



# Newsletter

# 25

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

## ■ TWENTY-THIRD INTERNATIONAL ■

## ■ ISMN PANEL MEETING ■

## ■ KUTA, BALI, INDONESIA ■

## ■ 13 SEPTEMBER 2015 ■

### ■ PARTICIPANTS

Oral Akyol, Ministry of Culture and Tourism, Directorate General for Libraries and Publication, Turkey  
Dra. Welmin Sunyi Ariningsih, National Library of Indonesia

Myo Aung, Myanmar Publishers and Booksellers Association

Mikołaj Baliszewski, National Library of Poland

Marcel Barriault, Library and Archives, Canada

Mehmet Demir, Ministry of Culture and Tourism, Directorate General for Libraries and Publication, Turkey

Jamshid Farahani, National Library of Sweden

Hayat Gounni, National Library of Algeria

Stella Griffiths, International ISBN Agency, United Kingdom

Eva Kathrine Holst, National Library of Norway

Antonín Jeřábek, National Library of the Czech Republic

Paul Jessop, ISO TC46/SC9/WG10, United Kingdom

Alenka Kanič, National Library of Slovenia

Asuman Koççenk, Directorate General for Libraries and Publication, Turkey

Kristine Matevosyan, National Book Chamber of Armenia

Merzak Mecheri, National Library of Algeria

Philomena Mwirigi, Kenya National Library Services, Kenya

Bimas Nurcahya, Indonesian Music Publishers Association



*A concert of Gus Teja, a famous Indonesian musician, singer and composer, playing with his band modern music on traditional instruments*

Gwen Rounds, University of the South Pacific Library

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

Dra. Hj. Sri Sularsih, National Library of Indonesia

Kassem Al Tarras, Syrian Publishers Association

Sabiha Touati, National Library of Algeria

Carolin Unger, International ISMN Agency, Germany

Mai Valtna, National Library of Estonia

Dr. Hartmut Walravens, International ISMN Agency, Germany

Nick Woods, International ISBN Agency, United Kingdom

Dra. Prita Wulandari, National Library of Indonesia

■ The development of ISMN in Indonesia (Welmin Sunyi Ariningsih)

■ Progress reports of national / regional ISMN agencies

■ Challenges in Introducing ISMN to Composers in Indonesia : An experience sharing from music publishing industry (Bimas Nurcahya)

■ Musings of a metadata enthusiast (Paul Jessop)

■ Berlin – Bali connections (Bettina von Seyfried)

■ Miscellaneous

### ■ OPENING

Dra. Sri Sularsih, Director of the National Library of Indonesia, welcomed the participants of both the ISMN as well as the ISBN meeting. About ISMN she said: „ISMN was first introduced in 2002 in Indonesia. Now Indonesia is one of 60 member countries and 57 ISMN agencies. The

### ■ AGENDA / CONTENTS

- Opening / Welcome address
- Ninth Annual General Meeting of the “Internationale ISMN-Agentur e.V.”

National Library of Indonesia is giving strong emphasis on the promotion of the ISMN to song writers, publishers and producers to allow their creations to be identified, stored, and preserved as for enhancing the collection of the National Library of Indonesia.

Indonesian archipelago owns approximately 300 ethnic groups that have their own music customs. Therefore, it takes a great effort to collect the music and assign them with ISMN numbers. Besides traditional music and songs, Indonesia has delivered many great song writers of pop, *dangdut*, *keroncong* and other types of music. Until today, the National Library of Indonesia has been developing its notated music collection to be assigned with ISMN numbers.



*The participants during the ISMN meeting*

To accelerate the development of ISMN numbering, the National Library of Indonesia has started it by collecting a number of ethnic and children music scores in 2015. In order to introduce ISMN to the community, the National Library of Indonesia is administering a number of promotions through seminars, talkshows, exhibitions as well as printed promotions.

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

Chair Person: Dr. Hartmut Walravens  
Rapporteur: Carolin Unger

Participants: Mr. Oral Akyol (Turkey), Ms. Welmin Sunyi Ariningsih (Indonesia), Mr. Myo Aung (Myanmar), Mr. Mikołaj

Baliszewski (Poland), Mr. Marcel Barriault (Canada), Mr. Mehmet Demir (Turkey), Mr. Jamshid Farahani (Sweden), Mr. Umar Hadi (Indonesia), Mr. Rudi Hernanda (Indonesia), Ms. Eva Holst (Norway), Mr. Antonín Jeřábek (Czech Republic), Ms. Alenka Kanič (Slovenia), Ms. Asuman Koçcenk (Turkey), Ms. Kristine Matevosyan (Armenia), Ms. Philomena Mwirigi (Kenya), Ms. Srma Sooriyabandara (Sri Lanka), Dra. Sri Sularsih (Indonesia), Ms. Carolin Unger (International ISMN Agency), Ms. Mai Valtna (Estonia), Dr. Hartmut Walravens (Chairman of the Board, Germany), Ms. Prita Wulandari (Indonesia), Mr. Erni Zulfan (Indonesia)

14 members of the association entitled to vote attended the assembly. Dr. Joachim Jaenecke and Dr. Bettina von Seyfried had

transferred their votes to Dr. Hartmut Walravens, Finland had transferred its vote to Alenka Kanič, so that there were actually 17 votes.

Observers attending the meeting as guests:

Ms. Stella Griffiths (International ISBN Agency), Ms. Hayat Gounni (Algeria), Mr. Paul Jessop (ISO TC 46/SC9/WG10), Mr. Merzak Mecheri (Algeria), Mr. Bimas Nurcahya (Indonesian Music Publishers Association), Ms. Gwen Rounds (University of the South Pacific Library), Mr. Kassem Al Tarras (Syria), Ms. Sabiha Touati (Algeria), Mr. Nick Woods (International ISBN Agency)

## AGM AGENDA

1. Adoption of the Minutes of the Annual General Meeting in Istanbul, Turkey 2014
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. Election of the Board
6. Resolution on membership fees for 2016
7. Adoption of the budget for 2016
8. Revision of the ISMN Standard

At 10:10, the Chairman opened the AGM. It was stated that all members had been invited according to the statutes. Dr. Joachim Jaenecke and Dr. Bettina von Seyfried had transferred their votes to Dr. Hartmut Walravens. Finland had transferred its vote to Slovenia.

