



Newsletter

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

■ SIXTEENTH INTERNATIONAL

■ ISMN PANEL MEETING

■ YOGYAKARTA, INDONESIA

■ 16 JUNE – 18 JUNE 2008

■ PARTICIPANTS

Tieke Atikah, National Library of Australia, Regional Office Asia

Nazeerah Gopaul, National Library of Singapore, ISMN Agency

Berit Holth, National Library of Norway, Norwegian ISMN Agency

Dady P. Rachmananta, National Library of Indonesia, Director

Dr. Sauliah Saleh, National Library of Indonesia, Indonesian ISMN Agency

Dr. Bettina von Seyfried, Deutsche Nationalbibliothek, Deutsches Musikarchiv Berlin (DMA)

Dalia Smoriginiene, Martynas Mažvydas, National Library of Lithuania, Lithuanian ISMN Agency

Carolin Unger, Internationale ISMN-Agentur e.V.

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

Guests:

Ms. B. Rohingah, National Library of Indonesia, Legal Deposit Department

Mr. Haji Talib bin Haji Kassim, Ministry of Culture, Brunei Darussalam

■ AGENDAS OF THE MEETINGS

■ 16/18 JUNE: ANNUAL GENERAL MEETING AND PANEL MEETING

- Opening
- Second Ordinary General Assembly of the "Internationale ISMN-Agentur e.V."



Gamelan orchestra at the palace of the Sultan of Yogyakarta

- Progress Reports of the National / Local ISMN Agencies
- Revision of the ISMN Standard and the *ISMN Users' Manual*
- National Bibliographies
- Trade Directories
- Archiving Material in Electronic Formats
- Music Information Centres
- IAML
- ISMN and ISBN Relations
- Next ISMN Annual General Meeting
- General Questions
- Miscellaneous
- Report of the Chairman and Welcome Speech of the Director of the National Library of Indonesia
- Launching of the Seminar by the representative of the Governor of Yogyakarta, Sri Sultan Hamengku Buwono X.
- Dr. Hartmut Walravens: Presentation on the ISMN and its advantages
- Dr. Bettina von Seyfried: Why ISMN?
- Prof. Dr. Triyono Bramantyo: The Indonesian Case
- Utiiek Ruktiningsih: The recording company Lokananta
- Indrato Budi Satriyo: Product piracy in Indonesia and how to fight it
- Discussion on the papers, moderated by Mr. Ida Fajar Priyanto.
- ISMN ON TOUR – PERSONAL IMPRESSIONS (B. von Seyfried)



Hartmut Walravens and Dady P. Rachmananta at the opening of the Annual General Meeting

■ OPENING

After very kind welcoming words of Dady P. Rachmananta, Director of the National Library of Indonesia, the Chairman of the International ISMN Agency, Hartmut Walravens, thanked the National Library for arranging the very well organized meeting. He expressed his confidence that even though the number of participants was fairly small, this would nevertheless create a good atmosphere for fruitful discussions.

■ SECOND ORDINARY GENERAL ASSEMBLY OF THE "INTERNATIONALE ISMN-AGENTUR E. V."

Chairperson of the General Assembly:
Dr. Hartmut Walravens

Rapporteur: Carolin Unger
9.30 - 11.15 h

Participants: Tieke Atikah (Australia), Nazee-rah Gopaul (Singapore), Berit Holth (Norway), Dady P. Rachmananta (Indonesia), Dr. Sauliah Saleh (Indonesia), Dr. Bettina von Seyfried (Treasurer of the Board, Germany), Dalia Smoriginiene (Lithuania), Carolin Unger (Manager, Internationale ISMN-Agentur, Germany), Dr. Hartmut Walravens (Chairman of the Board, Germany)

7 members of the association entitled to vote attended the assembly. The Czech Republic had transferred its vote

to Hartmut Walravens, so that there were actually 8 votes.

Two observers attended the meeting as guests, Mr. Hj. Talib bin Hj. Kassim from the public library system in Brunei Darussalam and Ms. Hj. B. Rohingah from the Legal Deposit Department of the National Library of Indonesia.

AGENDA

- Opening of the Chairman of the General Assembly
- Adoption of the Minutes of the Annual General Meeting in Oslo, 2007
- Report of the Board
- Report of the Treasurer
- Adoption of the Budget
- Reading of the Report of the Cash Auditors
- Exoneration of the Board
- Resolution on Appointment of an External Auditor for the Annual Statement of Accounts
- Resolution on Membership Fees for 2009
- Miscellaneous

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

OPENING OF THE CHAIRMAN OF THE GENERAL ASSEMBLY

The Chairman declared the Annual General Meeting open. The members had been invited according to the Statutes. The director of the Czech Republic ISMN agency had passed his vote on to Hartmut Walravens because he was not able to participate himself.

The Chairman considered it a pity that not more representatives from ISMN agencies had the opportunity to attend, but the ISMN community thought it would be important to make an outreach, so that more Asian countries at least had the opportunity to participate, too.

ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN OSLO, 2007

The minutes had been circulated beforehand. No comments were raised. So the minutes were adopted.

REPORT OF THE BOARD

There are now 47 members. Belgium, Kazakhstan and Singapore joined in 2007. Luxembourg is just establishing an agency and will then become the 48th member. Negotiations with other countries include Colombia, South Africa, and USA. The Library of Congress would be our partner in the US, but they are currently busy with a major digitisation project so that it might last another year until we will have a result there. But as the United States is an important music country, we are eager to welcome them as member.

The last AGM (Annual General Meeting) took place in Oslo in 2007, kindly hosted by the National Library of Norway. There, the membership contributions were a major topic. The main goal was to decide on a quota system based on objective criteria. The proposal was to use the GNI in combination with the overall number of editions of published notations in a given country as basis for the annual membership fee. There was very little criti-

cism regarding the proposal. So it was accepted.

The revision of the ISO Standard on ISMN was, again, a major topic during the last 12 months. The Draft International Standard was up for final vote and was approved in May 2008.

The Internationale ISMN-Agentur e.V. had to move from the Staatsbibliothek zu Berlin to office space of its own in April 2007.

As of July 2007, there was a change of staff at the Internationale ISMN-Agentur e.V., as Dr. Ulrich Wegner became a full-time lecturer at the University of Hildesheim and Carolin Unger stepped in who had worked for ISMN in 1996, then had for a long time been with the International ISBN Agency.

The *Music Publishers' International ISMN Directory* will not be continued in the previous form, but will be published in a down-sized form on the Internet. In earlier years the Directory was a book publication. Until its first publication people sometimes did not even know how many music publishers existed. E.g. music publishers associations knew only their members but not other music publishers in their countries. So this book proved a very good

Poster at the entrance of the conference room



tool for the music market. But the publication took a lot of time and effort, so when the International ISMN Agency became independent, we noticed that we could not do it on our own. There was an interim CD-ROM prepared by ourselves in 2006. But the question remained, what to do in the future, as we are required by ISO to publish the prefixes and publisher contact data. We received these data from the ISMN agencies. The easiest way to publish them would be on our website. Some of our members, part of commercial firms and providers, as e.g. Germany, criticized this plan. In the absence of other realistic options it was decided to explore the possibilities to publish the data on the international website.

An English version of our Association's Statutes was circulated. Because the legal systems were different in all our member countries it was difficult to prepare an appropriate English language version. So this one might not be 100 % reliable, but it is expected to be good enough (99%!) for all practical purposes.

