of scores and how to preserve them and make them accessible to the public. Our system must handle volume without staff intervention.

Second: U.S music publishing is dominated by popular music, and notated printed music publishing is often driv-



Ill. 2: The Library of Congress' Music Division about 1900

en by which movie sound track or sound recording was successful. Our system must be friendly to jazz, rock, pop, country, contemporary Christian, World, teaching pieces, etc. and avoid any bias toward "classical music."

Third: The Library of Congress, being brand new to the ISMN family, has dealt with online interfaces from the very inception of its registration system. 21st century music publishing is in flux for everyone – far from the much more standardized model of the last century – but it is just "Normal business" for us, not something new to be worked into an old structure. This is both liberating and challenging.

Our online registration system requires that a publisher enter data before an ISMN is issued for each score. This publisher-provided data is immediately formatted in a number of ways, all of which are available to the public through the ISMN Archive:

1. A standard, easy to read and search representation of the data, familiar to users of libraries or other online interfaces

2. An RDA compliant, MARC format record, loved by catalogers
3. Other re-workings of this data (XML for MARC, METS, MODS)

The ISMN is provided to U.S. music publishers free of charge. The Library

must find value to offset its annual dues to the international agency and the cost of staff resources. What does our system do to ensure that?

1. We get catalog records; rich data re-purposed in several ways, resulting in huge savings in staff hours.
2. Collaboration with the U.S. Copyright Office (re-purposing of data; ISMN recognized as unique identifier) will result in streamlined acquisitions procedures for U.S. publications.
3. We have the most up-to-date information on U.S. publications -- influencing commissions, concert programming, exhibitions -- the many faces of the Library of Congress.

About the ISMN, we say to our publishers :

*It's free. It's easy.
It's good for business.*

And then we have to make that true for publishers and make it viable for the Library.



Ill. 3: Card Catalog in 1919

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

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