### TOP 1: ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN ISTANBUL, TURKEY, 2014

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

### TOP2: REPORT OF THE BOARD

- Report of the Chairman

#### *Annual General Meetings*

Last year's AGM had been wonderfully organized by the Turkish ISMN agency which belonged to the Ministry of Culture and Tourism. The venue had been the Commerce University in Istanbul. The meeting had been aligned not only with that of the International ISBN Agency but also with the annual directors meeting of the International ISSN Centre. So a large group of publication standards experts had come together.

The 2016 AGM would probably take place in Vienna, Austria, again aligned with the ISBN Panel meeting. We did

not yet have a firm commitment but would inform all members as soon as possible. The situation of ISMN in Austria was special since the German ISMN agency covered also Austria and German-speaking Switzerland, whereas for ISBN there was a responsible agency in Austria.

### Membership

Until the AGM we had 57 member agencies, the newest member being the National Book Council of Malta. But just the day before this AGM Mr. Myo Ayung from the ISBN agency in Myanmar had signed the contract with ISMN. So now we had 58 member countries.

Unfortunately, the Dutch ISMN agency at Donemus would have to give up its commitment as of next year. It was a very rare coincidence to lose a member. The agency had been very successful in the beginning but the income did not cover the costs in spite of all efforts. We would hope to find another institution to take over. So far we contacted the Royal Library, the International Association of Music Libraries' Dutch branch and the Dutch music publishers association for advice. The Royal Library did not have the legal deposit for notated music which made it hesitant to position itself regarding ISMN. So for the time being the budget for 2016 did no longer include a membership contribution from the Netherlands.

Interest in ISMN membership had been expressed by Albania, Bolivia, Botswana, Cambodia, Chile, China, Costa Rica, Ecuador, Ethiopia, Guatemala, Mongolia, Montenegro, Nigeria, Palestine, South Pacific, Vietnam.

China was still on our list of countries that hopefully soon would become a member. Preliminary actions had progressed. The standard had already been translated and published. But since then there had not been much progress.

### Outreach

- The IAML president and the secretary-general had written letters of

recommendation to their Brazilian and South Korean branches. We were very grateful for that and hoped that by this kind of cooperation we would gain more members on the long run.

- IAML planned to have a regional meeting for South America next year and we might have the opportunity to participate in this. For this reason we translated our information package into Spanish. We may gratefully mention that our Argentinian colleague translated the ISMN Users' Manual which was also checked by the long-time Spanish colleague. This would be of great value for the Spanish music world. To have material in Spanish language rather than just in English was a prerequisite for contacting the South American countries.
- We also had the possibility to inform many music librarians about the ISMN when we could publish the paper „The history and

### ISMN Standard revision

Since this paragraph covers all news about the standard revision the members agreed to leave out the separate TOP 8 Revision of the ISMN Standard.

At the TC 46 meeting in Beijing it had been decided that the ISMN Standard currently needed no revision. Small corrections would be made in the on-line edition of the ISMN Users' Manual. These would refer to further alignment of ISMN and ISBN regarding terminology. Practically all users relied on the interpretation of the standard in the Users' Manual rather than buying the standard as such from ISO.

### Publications

The latest issue of the *ISMN Newsletter* – also available on the Website – provided information on the 2014 AGM and also the text of a report the US ISMN agency had given at the IAML conference 2014 in Antwerp, Belgium.



Our wonderful hosts (from left to right): Welmin Sunyi Ariningsih, Dra. Sri Sularsib (Director of the National Library of Indonesia), Dra. Woro Titi Haryanti

success of ISMN (International Standard Music Number)“ in the journal *Fontes Artis Musicae*, Volume 62, issue 1. We also let this article be translated into Spanish since it gave a good coverage of what the ISMN is and what its advantages were.

The Board had decided that, due to cost reasons, from now on there would only be a PDF of the newsletter on the IA website; it would no longer be printed.

## Meetings/Visitors

During the last 12 months the International ISMN Agency had been represented at the Frankfurt Book Fair, the ISBN Board meeting in London, the regional ISBN seminar for Balkan countries in Sofia, and the ISO TC46 meeting in Beijing.

We had been very glad to welcome Pia Shekther, Secretary General of IAML, at the International ISMN Agency. We hoped to intensify our mutual cooperation.



*Philomena Mwirigi surrounded by Myo Aung (left) and Marcel Barriault (right)*

## Subscriptions

The International ISMN Agency had now subscribed to the Linked Content Coalition. This tried to improve the interoperability of standards to make correct linkings possible. The aim was to gain a better efficiency of publication standards in general.

## Challenges solved/unsolved

- Amazon problem seemed to be solved

As you know we had problems with big companies' (like Amazon) databases to accept the ISMN in a certain field there. They wanted music publishers to use ISBN instead which, of course, was against the rules of ISMN as well as of ISBN.

With the help of GS1 we hoped that this problem would be solved by the GS1 US branch already having included ISMN in their GTIN Guide and the update of the international GTIN Guide with a section on the ISMN would follow in January 2016.

- Nevertheless, there was still a problem with the distribution of music items in the UK

There were complaints that bookstores did not receive metadata for ISMN items from their usual service providers

like Nielsen Book Data. It seemed not so much a problem with ISMN than one of packaging metadata for customers – and the financial angle of it. The issue would be difficult to solve from abroad, and therefore it would be a challenge for the new management of the Music Publishers Association which was already informed. At this point the Chairman expressed his thanks to Stella Griffiths who had been kind enough to support and help in various ways in clearing the situation which would have been difficult from abroad.