The board of our association consists of Dr. Hartmut Walravens as chairman, Dr. Joachim Jaenecke (musicologist at the State Library Berlin) as deputy chairman, Dr. Bettina von Seyfried (Deutsches Musik-Archiv) as treasurer.

REPORT OF THE TREASURER

Since we only received the money of the ISMN account in the last few days of December 2006, there was not much to inform at our last meeting in Oslo in that respect. For the year 2007 things have changed and we now have far more to report to the assembly.

As you know, we had to leave our home in Staatsbibliothek zu Berlin – Preussischer Kulturbesitz and rented an office in Berlin Steglitz. Therefore we now have a monthly obligation for paying our rent, as can be seen on the handout.

We still have a general manager, to handle the daily work – and we have to pay him. We started off with Dr. Wegner, whom you all remember very well, who did a splendid job not only in that



Bettina von Seyfried, Treasurer of the Internationale ISMN-Agentur e.V.

transition phase. He was not only busy to find an office but as well to furnish and to equip it. Therefore, we had quite an amount of extra costs in furniture and technical equipment as you can see in our handout.

We had to spend all that money, since until that date we had been lucky to be part of the big institution Staatsbibliothek zu Berlin that provided all necessities to make us do our work. Now we are somehow self-employed.

Through the phase of establishing our new status we had to wait until late 2006 to get permission to use the money on the ISMN account, that was part of the overall account of Staatsbibliothek zu Berlin. The administration forced us – somehow – to wait until we were officially the new-born and established Internationale ISMN-Agentur e.V. to send our money on to our new account. Well – financially we had a solid sum on the account and could therefore start into the new era of the International ISMN Agency.

Our first appearance in that new structure took place in Oslo in June 2007. To make us known to the ISMN community, we decided to let the whole group take part in the meeting. That was Dr. Walravens, Dr. Jaenecke, Dr. v. Seyfried, Dr. Wegner and Carolin Unger – since at this time the next change had already occurred. Dr. Wegner took his chance jobwise and left the agency. We could not find anybody better than

Carolyn Unger and decided on her as our new manager of the agency. For that new transition we were very lucky that Dr. Wegner was willing to help. He spent several weeks to go through all extras of that job and made sure that in a minimum of time Carolyn Unger was ready to run the office. Therefore we had extra costs to pay him all the extra hours necessary.

The overall information for the year 2007 is, we had many extra items to buy and activities to run, to establish the agency as a German "Verein" (association).

As you can see in the paperwork we handed out, we had enough money for that change and we spent it carefully, but all the expenses were definitely necessary. After establishing the office, we

READING OF THE REPORT OF THE CASH AUDITORS

The cash report is in German and is a precise comment on what we did. We need this report for the German tax law. Members can get the text of the cash audit from the International ISMN Agency. The cash auditors proposed to exonerate the board.

EXONERATION OF THE BOARD

The delegate from Norway proposed to exonerate the board.

Result (by show of hands): 6 yes, no abstentions, no dissenting votes, all votes were valid.

In the light of the comments the Chairman suggested to adopt the following resolution.

Resolution:

This Annual General Meeting in Yogyakarta on 16 June 2008 resolves that for the time being no necessity is seen to appoint an external auditor to check on the financial transactions of the International ISMN Agency.

Result (by show of hands): 8 yes, no abstentions, no dissenting votes, all votes were valid.

The Chairman pointed out that the resolution was adopted, but that this decision could be changed any time in the future if necessary.

RESOLUTION ON MEMBERSHIP FEES FOR 2009

The Chairman asked the participants to officially confirm the dues for 2009 as presented on a list. He explained the calculation of the fees: They were based on the overall number of music publications in the respective country. This number was put in relation to the Gross National Income which is published in official lists. These were fairly reliable factors. The 2009 fee list was based on these two factors and everybody could check them.

Berit Holth asked why the German fee was so much higher than the other fees, e.g. compared to that of the United Kingdom. Carolyn Unger explained that according to the statistical figures from the Deutsches Musikarchiv (German Music Archive), a unit of the German National Library, the number of publications of notated music was much higher than in other countries. In 2006 in Germany more than 8,000 editions of notated music were published, whereas in the United Kingdom there were less than 2,000. According to the calculation scheme Germany's fee had to be a lot higher than that of the UK.

Tieke Atikah wanted to know about the criteria for being a so-called non-paying country, as listed on the Income and Expenditure 2007 table. The Chairman commented that as of 2008 this category no longer existed. But before and partly with our agreement, there were some countries that did not



Carolyn Unger and Bettina von Seyfried at the Borobudur temple

now establish the International ISMN Agency in other parts of the world – but that will be reported next year.

ADOPTION OF THE BUDGET FOR 2009

After careful consideration, the assembly resolved to adopt the budget 2009.

Result (by show of hands): 8 yes, no abstentions, no dissenting votes, all votes were valid.

RESOLUTION ON APPOINTMENT OF AN EXTERNAL AUDITOR FOR THE ANNUAL STATEMENT OF ACCOUNTS

§ 7.1.f of the Statutes provides for the possibility to appoint an external auditor for the annual statement of accounts. The Chairman explained that on one hand it was a good idea to have an external auditor, on the other hand it would generate extra costs. Information on this issue was circulated in time before the meeting. The Chairman asked the floor for comments.

Berit Holth and Tieke Atikah gave their opinion that we did not need it for the time being as we did not have complicated transactions.

contribute. One reason were the political changes in Eastern Europe and Central Asia, where a couple of countries very much wanted to join the ISMN system but did not yet have the financial basis to pay. As there was mostly very little music publishing in these countries, we agreed that they established agencies but without financial obligation for a certain time. For us and in the interest of the music sector it was much more important to have them as agencies. Although their number of music publications might be small this might be very interesting and important music. So we wanted to have the countries aboard. But as we were now, also officially, a membership organisation, according to our statutes all members had an obligation to pay a financial contribution. There had to be fairness in the system and there would no longer be non-paying countries.

Dr. Sauliah Saleh, as representative of one of the former non-paying countries, pointed out that she hoped that Indonesia would pay annually from now on. So far, the number of music publishers with ISMN was very small, but she hoped that ISMN would spread soon and that would help to pay the contribution.

MISCELLANEOUS

The Chairman reported that some members have difficulties in transferring their dues to the International Agency in Berlin. They sent a cheque, but when we tried to cash this at our bank we were told that this will generate more bank fees than the actual amount of the cheque. We asked them for another way of transfer but they always used cheques. We also asked another institution (Goethe Institute) for help, but did not yet get a reply. So, we were wondering whether some of the participants might have an advice. Tieke Atikah suggested that money order might be an option. The Berlin office will explore that.

The AGM was closed at 9.40 h.



Tieke Atikah from the National Library of Australia (left) and Dalia Smorigienė from the National Library of Lithuania

■ PROGRESS REPORTS OF THE NATIONAL / LOCAL ISMN AGENCIES

The Chairman pointed out that printed music was sold for a long time: E.g., before World War II, customers could still buy original Beethoven notations. So, often the music trade did not so much deal with bestsellers but with longsellers. There were not as many titles on the market as in the book sector, but these were often in print for a very long time.

Dalia Smorigienė reported about her experience as head both of the LITHUANIAN ISBN and ISMN Agency. She regretted that ISBN meant a lot more work, so that ISMN was always like the child left alone. But being responsible both for ISBN and for ISMN gave her the possibility to see what kind of publications publishers intend to bring on the market. So she could allocate the correct number, right from the start. She added that many Lithuanian music publishers printed songbooks. There was only one well-known composer, but he was not so much known abroad. She announced that the national standards organization would publish the revised ISMN Standard in 2009.