- Tax problem in Poland seemed to be solved

When ISMN appeared on the scene music publications in Poland did not have the same tax conditions as book

publications. As we heard from a Polish IAML member the tax differences between ISBN and ISMN seemed now to be solved. VAT on notated music is now the same as VAT on books: both 5 %. Not all music publishers in Poland seemed to be yet aware of that but the Polish ISMN agency was working on an information campaign.

At this point the participants took the opportunity to inquire about a few things:

Welmin Arningsih from Indonesia wanted to know what she exactly could tell composer publishers (in difference to music publishing companies) what the advantage in having an ISMN was.

The Chairman answered that that was the same as with music publishers. The composer could act as the disseminator of a publication as well. Many music items were not bestsellers but sold for a long time. Other than in the book market a music publisher or composer could not dream of selling all their copies of a publication in 2 or 3 years, instead maybe only in 50 years. Music publishers and composers were practically sitting in the same boat, the benefits for both were the same: With ISMN the publication was in a much better situation to appear on the international market.

Philomena Mwirigi from Kenya reported that there were two main languages used in her country: English and Suaheli. They were thinking whether a translation in Suaheli was needed since the preparation work for the ISMN agency was very time-consuming.

The Chairman assumed that a number of composers and people engaged in music might also have a good command of English and that the English version maybe would be sufficient. But he recommended to give a hand-out with the basic points in Suaheli. Then the agency might decide by evaluating the feedback whether a Suaheli translation would be needed.

Kassem Al Tarras from Syria inquired whether there were any Arab ISMN agencies so far.

The Chairman replied that Palestine had expressed its interest but that that had not yet led to the establishment of an agency. He explained that we did not yet make an active outreach to Iraq and Egypt, countries which had currently other worries. That was the sad reality at the moment. If there should be an interested institution we would be very glad to check and accept it.

Mr. Al Tarras further asked whether one agency could cover the whole Arab world. As he said he considered to establish an ISMN agency in Syria but there were not many music publishers due to the current political situation. Therefore he would like to establish an agency which covered also other Arab countries.

The Chairman considered it to be difficult to have one agency covering several states. Although of course there were examples e.g. in the South Pacific region where the small island states cooperated successfully for ISBN. But in the Arab world there were larger countries with a limited music publication, different political situations and currently much political and military unrest. Therefore it would be better to have separate agencies. As an example the Chairman mentioned Iraq where the Kurds might not be willing to cooperate with an agency in Bagdad, while the Sunnites and the Shiites also might have problems in cooperating.

- Report of the Treasurer

„We are very happy to inform you about Romania which now established the agency and is now able to pay the membership fee.

At the time of compiling the financial report in early 2015, for 2011 one member had not paid yet, for 2013 one member had not paid yet, and altogether three countries had not provided the money for 2014.

These open fees for the years 2011 till 2014 amounted to 850.- Euros missing in our budget.

Last year's AGM in Istanbul was attended by three members of the International ISMN Agency. Since the cater-

ing was sponsored by the Ministry of Culture and Tourism, the expenses had been on a reasonable level with 2200.- Euros.

Additional travel costs for the participation in different conferences, as just reported amounted to: 4150.- Euros.

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

We spent 1850.- Euros on printing. The difference to the expenses in comparison to earlier years results in the fact that one bill for 2013 came in only in 2014, and we needed new stationery. Lucky enough we had no expenses on digital equipment but 380 Euros on programming.

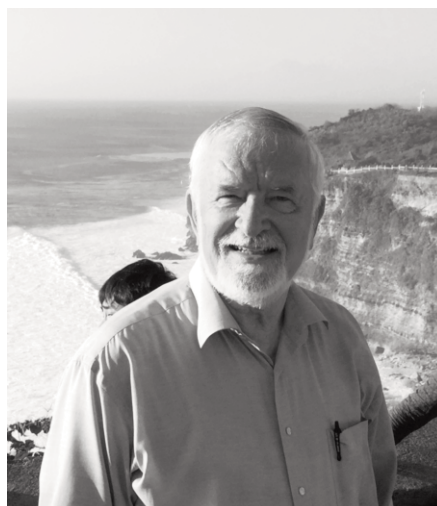
Our main expenses are as always the salary of our manager: 29,400.- Euros and the expenses for our little office. Last year we mentioned that we had a raise for our monthly rent, so this year we paid 5000 Euros for that.

For 2014 we had an income of 48,550.- Euros and expenditure of 45.677.- Euros.

That means, we have in 2014 a plus-income of 2873.- Euros.

Overall we can say that it was a very well balanced year. We did not have any unforeseen expenses.“

Bettina von Seyfried



Hartmut Walravens

### TOP 3: REPORT OF THE CASH AUDIT

As the Treasurer also announced in her report our cash audit again had come to the conclusion that all our papers were in perfect order, transparent, neat and clean. The cash auditors suggested the Board to be exonerated.

A copy of the complete report on that procedure (in German) could be received on request.

### TOP 4: EXONERATION OF THE BOARD

Antonín Jeřábek (Czech Republic) proposed to exonerate the Board. The voting results: 14 yes, 0 against, 3 abstentions (coming from the Board members)

So the Board was exonerated.

### TOP 5: ELECTION OF THE BOARD

According to our statutes we had board elections every three years. Candidates for this year's election could announce their wish to run until 24 July 2015. The current Board (consisting of Dr. Hartmut Walravens as Chairman, Dr. Joachim Jaenecke as Vice Chairman, Dr. Bettina von Seyfried as Treasurer) had already expressed its willingness to stand for another period of three years and there were no other candidates.

In agreement with the members and since there had been no other candidates the voting was done as a package.

By show of hands the vote was: 14 yes, 0 against, 3 abstentions (by the members of the Board).

### TOP 6: RESOLUTION ON MEMBERSHIP FEES FOR 2016

There were no changes in comparison to the calculation of membership fees for 2015 on which had been voted at the AGM 2014.

By show of hands the vote was: 17 yes, 0 against, 0 abstentions.

## TOP 7: ADOPTION OF THE BUDGET FOR 2016

Carolin Unger reported that due to the fact that the Dutch ISMN agency unfortunately could no longer continue its work the income in 2016 would be slightly reduced to 52,000 Euros.

The expenditures were similar to the ones in former years except for a few changes:

As of this year we would no longer print the *ISMN Newsletter* which would be available as PDF on our website, like in the past, but we would probably have to have a new print-run of the *Users' Manual* in 2016. Promotional activities now also covered translation costs. This year we spent some money (EUR 1100) for translations of our information material, contract and statutes into Spanish as well as for our basic ISMN information in the journal *Fontes Artis Musicae*. There might be more translations needed, therefore we planned 400 Euros in the 2016 budget for this.

As of 2015 we subscribed to the LCC which cost 500 Euros per year.

The other figures were similar to the ones of last year, with one exception:

A bigger amount of money was reserved for additional travel. The costs there would probably be a bit higher than this year since many important conferences would take place in far away countries:

- We hoped that our Chairman could take part in a regional conference of Mid and Southern American music libraries which could help us in promoting the ISMN in that region. Currently we only had Argentina and Colombia as members in South America and of course it would be very important to spread the ISMN in more countries there. (For this the Spanish translations would be very valuable.)

- The ISO TC 46 meeting would take place in New Zealand. It was not clear yet whether our chairman would have to attend this but we included it in the budget to be on the safe side.

- And the CDNL meeting would take place in Columbus, Ohio, USA. This conference always proved to be a very



*Welmin Ariningsih gave a report on the work of the Indonesian ISMN agency (on the left: Carolin Unger)*

good opportunity to talk to people from many countries and to find solutions for problems that might exist. So we hoped that he could attend that.

So there were several vague items on the list and it might well be that we would spend less money than anticipated and that the budget would be balanced by the end of 2016.

Marcel Barriault (Canada) asked with regard to a 3% raise of ISBN contribution fees as of 2016 whether ISMN planned a similar change.

The Chairman answered that we had made several adjustments and had voted upon a revised membership fee calculation last year at the AGM in Istanbul. There would be no need for more changes except in the case of unforeseen events.

By show of hands the vote was: 17 yes, 0 against, 0 abstentions.

So the budget was adopted.

## TOP 8: REVISION OF THE ISMN STANDARD

This topic was left out since at the ISO TC 46 meeting in Beijing, China, in June 2015, it had been decided that no changes were needed at this time. (see also TOP 2, Report of the Board)

The Chairman formally closed the AGM at 11:30 h.

## ■ THE DEVELOPMENT OF ISMN IN INDONESIA

Welmin Sunyi Ariningsih

2002 – The National Library of Indonesia became a member of the ISMN system based in Berlin and ISMN National Agency (MOU signed on 23 October 2002)

2008 – Indonesia hosted the ISMN panel meeting (2nd Annual Meeting) in Yogyakarta

2015 – Indonesia hosted the 9th ISMN AGM and the ISBN AGM in Bali

Integrated data from ISBN, ISMN and the library system are provided to all libraries in Indonesia in MARC 21 format. The National Library of Indonesia tries to register all cultural musical heritage of notated music.

See Statistic Data (to July 2015) on page 7

## Promoting the ISMN in Indonesia

The National Library of Indonesia is very active in promoting the ISMN. With the support of the famous singer, musician, composer, arranger and film illustrator Harry Sabar we had several informational events in 2014.

National Library of Indonesia's activities in collecting music scores:

2003 – Introduction and implementation of ISMN (compiling N. Simanungkalit's songs)

2010 – Collaboration with Indonesia Art Institute of Jogjakarta and Art Board of East Java in collecting notated music and scores

2014 – Compiling and notating 11 of Harry Sabar's songs

2015 – Conducting a discussion on ISMN followed by compiling songs from Indonesia's great song writers such as Reika, Titiok Puspa, Linda Djalil, Latifah and Pak Kasur. The initiative has been also followed up by some activities including the compilation of traditional songs, working together with the Culture Boards of Surakarta and West Sumatera.

2015 – Developing ISMN Database

2015 – Translating ISMN Users' Manual

Data collection results for the past 3 years:

2013 : 71 songs

2014 : 63 songs

2015 : 89 songs (by April)

Compilation results:

1. May 2015

597 notated traditional songs  
1,687 notated songs from Indonesia Art Institute of Surakarta

Hartmut Walravens said he was impressed by the constant promotional activities. The 2008 ISMN AGM in Yogyakarta had had very positive practical results, e.g. at the Yogyakarta Art Institute. The talks with the director there had led to tangible results.

ISMN was an important tool to rescue traditional musical heritage of a country and the National Library of Indonesia was on a very good way to achieve this aim.

A few questions from the Indonesian and Kenyan ISMN agencies:

- How should one handle ISMNs on songbooks with notation? Hartmut Walravens recommended to use ISMN and ISBN side by side for these because they consist to a great deal of text.
- Does a new arrangement of a composition require a new ISMN (a modern composer planned to change the instrumentation of an older composition)? Hartmut Walravens answered that this definitely requires a new ISMN. The

changes were substantial, also with regard to the rights situation.