The Chairman explained that music literacy was limited to a rather small group of people. Printed music did not sell as well as other publications. Also, the book and the music publishing sectors were handled differently in many countries.

Tieke Atikah, representing the AUSTRALIAN National Library, read a paper by Brad Cummings on the work of the Australian ISMN agency:

“In this report I would like to offer a brief statistical update on the status of the Australian ISMN agency in terms of the numbers of registered publishers and the number of ISMNs that have been allocated since the agency’s inception at the end of 2001. I would then like to follow that up with a short overview of the key trends that are becoming apparent within the Australian music publishing industry, and conclude with a brief account of the National Library of Australia’s Music Australia service.

The Australian ISMN agency was established in December 2001 by the National Library of Australia and is managed by the Music Acquisitions and Cataloguing Unit of the Library as a free service to the Australian music publishing industry. To date, there are 126 registered publishers, holding 161

identifiers, with 5808 registered ISMNs.

As would have been expected, relatively large numbers of publishers registered in 2002 when the Australian ISMN agency began operating and a correspondingly large number of ISMN identifiers were allocated in the first full year of operation.

The number of publishers registering each year has steadily declined, but the number of publisher identifiers that have been issued has settled down to less than 15 per year in each of the categories of 5-, 6-, and 7-digit identifiers. The trend shows that the largest category of publisher identifiers that were issued are for 100 ISMNs although there was a considerable increase in the demand for identifiers with only 10 ISMNs in the last twelve months. The agency has yet to issue any 10,000 block identifiers, and it seems unlikely that our single allocated 100,000 block identifier will be issued at all.

The overall number of ISMNs that are allocated is expected to settle to an average of close to 1000 items per year. These figures are only now beginning to give an indication of the scale of music publishing in Australia. However, the accuracy of the ISMN as an indicator of publishing activity is still unclear. On the one hand, there seems to be a diminishing Australian music publishing market under the effects of globalisation and changing publishing practices, and on the other, the emergence of an expanding boutique Australian music publishing industry. The key trends are:

The large publishers have experienced a major shake-up in the Australian marketplace over the last decade, with some publishing groups such as Boosey and Hawkes withdrawing from Australia, other medium sized companies collapsing or reinventing themselves, and others being taken over.

The major Australian publishers have experienced increasing control by the overseas parent companies, to the extent that they no longer make decisions about how to participate and operate as independent publishers in the Australian context. The Australian subsidiaries are increasingly functioning as distributors in Australia of music published by the parent company overseas,

even including Australian music, rather than publishing Australian music in Australia. These publishers are mostly not registered as publishers with the Australian ISMN agency and are not eligible for Australian ISMN allocations.



Tieke Atikah giving a presentation on the work of the ISMN agency and on Music Australia

The popular music market and the educational market, for long the backbone of publishing in Australia, has been increasingly 'internationalised' through the emergence of sheet music sales and distribution online. Previously the Australian market had been well serviced by Australian publishers catering for local demand since the rapid dissemination of music in Australia was often difficult. A few of the large publishers are now moving to online music publishing and e-commerce. Digitised scores are now accessible by free downloadable music web readers for music notation software (e.g., Scorch for Sibelius files¹). For example, the first 500 Australian music publications produced by the company Music Sales (Australia) have just been included in Sheet Music Direct, and an Australian site operating in Australian dollars has been launched. These have not been allocated ISMNs by the Australian agency and the digital files have

not yet been purchased by the NLA, although we are in discussions with the company about future options for digital archiving and access.

The 'classical music' market over the course of Australian history has been very poorly served by publishers in Australia. Until recently, approximately 15 Australian composers were published by major international publishers like Boosey and Hawkes, Faber, Universal, Ricordi etc. almost all represented in Australia by Boosey and Hawkes until the demise of their Australian office 2-3 years ago. Only a very few composers are now in the catalogues of international publishers. This has left a publishing gap in Australia for even the most significant established composers.

The Australian Music Centre (AMC) in Sydney exists to provide assistance and support to Australian composers, and to help raise awareness for Australian composition across the world. Through a peer evaluation process, composers are selected for representation by the AMC. For those represented composers working with notated music, the AMC makes available their scores for sale. This includes those assigned to publishers or self-published by the composer, plus those unpublished works licensed by the composer for the AMC to reproduce in facsimile form. For the purpose of ISMN, therefore, the AMC acts as a publisher and allocates ISMN numbers to all works it releases publicly in notated form. In this way, the AMC acts as a major publisher to fill gaps in publishing classical music in Australia.

The number of items published by small boutique publishers is increasing not decreasing, as more composers and editors create small businesses and register as publishers for ISMNs.

A few examples of this kind of boutique publishing are:

Stiles Music Publications are publishing the editions of Allan Stiles who is an expert authority on the works of Australian composer Alfred Hill and who has used the National Library for research of original manuscripts. The Library holds to date 95 editions that he has brought out since 2000, and he was one of the earliest registered publishers to use ISMN allocations.

<http://www.musicaustralia.org>

Keys Press is a small independent publisher in Western Australia that has produced 365 Australian music publications since 1991.

Wirripang is another small company dedicated to publishing Australian music, and includes 677 publications since 1994.

Two examples of publishing by a single composer of his/her own works by establishing a small publishing company are Nigel Westlake's Rimshot Music or Tristram Cary's Southern Dot Factory.

Most boutique publishers are registered with the ISMN agency, especially in the classical field where we have been assisted by the Australian Music Centre to draw attention to creators and publishers about the value of the identifier scheme. However, based on anecdotal evidence, it is equally likely that there are many self- and small-scale publishers producing music for sale that have not registered with the Australian ISMN agency and whose publications are not held in the National Library's collection. This is especially so in fields such as jazz, popular music, multicultural music in languages other than English, or religious music – that is, in arenas that often lie outside of mainstream publishing practice or networked music communities. A signifi-

cant promotional and educational strategy is now being developed by the Australian ISMN agency staff to reach these publishers.

There has also been an embryonic move towards publishing directly online by some of these small companies, notably Groovy Music, to which the Australian ISMN agency allocated the first ISMN number for born digital music in 2004.

In addition to providing a tool to help understand and document Australian music publishing endeavours, the ISMN service also provides a mechanism by which Australian music publishers can make their publications known to the public – both nationally and internationally – through the NLA's Music Australia service (see illustration above).

When a publisher registers an ISMN number and subsequently deposits a copy of the publication with the National Library (which they are required to do under 'legal deposit' provisions in Australian law), the catalogue record for that item is automatically uploaded to a national bibliographic database called Libraries Australia. From there, it is identified as a music item and is subsequently load-ed to a service called Music Australia.

Music Australia is an online service that showcases Australia's musical culture across contemporary and historical periods, from the earliest published music to the latest hit. It is a free resource discovery service, hosted by the National Library of Australia that helps people to find, explore and locate all types, styles and genres of Australian music – whether created, performed or published in Australia or by Australians, or associated with Australia's musical culture.