- Philomena Mwirigi from Kenya asked how to treat freedom songs for national holidays. These notations were only for local consumption. Hartmut Walravens thought it to be extremely important to also identify this kind of musical tradition. To have just an archival number for this was certainly a good idea from the national point of view and the local archives. But that would not be sufficient for the international purposes. An ISMN for these notations would put them into the reach of an international community. Even two numbering systems side by side would not hurt. These could just be linked. The main thing was always that an interested person could find what he or she wanted.
- Welmin Ariningsih from Indonesia wanted to know who was mandatory to register for a song: the creator or the publisher? Hartmut Walravens explained that if there was a commercial publisher it would be the responsibility of this publisher to register it. If there was no publisher involved then the composer or collector would be responsible.

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

Most of the progress reports of the national agencies had been distributed amongst the members before the meeting. So we mainly heard a few additions and updates.

### *Slovenia*

Usually there were 130 – 150 music prints per year published in Slovenia. The ISMN agency was now translating the *ISMN Users' Manual*. Regarding this Alenka Kanič asked whether there were many changes to be expected in the new edition of the users' manual. Hartmut Walravens said that the changes would only be minor ones,

STATISTIC DATA ( to July 2015)

| DIGIT RANGES    | TOTAL | NOTE               |
|-----------------|-------|--------------------|
| 69500-69524     | 25    | 69500 used         |
| 801850-801884   | 35    | used               |
| 9013850-9013879 | 30    | used               |
| 801885-801899   | 15    | 801885-801896 used |
| 9013880-9013899 | 20    | used               |
| 9013900-9013919 | 20    | used               |
| 801900-801919   | 20    | available          |
| 9013920-9013939 | 20    | used               |
| 9013940-9013949 | new   | 9013940 used       |



Alenka Kanič

mainly in terminology. Ms. Kanič also reported that the last regional ISBN meeting (Sofia, Bulgaria, May 2015) had been a success.

#### Czech Republic

The Czech Republic aimed at total numbering. Last year there were 1001 publications. Just a few days before this AGM the legal deposit department got 10 items without ISMN. The ISMN agency allocated numbers to these items afterwards. It was hard to tell how many unnumbered publications there were in the country.

#### Canada

The Library and Archives Canada continue to allocate ISBNs and ISMNs. They got a new publisher portal with a separate button for ISMN. This was the first time demonstration of there being two identifiers. The agency was now developing separate ISMN pages. Already with the ISMN button there was a marked increase in numbers of ISMNs. The allocated numbers doubled from 6 to 12 per month.

Hartmut Walravens favored this very much and commented that visibility was s.th. agencies should pay a lot of attention to. Sometimes the publishers did not know at all about the existence of ISMN.

#### Poland

For a long time the VAT had differentiated between books and notated music,

owing to a tax cut regulation for items with ISBN. This had now changed to 5 % for both. In the past music publishers preferred to have ISBNs (solely or side by side with an ISMN) on their notated music because this was a money saver. But now the situation stabilized. The ISMN agency was still busy with informing publishers about this changed VAT.

The legal deposit department at the National Library of Poland received 510 publications of which 65 % had an ISMN. For comparison: In 2003, about 25 % of the publications had an ISMN, in 2015 about 75 % would have an ISMN. In Poland there were 10 professional music publishers, but also

#### Activities of the ISMN Agency

- Registration of printed music publishers and allocation of publisher prefixes. The identified printed music publishers are categorised into three groups as follows:

- Commercial publishers
- Governmental and non-governmental institution publishers
- Author/private publishers (individuals)

- The implementation of the ISMN system in Sri Lanka, commenced on 16th July, 1997. Since July, 1997 up to 31st August 2015 one hundred and ten publisher prefixes have been allocated as follows:



From left to right: Philomena Mwirigi, Mikołaj Baliszewski, Marcel Barriault, Nick Woods (bidded), Antonín Jeřábek, Alenka Kanič, Sabiba Touati, Hayat Gounni

schools, academies and the like. 196 publishers registered with ISMN, 19 new ones last year.

#### Sri Lanka

- The Sri Lanka ISMN Agency was established in 1997, as a unit of the Publications and Book Development Division of the National Library of Sri Lanka.

- The Director General of the National Library and Documentation Services Board is the Administrator of the ISMN Agency.

- National Library of Sri Lanka has obtained a publisher prefix range from the International ISMN Agency, to be used in Sri Lanka. Following are the allocated publisher prefix ranges for Sri Lanka.

- 1). 710000 - 710100
- 2). 9006400 - 9006500

| Category of Publisher                                 | Number of prefixes Allocated |
|---|------------------------------|
| Commercial Publishers                                 | 23                           |
| Governmental/Non Governmental Institutional Publisher | 02                           |
| Author/Private Publishers (Individuals)               | 85                           |
| <b>Total</b>  | <b>110</b>                   |

#### Allocation of ISMNs to printed music publications

- Since 16th July, 1997 to 31st August 2015 three hundred and thirty two (332) ISMNs have been allocated as follows:

| Category of Publisher                   | Number of ISMNs Allocated |
|---|---------------------------|
| Commercial Publishers                   | 155                       |
| Government/Non Government Publisher     | 02                        |
| Author/Private Publishers (Individuals) | 175                       |
| <b>Total</b>                            | <b>332</b>                |



Transmitting pre-publication information for the Sri Lanka National Bibliography

- Pre-publication information is obtained from publishers prior to the allocation of ISMNs to Sri Lankan publications. This information is transmitted to the National Bibliographic Services Division of the National Library and Documentation Centre, at the end of every month to be included in the Sri Lanka National Bibliography.

- Cataloguing-in-Publication Data (CIP) are issued to publications of publishers.

#### Inquiry services

- Inquiries were made by the publishers relevant to allocation of ISMNs to their publications by letters, telephone, fax and in person.



*Sirima Sooriyabandara*

#### Seminars on ISMN

- To create an awareness of ISMN among all sectors of the book and music industry namely publishers, booksellers, distributors, librarians, lyric writers, singers, and the general public seminars have been conducted since the implementation of the ISMN system in Sri Lanka.

- At least two ISMN seminars are conducted annually.



*Eva Holst and Mai Valtna (right)*

#### Fee from Publishers

- Since 1997 up to 2008 September ISMN was issued free of charge. The National ISMN Agency Sri Lanka, decided to charge a small sum of SLR 100 (Sri Lankan Rupees) from publishers for each publication published by them from 2008 September for the administrative cost.

Hartmut Walravens thanked for the report and stated that Sri Lanka had always been a model country in standard numbering.

#### Kenya

Philomena Mwirigi said she was glad to hear about such a success story. When holding seminars in Kenya she often was confronted with the question of publishers why ISBN was not enough. While ISBN was a success story in Kenya, what could she do to have the same effect for ISMN? Many music publishers unfortunately still used ISBNs although the agency was eager to move forward. They already had an ISBN/ISMN portal in order to reach more awareness. They were informing about the ISMN on fairs and were trying to do intensive marketing. They were very active in promoting the ISMN and hoped for better results in the future.

#### Norway

Eva Holst reported that the Norwegian ISMN Agency was located at the Na-

tional Library and was operating together with The Norwegian ISBN Agency. The registering of notated music published in Norway was based on the Act of Legal Deposit. In 2014 Norway had an increase in new publishers and assigned prefixes: 8 new publishers. There were about 90 publishers participating in the ISMN system, but not all were active.

#### Estonia

Mai Valtna informed that the translation of the ISMN Users' Manual now had been completed and was available on the web site. The agency was working on a new web portal which should be ready by January 2016.

#### Armenia

Kristine Matevosyan said that there were now 11 publishers of notated music. They used 49 ISMN this year, so far. The music library now digitized notated music which would be of great importance for ISMN.

#### Turkey

Oral Akyol reported that there were 18 music publishers, with 332 ISMNs assigned. This year the agency had been organizing a publishers meeting. They had also organized the website and web services to make ISMN more effective in Turkey. The system directly led the publisher to the respective website.



From left to right: Asuman Koççenk, Oral Akyol, Bimas Nurcahya, Kristine Matevosyan

## ■ CHALLENGES IN INTRODUCING ISMN TO COMPOSERS IN INDONESIA – AN EXPERIENCE SHARING FROM MUSIC PUBLISHING INDUSTRY

Bimas Nurcahya  
Indonesian Music Publishers Association

### What is Music Publishing

The contractual relationship between a songwriter or music composer and a music publisher is that the writer assigns part or all of his or her music copyrights to the publisher in exchange for the publisher's commercial dissemination of the music.

So, in general, a music publisher administers and manages the economical aspects of a song for composers that sign a contract with him.

### Similar experiences in recent years

- Introducing IPI (Interested Party Information), a unique identifying number assigned by the CISAC database to each Interested Party in collective rights management, i.e. composers and music publishers
- Introducing ISWC (International Standard for Musical Work Code), a unique identifier for musical works, similar to ISMN and ISBN which identify not works but manifestations, however. It is adopted as international standard ISO 1570

For example (quote from Wikipedia): one of the songs called Ernie, which has an ISWC number of T-010.171.314-7, has just one interested party, that of Benny Hill (composer) whose IPI number is 00014107338. This IPI number can then be used to find all other works by him.

### Challenges

- Lack of socialisation regarding those numbers/identifiers, particularly with composers who are self-publishers or without publisher
- Lack of understanding regarding the relations between those identifiers and the potential royalty related with it. E.g.: If your composition is used in a karaoke in Tokyo, how can you receive your performing rights royalty if you don't have an IPI/ISWC/ISMN for the collecting society to identify it?
- Additional obstacle for ISMN: not that many Indonesian composers are familiar with writing scores, they usually use numerical notes. [Note from the editor: Any kind of notation is eligible for ISMN. So numerical/cipher notations get an ISMN as well.]

Points of Interest: Printing Rights/Print Licenses

Article 9 of Indonesian Copyrights Act no. 28/2014 clearly states that composers possess certain economical rights to:

- a. publish their creations
  - b. reproduce/copy these creations in any form
- etc...

Currently, although composers have these economical rights, there are still no significant efforts from book publishers or magazine publishers to contact and ask permission to use compositions.

Can ISMN be used in this regard? If so, how?

### Opinion and Recommendation

- Since the National Library of Indonesia is not an institution that deals daily with composers, it is suggested that they contact the existing collecting rights organisations such as WAMI, KCI or RAI to widen their composer database, especially for contemporary music.
- It is advisable to explore further about how ISMN can benefit composers commercially.

## ■ MUSINGS OF A META DATA ENTHUSIAST

Paul Jessop

Just occasionally the Internet throws up a really profound slogan. After years of being told to "Keep Calm and Carry On," I recently encountered a graphic bearing the simple text: "Meta data is our love-note to the future."

Of course this is true: we can preserve things and indeed digital files but without information about them, they have no context and the future will have no idea what they meant to us. The tragedy is that in many cases, we are not even assigning good Meta data for things that matter to us today let alone ensuring its relevance to the future. Of course the costs of creating and exploiting good Meta data must be justified but it is the clear responsibility of all of us engaged in Meta data wrangling to get the maximum benefit for the future from the things we do today. This need not mean hiding these issues from project managers and finance di-

rectors, but rather making a clear business case for small incremental costs now linked to long-term benefits.

I mentioned at the ISMN meeting in Washington DC that I was in particular interested in metadata that documented links between things. I referred in particular to links between musical compositions, sound recordings, video recordings and notated music. I wondered whether user-engagement with these elements of culture and entertainment would be greater if they could readily traverse links from one to another. I still think that that is an opportunity available to us but I wanted to give a brief progress report.