Music Australia crosses the boundaries of formats, as well as institutions, to present a comprehensive picture of Australian musical resources, musical information and research about Australian music, past to present. It is a collaborative service developed by the National Library of Australia in partnership with more than 50 cultural organisations around the nation. The vision grew in part out of the National Library's leadership role in coordinating national services that make Australian culture, collections and information more easily accessible to the world. Though the National Library hosts the service, it is federated and depends upon the cooperative endeavour of music, data and information technology specialists across multiple institutions. These include the National Library and

The screenshot shows the MusicAustralia website interface. At the top, there is a navigation menu with links for Home, Advanced search, About, Themes, News, Useful links, Copyright, Contact us, and Help. Below the navigation, a breadcrumb trail indicates the user is in the Search results section. The main heading is 'Search Results', followed by a message: 'Found 31 records for graeme lyall in Any keyword limited to sound'. Below this, there are options to 'View All 31' and 'Sounds 31'. A 'Sort results by:' dropdown menu is set to 'Online' with a 'Sort' button. The results are displayed in a list format, with the first two items visible:

- Australia and all that jazz**
 - Title: Australia and all that jazz [sound recording].
 - Date: [197-?]
 - Name: Sangster, John.
 - Description: 2 sound discs
 - From Collection: In 3 collections
 - Actions: [+ More information](#), [Borrow this item](#), [\\$ Buy this item](#)
- Best of friends**
 - Title: Best of friends [sound recording] / Tony Gould.
 - Date: 1984.
 - Name: Gould, Tony.
 - Description: 1 sound disc (42 min.)
 - From Collection: In 4 collections
 - Actions: [+ More information](#), [Borrow this item](#), [\\$ Buy this item](#)

The third item, 'De profundis', is partially visible at the bottom of the list.

the National Film and Sound Archive, Australia's state and territory libraries, specialist music organisations such as the Australian Music Centre, academic and public libraries, archives, museums (including the Grainger Museum at the University of Melbourne), special collections and research projects funded by the Australian Research Council or the Australia Council for the Arts; and most recently a government-commercial partnership drawing on the new digital music and media business. Music Australia's innovation, then, especially lies in the way it crosses the boundaries of the arts, academic, cultural, information and business sectors to provide a coherent vision of the nation's music.

Music Australia functions as a top-layer, federated discovery service to metadata with digital content created, archived and delivered by individual organisations. It provides the user with the facility to search and find music and music-related resources physically scattered across the nation, where vast geographical distances, remote locations, dispersed collections and low level of community funding mitigates

against easy access to music resources. Music Australia, in this sense, creates and displays to the user a 'virtual' national collection, where the metadata is aggregated centrally by the National Library but returns the user to the home institution to access the resource. (see illustration above)

To conclude:

The way the ISMN service currently operates in Australia is therefore inte-

gral to the National Library of Australia's ability to understand the nature and scope of music publishing in Australia. Even though the amount of ISMN activity is perhaps relatively low compared to other parts of the world, the National Library considers the ISMN service to be a very important means of communication and understanding with publishers across what is a very large and disparate country. For

Dady Rachmananta and H. Abd. Thabib bin H. Tassim from Brunei Darussalam (left) in conversation



the publishers themselves, the ISMN service together with Music Australia is evolving an important means by which Australian publishers can make their publications known to, and available to, the public – irrespective of their location in Australia or in the world.”

The Chairman said he was impressed by the professional work of the Australian National Library. It was one of the best examples for application of standards. He encouraged everybody to look at the Music Australia website on the Internet (<http://www.musicaustralia.org>). He added that with Brad Cummings a new colleague was now responsible for the ISMN agency in Australia.

Berit Holth from NORWAY reported on her work. Last year she had hosted the AGM and Panel meeting where we



Berit Holth (front) from Norway and Nazeerah Gopaul from Singapore

had learned more about music publishing in Norway. The agency existed since 1996, at first at the University Library in Oslo, since 1999 at the National Library. The Norwegian population was rather small (4.6 million inhabitants). So, there were 66 companies with ISMN. 11 of them were not active any more, so their numbers would unfortunately not be used any more. Most Norwegian music publishers used the ISMN very eagerly, only a few did not use it. The transition to the 13-digit ISMN went very easily, without problems. Dealing also with registering the

national bibliography of scores enabled her to easily find out what was going on. 400 - 500 items were published each year, this number did not imply electronic scores. She would try to find out how many electronic scores were published in Norway.

The Chairman added that the Norwegian National Library had a very good website (<http://www.nb.no>) which also featured the union catalogue of Norwegian publications.

Nazeerah Gopaul reported that SINGAPORE only joined the system in 2007, so they were still at a beginner’s stage and had had a soft launch last year. They had held on with their work, since the change to 13 digits had not yet taken place and since they had wanted to start with allocating 13-digit ISMNs right away. Currently, they were busy with explaining publishers the advantages of the ISMN. Publishers were really interested in using the numbers. The Singapore ISMN agency was connected to the legal deposit department. Nazeerah Gopaul tried to convince that department to collect the complete national heritage. So, when assigning a number they also informed the publishers to send copies to the legal deposit department. They intended to put general information online. In August 2008, they would introduce the ISMN to publishers, inform them about how to apply for the number, what the applications are, etc.

Dr. Sauliah Saleh from the National Library of INDONESIA, the host of this year’s AGM and Panel meeting, thanked all participants for attending this meeting. She reported that in Indonesia, so far only 27 publishers used ISMN, and that her agency was trying hard to convince the other music publishers to join the system, too. The library planned to hold a seminar on ISMN, ISBN and ISSN, soon.

As there was an observer from BRUNEI DARUSSALAM, Mr. H. Abd. Thahib bin H. Tassim, Hartmut Walravens asked him to tell about music publishing in his country. Mr. Thahib reported that the population was rather small, only 400,000 inhabitants. He came from the main library of Brunei Darus-



Sauliah Saleh from Indonesia

salam which also collected music. There were only a few composers and music publishers in his country, the music industry was rather small. So there was still a lot of work and challenge for the future.

The Chairman commented that for ISMN it made no difference whether the items numbered were for sale or free of charge. The aim was to point at them in order to retrieve them, preferably in electronic library catalogues. That offered the option to link them with other metadata or catalogues and other related items. He pointed out that ISMN was also the link for rights management. The aim would not just be numbering items of sheet music, but taking advantage of the network of identifiers that made it possible to bring the royalties from e.g. the broadcasting station to the composer or rights holder. There might be a direct link from the ISMN to the right holder’s account number. So, implementing the ISMN system proved as important to small countries as to large countries.



The Chairman gave a summary of the development of the ISMN Standard revision. All ISO standards came under revision every four years. It had to be checked whether they were still useful for the communities. The International ISMN Agency had followed the United Kingdom's community's wish to switch from 10 to 13 digits, as did ISBN. There had been no technical necessity for it as with ISBN. ISBN had actually run short of numbers which with ISMN had not been an issue. But for wholesalers, as it had turned out, 10-digit numbers then appeared outdated. So, ISMN also turned to 13 digits.

The change to 13 digits was a much bigger one for ISBN since the check digit had been calculated on a different modulus. ISBN check digits were now calculated according to modulus 10. But ISMN had used modulus 10 right from the beginning, so the check digit remained the same for 10-digit as for 13-digit ISMNs. Therefore, the ISMN community did not have to cope with difficult technical procedures. Originally, we had hoped for the same sunrise date as with ISBN, January 2007. But this could not be realized due to the change of the ISO secretariate and other reasons. So, the Draft International Standard (DIS) had been put up for ballot only by end of last year. The voting period had ended in May 2008, shortly before the ISO TC 46 meeting in Stockholm. All voted positive, and there had been only a few comments, but no change in the wording of the DIS appeared necessary. It had been resolved that the draft should be made the final standard and that it should be published as soon as possible.

The topic had been discussed several times with the ISMN community, last time at the AGM and Panel meeting in Oslo 2007. Therefore the ISO TC46 SC9 secretariate could be convinced that the new Standard should be effective as of 2008. Meanwhile, the International Agency had set to work with the new version of the *ISMN Users' Manual* which was circulated to all agencies and was also on our website. This manual

might be revised at any time without a bureaucratic procedure. We would notify the agencies of any changes and would present the up-to-date version on the Internet. We wanted to be flexible in respect to adapting the manual to the communities' needs.

The major changes between the 10- and the 13-digit ISMN and why it was important to inform the supply chain of the change:

Before, there had been the letter "M" to indicate that the number was an identifier for music. Some colleagues

notated music started with 979. But soon books would carry numbers starting with 979-1 or 979-5. This meant, we would have to inform the distribution chain and software companies about the new apportionment. This was important as for example in the United Kingdom distributors did not open their eyes for the 979 code for music. Their systems mostly refused to process that number in. So we circulated the plea to our members to contact their national distributors, the respective software people, wholesalers etc. to



Hartmut Walravens thanking Dr. Sauliab Saleh for her and her staff's excellent organisation of the meeting

regretted that the M was now missing. But when printed, the 13-digit ISMN was always to be preceded by the letters "ISMN". And when being processed, the M would not show up anyhow as a letter but be replaced by its numerical value.

Now, as the Chairman said, the number was easy to handle for electronic processing. It carried the same prefix that earlier had been used for the barcode version: the Bookland code 979. The first tenth of 979 was reserved for ISMN: 979-0. This had a historical reason: In former times, the ISBN and the ISMN administration had both been located at the State Library in Berlin. It was more or less the same organisation, so we could easily take a part of 979 for music. Now, ISBN would soon start using 979, too, i.e. 979-1 to 979-9. If at the present time a book was numbered starting with 979 that would be an error. Currently, only

make it clear to them that 979-0 was the normal beginning of a number for notated music. This information campaign should be made in each country by end of the year. The same held true with library systems. It was important that all technical systems could process the 13-digit numbers.

Another question was the handling of old 10-digit numbers. In some countries the ISMN system developed only slowly, few numbers were assigned, so there was no big backlog of old numbers. On the international level that was different but the 10-digit numbers did not have to be changed in library catalogues or directories etc. It was important that librarians saw to the correspondence between their catalogue and the number printed on the item. The solution was to replace the M by 979-0. The check digit remained the same. For use in OPACs, we would recommend to use plug-ins that would allow search

by 10 or 13 digits. So the user did not notice any difference, he just keyed in the ISMN either in 10- or 13-digit form, and the system did the rest. That would be easier than trying both numbers manually.

The new Standard would include some new terminology. Accordingly, the *ISMN Users' Manual* would also include a paragraph on terminology. Some members of the working group were not happy with the terms sheet music or printed music. Nowadays, sheet music was also available in other formats, Internet formats, downloads. So it was now called notated music.

Another thing was the spread of electronic publications. Traditionally, we had focused on publications on paper. When performing, musicians wanted and needed a piece of paper in front of them when playing music. A screen would not be practical. But as to the distribution and because of the overhead in distribution, circulating printed material worldwide, it was a good idea to offer notations for download. There was much downloadable music now. When we approached Internet suppliers, we found that they were often not interested in cooperating. Sometimes they had unclear sources for their materials, with obscure rights situations. Of course, it would be very nice if all those items were identified by ISMNs. But using such a unique identifier might lead to – for them – unwanted questions. On the other hand they were



Banner in front of the hotel announcing our meeting

strong market players, as well as good sources for individual customers. E.g. when in a small town no music shop existed, or it was very expensive to order from a foreign country. The Internet was cheaper and quicker. For the customer, the rights management was the supplier's business. This was an important argument when agencies talked to customers in their countries.

The Chairman stated that the new Standard and the *Users' Manual* paid more attention to electronic formats than before. Electronic formats were as eligible for ISMN as printed items.

The *Users' Manual* also had an appendix on metadata. A short listing of the minimum required metadata was

presented. The Chairman was not in favor of including it, because libraries and wholesalers had their own more detailed metadata requirements. E.g. some included price changes, others not. But the standards specialists thought it should be done in line with the ISBN Standard.

So this kernel metadata set was mainly for user communities outside the libraries and established music trade.

There had been some comments on the DIS e.g. from a music publisher regarding the allocations in a case of a set and separate ISMNs on the parts. The reason why this procedure was stipulated in the Standard went back to another requirement of the trade. Sometimes a publisher decided to sell a publication in parts instead of as a whole set. This might e.g. happen in the case of damage. It would be a lengthy list for the bookseller to reorder exactly what part was damaged.

As resolved by the ISO TC 46 SC 9 working group, the few comments on the DIS did not require changes in the text.

Nazeerah Gopaul suggested that the *Music Publishers' International ISMN Directory* should be published and should not only exist for internal use. As she said it would make an attraction to many publishers to be listed there.

The Chairman reported that the International Agency was of the opinion that our database should be made available free of charge on our website, but

Bettina von Seyfried, Tieke Atikah and Dalia Smoriginienè enjoying a short coffee break



that not every agency agreed with that. The question was, should the ISMN publishers data (i.e. publisher number, name and address) be kept confidential or should they be put up as a database on the IA's website? Those agencies that maintained websites, like e.g. Norway, offered that data free of charge, whereas e.g. the German ISMN agency sold these data as part of a package.

Berit Holth agreed with Nazeerah Gopaul to publish them free of charge.

Bettina von Seyfried remarked that although she agreed, we should think of how much work and money some companies had invested for keeping the data up-to-date. Maybe they had the right to get some money from it. But on the other hand, these data were publicly available, so there should be no reason for us not to publish them.

The Chairman stated that the contract with the agencies required them to give the data free of charge to the International Agency for making them publicly available. On the other hand, there was a special situation in the publishing sector different from e.g. the food sector: Big supermarkets had e.g. 10,000 articles with bar codes in stock. They might work with 700 suppliers and when the price for an article went up they just looked for another supplier. In the publishing business this was different. E.g. in Indonesia there was mainly traditional Gamelan music and also pop music. But there might also be somebody interested in Latin American dance or Hungarian folk music. So potentially anybody in Yogyakarta might want to get any music publication. Unlike the supermarket buyers who bought the same things every week, they might want to buy very diverse things every now and then. This customer or his music seller would need the address data to order them. Without making those data available to the interested public we would be defeating our own purposes. We would want to be facilitators for people to get as quickly and efficiently as possible what they needed. So, we should continue to follow this policy as long as the whole ISMN community did not complain.

Nazeerah Gopaul announced to make Singapore's publisher numbers available on the Internet.

Dalia Smoriginienė reported that the National Library of Lithuania had a new publisher's catalogue that was very popular although some publishers did not want to be listed.

Hartmut Walravens agreed that some institutions had sensitive data like birth dates that should not be published.

Berit Holth informed that in Norway everybody even could read on the Internet how much anybody in this country earned.

The Chairman summarized that the Panel meeting recommended that publisher prefixes and the corresponding metadata (name, address) should be made publicly available on the Internet.

■ NATIONAL BIBLIOGRAPHIES

The Chairman described the policy of some agencies (e.g. Czech Republic and Hungary) that took efforts in having mostly publications with standard identifier in their national bibliographies. If a publication did not have an ISMN they allocated one themselves and then informed the publisher about it. So, the largest part in these national bibliographies carried a standard identifier. This procedure motivated publishers in general to use the number.