Has there been progress on this in the music sector? Unfortunately, not much! People are talking about links between musical works and recordings so that licensing of the compositions can be carried out more efficiently and accurately. But this is largely confined to sector-specific services making these links for particular purposes, rather than a broader capability giving wide access to this information. Music services do attempt to offer cover versions of particular songs but given the limited vocabulary used by songwriters and in particular the tendency to clichéd rhymes (love/dove, fly/high, apart/heart) this is often ambiguous and unconnected songs get included.

Linking to notated music is not on anyone's agenda I fear, in spite of healthy sales of musical instruments. Competition from YouTube tutorials and pirated guitar "tab" have taken their toll.

But there is some positive news. The International Standard Link Identifier has been published as an international specification and a registration authority has been appointed. This, like some other recent ISO identifiers, is a generic system where the precise application is defined by the registration authority rather than being specified in detail at the outset. So it remains to be seen whether ISLI will find widespread application in the media sector, though it has great promise and the appointed registration authority in Hong Kong has big ideas and great energy.

The Linked Content Coalition is moving from an ad hoc project to a consortium of standards bodies to act as guardian of its specifications. As its name suggests, these specifications have at their heart the capability to link to, from and between media items. These documents have been exploited extensively in the creation of the U.K.'s "Copyright Hub" which is now seeing some commercial implementations.

There is no real debate that the principles set out by LCC are good and appropriate. However there is always discomfort when some systems have a way to go before they are fully compliant. Once compliance has been established,



*Paul Jessop*

the full benefits of LCC will be achieved – including semantic interoperability of Meta data – and hence much richer linking and grouping across different media types and in different media sectors

Linking things together is often equivalent to defining groups with some common characteristic. This is sometimes called "clustering" and one of the important characteristics to document for media items is the identity of those involved in its creation. This involvement may be authorship (writers of text works and composers of musical works for instance) but other forms of participation are important. Performers in recordings and editors, translators,

adapters and illustrators each play their role.

The International Standard Name Identifier (ISNI) is starting to play a much more serious role in bringing rigour to identity management. Identifying the name of a participant, the ISNI bridges different fields of endeavour and in particular bridges between private databases with private data (some of which may be confidential or otherwise sensitive). About 9 million ISNI codes have now been assigned and many more are being derived from existing documentation – typically library authority files and collective management organisation membership lists. As the system matures it will likely move towards a registration model where individual participants get their ISNI at the start of their career and use it to "cluster" all the projects in which they are involved.

Another of the characteristics by which media items are grouped is the name of the musical instrument being played by a particular participant. Codifying these instruments is an attractive project – so attractive that numerous bodies have done so with slightly different results. The music industry standards organisation Digital Data Exchange (DDEX) is working to consolidate and de-duplicate these lists so that a single "canonical" name for an instrument can be used to specify it without ambiguity. Without this, the ambiguity may cause real confusion. To a jazz player, a horn is probably a saxophone but in an orchestra, a horn may be called a French horn, even though it may formally be a German horn!

The application of such a formalised list to notated music should be clear though it will take some cooperation and goodwill (and possibly some actual standardisation work) to make this list applicable in the domain of other standards including ISMN.

## ■ BALI – BERLIN CONNECTIONS

Bettina von Seyfried

Berlin boasts an important institute, the Berliner Phonogrammarchiv (now: Musikethnologische Abteilung) as part of the Ethnological Museum of the Prussian Cultural Foundation (Stiftung Preußischer Kulturbesitz), which holds a significant collection of Balinese recordings. Altogether 27 different collections were made from field work before WWII. Hundreds of wax cylinders record linguistic and musical material taken all over Indonesia. Already this fact points to a strong Balinese connection.

But my goal is to tell you about a famous person who came all the way from Berlin to Bali to leave a significant fingerprint on this beautiful island. With a German-Russian family background, Walter Spies was born in Moscow in 1895, when the family still lived in very, very prosperous conditions. The Spies family became by marriage part of the Marc-Wogau company, which developed into one of the biggest companies in pre-revolutionary Russia.

Through my family-line, my mother is née v. Wogau, this Walter Spies is a relative.

After the Russian revolution of 1917 the Wogau-Marc family had to leave the country – with nothing on their hands. Walter moved to Berlin where his brother Leo Spies became a famous composer in East Germany. His sister Ida Spies became a singer and a pianist, his sister Daisy prima ballerina at Deutsche Oper Berlin.

I remember to have met her at my parents' house when I was a child. A beautiful, elegant, fragile lady.

On my long distance trip coming back from Australia to Germany in 1985 I stayed in Indonesia for several weeks. My visit to Ubud finally connected me with my relative Walter Spies. I learned that he had been a very gifted painter.

Since after the revolution he and his father had been imprisoned in Bashkiria for 4 long years, he used his time in a

productive way. He learned several languages and developed his skills as a painter. Afterwards he lived in Dresden where the first exhibitions of his paintings took place. He lived amidst celebrities such as Otto Dix, Oscar Kokoschka and many more. Together with his brother Leo he even worked with the famous German filmmaker Friedrich Murnau. I tell you all this to show you, what a wide range of activities in the cultural field Walter Spies covered.



Walter Spies

While in Russia, his parents had led a prosperous social life. Therefore he was lucky enough to meet many famous people like the composers Alexander Skriabin and Sergej Rachmaninoff, and the poet Maxim Gorki. He was trained in the field of music and became a concert pianist – a fact that paid him a living for many years.

His compositions are mostly lost and his interesting life in Germany was not really fulfilling to him. Maybe already then his homosexuality became a burden.

In 1923 he took off on a cargo ship and made his way to Southeast Asia, to Indonesia and finally to Bali. He left the ship unauthorized in Batavia – now Jakarta – made his living with his pianistic gift and finally resurfaced in Yogyakarta.

By accident he was introduced to the Sultan who was impressed by this blond young man and asked him to become court music master.

Walter Spies became fascinated by the specific sound of Gamelan music. The Sultan – Cocorde Gede Agung Sukawati – supported his activities in the reform of Balinese painting and the forming of Gamelan music ensembles.