■ TRADE DIRECTORIES

The Chairman described that being there a lot of national or regional Books in prints (BIP), ISMN had been aiming at having also Music in prints. The advantage of such a directory would be to see what music really was available and what not, and to see also details like e.g. the price. Other than with BIPs, Music in print so far did not exist, despite the fact that it would have an international market since there would be no language barriers. Music was a truly international language, only with the limit that there were many music illiterate people.

The Chairman reported about the first steps towards a Music in print that were taken in Germany: When the

ISMN Standard was established, the German Buchhändlervereinigung (booksellers association) who ran the BIP decided to publish a Music in print, too. They used the same business procedures, strategies and fees as for the BIP. Due to the fact that book and music publishers lived in very different worlds, this was no success. Books were made for quick marketing, were more topical, their publishers were more interested in bestsellers. With music, there mostly were no bestsellers and the sellers often felt much closer to their subject.

Berit Holth added that notated music had actuality for years, which made it a long-seller instead.

The Chairman emphasized the difference between music publishers and book publishers. He thought that if business people did not take that into account, a Music in print would not be successful. He mentioned that the new German ISMN agency produced a catalogue which marked the first step of becoming an international Music in print. They cooperated with the British Music Publishers Association. He expressed his hope that other countries would join and let their publications be listed. Momentarily, wholesalers had their own in-house systems. Worldwide, about 30 different companies had small Music in prints which was not economical. He hoped that one of these directories would become so good and strong that the others would join. The German/British Music in print was just given as an example, we did not intend to advertise it. However, the existing one looked pretty good. Anybody interested might feel free to contact the German or UK agency for more information. Also, the Music Australia website was a very good example for a library application in the music field. The Chairman thought it to be a model for all national libraries since this information system did not only deal with one aspect of material, e.g. printed material. Many of the national libraries also had manuscript departments where they kept papers of composers or poets, or they collected recordings. He recommended the agencies to look at these mentioned agencies' websites to see what could be done.

■ ARCHIVING MATERIAL IN ELECTRONIC FORMATS

As the Chairman said several libraries were involved in archiving material in electronic formats. The Scandinavian national libraries had been pioneers in doing so. They used NBN (National Bibliographic Number) which is a URN (Uniform Resource Name) as identifier for all this material. URNs were available free of charge and were able to incorporate ISO standard numbers. So you could include an ISMN in a NBN. If you had the number on the system it facilitated the work because you did not have to deal with long strings but you had the advantage of having Internet material in the same file system as the printed music identified by ISMNs. There was one requirement for this: the name space identifier. If you wanted to make it clear that a certain string contained an ISMN, you had to indicate it at some place at the beginning of the number.

URNs were used for ISBN, already. Hartmut Walravens had talked to Juha Hakala, the expert for this, at the Stockholm ISO TC 46 SC 9 meeting and suggested to have a name space identifier for ISMN, too. This would be important since electronic archiving was a hot topic as more sheet music became available in electronic formats. The ISO Standard provided the assignment of different ISMNs for different electronic formats. There came, indeed, some criticism from publishers who favored to use just one ISMN for the different formats. But the distribution needed a unique number for each item.

■ MUSIC INFORMATION CENTRES

There were about 25 Music Information Centres (MIC) worldwide. Most of them collected contemporary music, and they kept contact to composers, helped them with the rights situation, found a publisher, lent compositions to people for performances. Some of the MICs also served as publishers. For many people it was useful to cooperate

with them, also as ISMN agency. They might also be able to open contacts to music publishers.

■ IAML

The Chairman outlined that the International Association of Music Libraries, Archives and Documentation Centres (IAML) was a very helpful organisation, too. The British IAML colleagues came up with the ISMN idea in the 1980s. Since then, IAML proved to be a very strong supporter of the ISMN. If ISMN agencies had a IAML branch nearby it was a good idea to keep contact with them.

■ ISMN AND ISBN RELATIONSHIP

Hartmut Walravens had been responsible both for ISBN and for ISMN for a long time. He reported that in former years he was asked why there were different numbering systems for these types of publications. Also, a number of music publishers assigned ISBNs to their music. The reason for this dated back to the old times when there was no ISMN. Now, we were trying to convince them to use ISMN. The ISMN was a means of keeping all music material together. Music publications could easily be filtered out of large databases. Notations could easily be found without going through millions of book entries.

Differences could also be seen in the rights business. There were different identifiers on the work level and the manifestation level: ISWC (International Standard Work Code) on the work level, ISMN on the manifestation level. When it came to commercial use of a piece of notated music, the royalty chain would be ISMN – ISWC – ISNI (International Standard Name Identifier). There was a different standard identifier for textual works (ISTC), so notated music and books went different ways. Also, the ISMN would be the ideal link for ISRCs (International Standard Recording Code).

■ NEXT ISMN ANNUAL GENERAL MEETING

The International ISBN Agency is now based in London, but as the Chairman stated, we still had a very good relationship with them. In many countries (40 out of 47), the ISMN and the ISBN agencies were situated in the same institutions, and often the same people were in charge of both. Most libraries did not have the money to send a delegate to both meetings. So the idea came up to align both meetings, in the future. The ISMN meeting could take place on the first day, the ISBN meeting on the second day, any additional programme for both could be done on the third day. We would guess to have a much larger attendance then, even if longer trips would be involved. And it would ensure better communication on our network.

We were planning to have the 2009 AGM in Europe again, since we thought this might make it possible for more delegates to participate the meeting. The other option for 2009 would be to already align with the ISBN meeting which would take place in Seoul, South Korea, in September 2009. The advantage would be a synergy regarding the possible attendance. Also, the National Library in Korea was thinking about introducing the ISMN in South Korea, so might be China and Japan. Holding an AGM in Seoul could mean speeding up the implementation process in those countries.

All participants agreed that it was a good idea to combine the meetings. Berit Holth asked whether only the funding was the reason for the small attendance in Yogyakarta, or whether maybe the long trip deterred people from participating in the AGM.

Bettina von Seyfried answered that as we were representing an international number, we had to go around the world and had to overcome long distances. She suggested that if funding was a problem people could try to get additional funding from other institutions, maybe if they read a paper at the meeting.

Dalia Smorigienė suggested to align both meetings. If it proved unsatisfactory we could change again in 2010.

Hartmut Walravens added that in many cases not the people directly in charge of ISMN or ISBN attended the respective meetings but that often somebody from the management level took part. They gave other input on a more general level which was also very important. He also mentioned that ISBN and ISSN meetings already had aligned their dates (e.g. in 2009 ISSN meets in Beijing one week before the ISBN meeting in Seoul).

He resumed that he got the impression that the participants saw a positive effect and synergy in combing the meetings. We would, of course, have separate meetings, one day ISMN, the other day ISBN. As of 2010 we would either continue with this or have separate meetings at separate dates, again.

■ GENERAL QUESTIONS

Dalia Smorigienė asked how to proceed with songs as some-publishers wanted to use ISBNs for them because the publications gave also the text of the songs. Others wanted an ISMN because the publications contained also notated music.

As Hartmut Walravens pointed out this was an overlap area. E.g. when there was a songbook with an equal amount of lyrics and notation, the publisher could choose which number he would like to use. The most pragmatic approach would be to assign both numbers. Then the publisher set his foot in both sectors and distribution channels.

Nazeerah Gopaul outlined the need to raise awareness about the ISMN. She asked if the International ISMN Agency had also approached the printers along with the publishers. The Chairman answered that the IA did not do that but that we encouraged our members to keep close contact with printers. They were usually good allies and informed a publisher when his music had no ISMN and might convince him to use it for better distribution.

■ INTERNATIONAL SEMINAR OF THE INTERNATIONAL ISMN AGENCY ON THE BENEFITS OF THE USE OF ISMN FOR PUBLISHERS, LIBRARIES AND TRADE

For the second day of the ISMN meeting, the National Library of Indonesia had organised an International Seminar on Standard Numbering of Printed Music. It was themed “Music brings us global inspiration and unity in diversity of society, politics and culture”. Sri Sultan Hamengku Buwono X, the Governor of Yogyakarta, had sent his representative, Mr. Tri Harjun Ismaji, who opened the event by ceremonially beating a big gong.

115 participants (from libraries, recording companies, and local government institutions) attended an elegant traditional dance performance from the Sultan’s Kraton dancers followed by very interesting papers. Hartmut Walravens gave a comprehensive presentation on the ISMN and its advantages. Bettina von Seyfried spoke on the benefits of ISMN application. Prof. Dr. Triyono Bramantyo, Dean of Institut Seni Indonesia, the Indonesian Cultural Institute in Yogyakarta, gave a report on the variety of music in Indonesia. Ms. Utiék Ruktiningsih, Head of Lokananta, presented that biggest recording company in Indonesia. The fifth speaker, Mr. Indrato Budi Satriyo from ASIRI (Asosiasi Industri Rekaman Indonesia / Association of Recording Industry of Indonesia), underlined the need of standard numbering as a tool of rights management to fight product piracy which was a very serious problem in Indonesia.

Mr. Ida Fajar Priyanto, MA, moderated the lively discussion around the advantages and application of the ISMN that ended the seminar.

■ WHY ISMN ?

By Dr. Bettina von Seyfried

The usage of an internationally recognized system of digits as the ISMN

serves different purposes such as:

- Recognition of authors’ rights
- International cooperation – i.e. through the possibility of new databases
- The global usage of music material including printed music
- “Helps overcome difficulties” that arise through language gaps, different spellings and different alphabets, etc.

I’m sure there are many more reasons and future applications that can be added to this list, but in generally speaking there is much to be said for the use of standard identifiers. The ISMN serves as a “fingerprint” which identifies an item in an unmistakable manner.

As soon as music is used, the question of the composer’s rights come up. To protect these rights we need to see major changes in technical information systems available today. Anything that’s connected with downloading material requires digital rights management. This is a problem which is recognised world wide.

In the field of sound-recordings we’re already confronted with the major problem of multiple copying of single downloads. Technically this isn’t a problem, but the public must be made aware that someone must foot the bill.

There are many creative, in our case musical, people that create music through composing and others by performing it. The same goes for written materials, filming, photography etc. In all these fields, artists create and – through our new systems of communication – distribute their products involuntarily and without remuneration, making it more and more difficult to make a living wage. This misuse is rampant in the music field.

I, as a user of books, printed music and sound recordings can think of one major reason to use an international standard number – the simplicity of world-wide communication through numbers used as a fingerprint, enables ordering world-wide by eliminating the language and alphabet gaps – is simply FUN!

World-wide communications, the Internet and whatever follows it demands a high level of simplicity, i.e.



The podium at the International Seminar

easy handling inspite of complex applications.

I recently attended the German Library Congress in Mannheim. I received so much input on this theme, that I could talk about it for hours! It confirmed for me that ISMN is the correct decision.

I saw examples of databases that included an extra button for further information on the topics researched i.e. ISBN (for books) or ISSN (for serials) – the sister numbers of ISMN. You could manoeuvre directly to the homepage of the publisher, as well as to a shop to order the item or gather further information. The clear identification of an object serves as the foundation of an international system which can be accessed with a simple click!

This all comes down to the subject of paying for the use of “sound” and the need to establish a system that is able to reach out to the composer, lyricist, musician, publisher and sound-recording firm to enable a cash-flow between all the people and institutions involved – especially the publishing and recording companies!!

Once installed, this identifier will serve to receive income as soon it comes into heavy use. For the “sound” industry, as I already mentioned, this is already very real. It is high time to agree on such systems and to lead into the decisions that serve the uses of the material and the people who created and publish it.

New formats are technically on their way. It won't be long before even print-

ed music could be downloaded or sent to certain e-books like e-paper and e-ink for direct use. Paper is no longer involved. Such a publication equipped with the right numbering system will take part in the electronic community, and it will be part of a world-wide payment system which is already well on its way!

■ ISMN: THE INDONESIAN CASE

By Prof. Dr. Triyono Bramantyo, Dean of Institut Seni Indonesia, Yogyakarta

1. INTRODUCTION

- Indonesian music culture, at least can be divided into 4 genres; traditional, popular, Western and Eastern hybrid and industrial.
- According to their implementation, they simply can be divided into two categories; based on oral tradition and recent development of writing on the so-called music notations, both numeric and block notations.

2. TRADITIONAL MUSIC

- Traditional music of Indonesia can be differed into two forms; music as implemented by community (popular/folk music) for some specific uses and functions and that of music born and developed in the courts and Sultanate palaces which

also have their own specific uses and functions.

- Whilst millions of numbers of popular/folk music remained unwritten and disseminated orally from generation to generation, traditional (or classical or courtly music) have been elaborately developed in the form of some notation systems, i.e. ‘notasi rante’ and ‘notasi kepatihan’ (‘rante’ and ‘kepatihan’ notations), etc.

3. POPULAR OR FOLKSONGS

- Popular music and folksongs of Indonesia are quite some in number and most of them were composed by unexposed composers (no-name) and thus the music or songs have become the belonging of the given society at large. Not only that they are no-names but also that they are born as oral traditions, transmitted orally down from generation to generation, and thus they are dynamically open for changing.
- A popular song like ‘Poco-poco’ is being composed by a known composer and written on a numeric notation but due to its Papuan folksong characteristic, it also can be included in the category of folksong. The number of this genre is also countless.

4. WESTERN HYBRID

- ‘Kroncong’ is probably the most well known example of Western hybrid since its musical instruments are Western though its vocal style is definitely Indonesian.
- ‘Seriosa’ is surely Western in its style, only its text is Indonesian. This genre takes us to the romantic arias of Schubert and the poetic of Schiller and Goethe.

The history of ‘Seriosa’ (Indonesian Lied-like songs) dates back to the 1940s when Western educated Indonesian composers have been so much influenced by German and Italian Lieds. Typical characteristics of these genres were definitely the same, that is to compose to a given poem written by a well-known poet a quite expressive melody in order to express the content of the poem.



Carolyn Unger, Bettina von Seyfried, Hartmut Walravens and Prof. Dr. Triyono Bramantyo at the Institut Seni Indonesia

- Pop music: in 1960s, early Indonesian pop music has been flourishing, mostly having got its influence from American pops varied from Tin Pan Alley to Elvis Presley and from the UK such as from the Beatles, Rolling Stones and Queen.
- Indonesian Jazz has been developed quite significantly from the early career of Bubby Chen to Jack Lesmana until recently that yearly held Java Jazz Festival has been widely known as one of the most prestigious Jazz Festivals of the world.
- Indonesian orchestras: earlier Western classical orchestra has been set up by the Radio Republic of Indonesia (RRI) in Jakarta, Yogyakarta and Solo, but long before that, the Sultanate of Yogyakarta, under the reign of Sultan Hamengku Buwono VI (1855-1877), has also set up a court orchestra.