Walter Spies became active in many ways: writing, making music, collecting, as co-author in book projects.

In Germany, the novel *Love and death in Bali* by Vicky Baum, published in 1937, is well remembered.

For the film project *Insel der Dämonen* (island of the demons) of 1931 directed by Dr. Friedrich Dahlsheim, a German lawyer and ethnologist, Walter Spies arranged the traditional Balinese 'Kecak'. He used different elements of Balinese music and freed the 'Kecak' from its cultic use. One element is a chorus of 100 male voices, separated in small voice-groups, arranged in consecutive circles around a candelabre and 10 other instruments. He also used several types of Balinese music and dance, among them 'le gong', and some fragments of 'baris' and 'barong'. For the final scene in the film he created a temple festival with an exorcist rite. He used a complete 'Sanghyang dedari rite' with two female dancers dancing in trance accompanied by a female choir. This chorus was divided into several groups of voices as well. All this music was taken off its traditional use for the first time. The 'Kecak' became very famous and a touristic attraction.

Among many more activities the connection with Prof. Colin McPhee, a Canadian composer and musicologist, and his wife has to be mentioned. They started a wide collection of and scientific work on traditional Indonesian Gamelan music. Until today the publication of 1966: *Music in Bali* is the standard-work in this field. McPhee and Walter Spies produced transcriptions of this complex music as well. Listening to this specific music one has to consider the main difference between the magnificence and filigree-



*Scenes from the Kecak dance*

prisoners were taken on a boat that set out to Ceylon. On that ride the boat was hit by a bomb. Only the guards and some prisoners had been able to save their lives – not Walter Spies. He found his end in the Indian Ocean on 19th January 1942.

There is a museum in Ubud in his memory and shows some of his works. In 2006 there was an exhibition in Jakarta with unpublished paintings and artwork of his, handed over by the family. An aunt of both of us once showed me some of these beautiful, fragile, really fine examples of his work.



■ MISCELLANEOUS

Carolin Unger

*ISMN Manager*

As we heard from the German ISMN agency the ISMN Manager, the administration programme for ISMN agencies, will hopefully soon be ready. Wolfram Krajewski told me that they will now make an addition which will bring a major benefit.

They are currently preparing a new version of their database, the IDNV (International Database for Printed Music and Musical Products), which is a music-in-print with more than 600,000 titles and which aims to work on an international level. Music retailers, libraries and institutions in many countries use the IDNV for bibliographic and commercial purposes. So far it lists numerous publications from 16 countries, that is: 14 European

tuning of Gamelan music in comparison to the well tempered European music.

It is evident that Walter Spies played an important part in that project together with the composer Benjamin Britten.

Much more should be said about Walter Spies, considering the many publications that have been published already. But – today, there is only time to remember this distinguished person.

Walter Spies lived in Bali since 1927 and became a kind of ambassador of Indonesia.

Since about 1930 he was host, in his house in Ubud, to many famous people who visited Bali, people like Charlie Chaplin, Leopold Stokowsky, and many more aristocratic or simply rich people like Barbara Hutten.

Walter Spies had found his paradise in Bali, but the hell somehow took over,

the long arm of the second world war reached out to him. In 1939 the Dutch colonial authorities started a campaign against European and American homosexuals. Walter Spies was imprisoned for several months. After the invasion of The Netherlands by Germany in 1940 all Germans were imprisoned, and so was Walter Spies, who had just been set free. After the landing of the Japanese in Java and Bali in 1941 the



*During the meeting*

countries but also Canada and the United States. And it is growing every day!

As mentioned, the ISMN Manager is an administration software for agencies. It provides an error-preventative method for the administration of ISMN and publisher contact information. This means it offers the possibility to enter publisher address data, generate ISMN publisher identifiers and the lists of item identifiers together with the bar codes of these item identifiers. Furthermore, you can send the contact information of publishers which have been allocated numbers to the International ISMN Agency in Berlin via data exchange.

What Wolfram and his colleagues are doing now is to add a software to it so that agencies can choose to key in the bibliographic data of all titles with ISMN. Normally, the IDNV is fed by

the publishers themselves and thus, its up-to-date data (before all in prices and availability) is a basis for the daily business in the printed music sector. Yet, it would be beneficial to use it for archive purposes with regards to the usage of ISMN.

For interested agencies there will then be the possibility to feed the IDNV with these data which will improve the trade possibilities for publishers and composers a lot as their information can be found by retailers and libraries who have access to the general catalogue.

We will inform all agencies as soon as the programme will be ready.

#### *Translations of the ISMN Users' Manual*

Article III, clause 10 of the contract requires ISMN agencies to provide for a translation of the *ISMN Users' Manual*

into their national language. We asked all ISMN agencies to send us a PDF of their most up-to-date manual translation and received quite a few so far. We now offer them on our website because we think it would be very valuable for music publishers and composers all over the world to have a variety of translations available. If you have a translation of the manual and did not yet send it to us, I would be grateful if you did so soon. Preferably in PDF format, or – in case you have a link to your translation on your website – then the URL will be fine.

#### *Contact information of ISMN agencies*

Please do not forget to keep me updated in case there is a change in your agency address, be it the name of the contact person, a new e-mail address, a new telephone number etc. It is very important for us to be able to get in touch with you.



*At the table from left to right:  
Antonín Jeřábek, Kassem Al Tarras, Jamshid Farabani,  
Kristine Matevosyan*

After we had enjoyed numerous musical events already during the first days of the meetings (e.g. a Gamelan orchestra concert with traditional dance performances from several parts of Indonesia and a Kecak performance in an amphitheatre), the final evening again brought some spectacular moments:

During the ISMN dinner Gus Teja performed for all ISMN and ISBN guests and it was a special occasion when the director of the National Library of Sri Lanka, Dra. Sri Sularsih, presented the official ISMN document to the artist.



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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