The instruments for the orchestra and the printed scores (mostly Western symphonies) of its repertoires were a gift of King Abdul Madjid II (1842-1918) of Turkey as a dedication to the Sultanate of Yogyakarta as a sign of friendship between two Islamic Sultanates. Interestingly, since then, the orchestra was led by the German artist and musician Walter Spies. The Dutch, as the colonialist, on the contrary, had never in their three and a half centuries of occupation

in Indonesia, ever given any cultural contribution to Indonesia.

- Pops classical orchestra has been so popular recently that almost everyday on the TV shows there is a group of pop band performance being accompanied by an orchestra.
- Meanwhile, on the other hand, most of Indonesian classical orchestras have disappeared due to bad management and lack of funding. Only one semi-professional orchestra is existing now in Indonesia, and this band is under the patronage of the Indonesian Central Bank (Bank Indonesia).

5. INDIAN HYBRID

Indian influences on Indonesian music can be seen in the form of Orkes Melayu and its offspring so-called Orkes Dangdut. Whilst it has regained popularity in the middle and lower class of society, almost none of them is composed in the form of written notation. Many other forms similar to this genre do exist but similarly, they are also unnotated.

6. ARABIAN HYBRID

The influence of Arabian music can be found in so many forms of Islamic music flourished mostly in Sumatra and Java.

7. CHINESE HYBRID

In the society of Betawi in Jakarta, they have traditional music that employed not only Western musical instruments but also Chinese instruments altogether.

8. ORAL VERSUS WRITTEN TRADITIONS

Written culture in Indonesian musical employment is only a recent phenomenon since basically most of Indonesian music culture is un-notated and sadly to say that it is only less than 5% of the whole Indonesian musicians who can read musical notations. In this circumstances, the question may arise whether notation is meaningful or useful at all?

9. INDONESIAN ISMN: IS IT NECESSARY?

Due to the fact that only a very small number of Indonesian musicians are literate in any musical notation, I guess that musical numbering is not yet necessary unless when ISMN comes hand in hand with the copyright. But to start the project in writing all the existing Indonesian music cultures can be such a huge job to be taken.

10. ISMN VERSUS PIRACY

Due to the fact that piracy is a serious problem here in Indonesia it is likely a hard job to start with the idea of Indonesian ISMN. Dealing with piracy is as terribly difficult as combating corruption in this country.

11. ROYALTY VERSUS COPYRIGHT

Despite its significant contribution to the GDP, musical works are hardly being shielded by the law since even though the law did exist, but the enforcement is almost none, thus most musicians do not receive the royalties which they deserve to have. Gesang, for instance, receives his royalty every year from his "Bengawan Solo" not from his Indonesian recording company, but from the Japanese agency who is responsible for distributing this song in Japan.

12. CONCLUSION

- Most of Indonesian music cultures are un-notated and most of Indonesian musicians are notation-illiterate.
- The dynamics of oral tradition is that it is open for changing as it is transmitted orally down from generation to generation in a dynamic way that makes the music culture so lively.
- To start with Indonesian ISMN means a huge job to be done since so many musical genres are un-notated.
- To start with Indonesian ISMN also means to deal with the chronic disease of piracy.
- Indonesian ISMN will be effective only when the copyright law has been enforced by the government.

■ LOKANANTA

By Utiek Ruktiningsih, Head of Lokananta

■ LOKANANTA 1956 – 1971

In 1956, Lokananta was founded, located in Surakarta, Central Java. It is a Government-run recording company which is part of the Department of Information.

Lokananta is subordinate to the General Directorate of Radio – Television – Film, which is part of the Department of Information. As of 1985, Lokananta had two activities : the production and duplication of audio cassettes of music and theater for sale to the public, and the duplication of audio cassettes produced by another agency of the Department of Information and distributed free to Department Information offices through Indonesia in order to disseminate government messages on a variety of topics.

When Lokananta was established in 1956, it was instead of the transcription service for Radio Republik Indonesia (RRI). Its function was to manufacture phonograph records for broadcast by RRI stations throughout Indonesia. The master recordings were produced by the various RRI stations and then sent to the facility in Surakarta for manufac-

ture. Beginning in 1958/1959 discs were offered for sale through the radio stations, using the label “Lokananta”. The name Lokananta is that of the mythical first gamelan created by the god Bathara Guru.

In 1961, apparently in recognition of the commercial potential of phonograph records, Lokananta was detached from RRI and made a Perusahaan Negara (State Company), with three responsibilities :

1. to encourage, establish, and disseminate national arts
2. to produce income for the state
3. to cooperate with other government agencies in programs involving sound recording

From this point on, Lokananta produced its own recordings (though often using RRI musicians and studios). Lokananta produced or manufactured discs for sale from 1958 until 1973, using a number of different formats and series. These were labelled starting with : ALD, ARD, ARI, BRD, BRI, CRE, DN (LP series) and singles with AD and AI (D = Daerah ; I = Indonesia ; N = Nasional).

LOKANANTA REFERENCE NUMBER (LR#)

LR numbers are of the form ARD.001, BRI.015, etc, and are printed on the label of the published disc. Each LR# designates a single disc, unless there are letters AB or ABC under the LR#, indicating that the item contains two or three discs, respectively.

PERFORMING GROUP

The group or groups heard on the discs are named on the first line of the entry, in capital letters.

JACKET TITLE

“JT” in line 1, after the name of the performing group.

GENRE

The genre or genres of music heard on the disc are given in line 2. The genre names represent analytical categories and are not necessarily the names given by the Lokananta sources.

TITLE OF PLAY

If the work recorded is a play, the title is given in italics in line 2, after the genre identification.

DATE OF ISSUE

The date when the disc was issued is given in line 2, to the right of the identification genre. In some cases we name the first pressing (p 1), or for *ijin keluar* (IK) atau exit permit.

PRODUCTION QUANTITY

Line 2 (occasionally line 3), to the right of the date of issue. For example : ARI.007, 68 Q : 1352 – means series Indonesian Music, the year – 1968 – Q = Quantity and 1352 copies had been produced (Philip Yampolsky, University of Wisconsin, USA, 1985).

■ LOKANANTA 1971 - 1985

In November 1971, as an experiment, Lokananta began to issue its own cassettes, and a year later it received formal permission from Department of Information to expand its activities to include cassettes as well as discs.

In 1980, they were produced by the Proyek Mass Media RRI Jakarta and consisted of plays (*sandiwara*) presenting information and attitudes that the Government wished to communicate to the people. The themes of the plays changed from year to year until 1985. After 1985 until 2002 Lokananta was subordinate to the General Directorate of Radio – TV – Film, the Department of Information.

■ LOKANANTA NOW AND THE FUTURE

In 2001 PN Lokananta was in liquidation (PP 133/2001 ps. 8,9) and since 2004 Lokananta is subordinate under Perum PNRI (Percetakan Negara Republik Indonesia), as a local branch. The activities are :

- Studio recording
- Audio-video duplicating from another agency (cassette and CD)

- Local/traditional music reproduction selling to the public
- Local/traditional music and the Government social and politics documentary (long play = 40.000 peaces and reel = 5000 items)

For the future Lokananta is developing as a branch of Perum PNRI as a Multimedia Business Center/Creative Business Center with some activities :

- Radio – TV broadcasting (radio culture namely : Suara Lokananta were prepared)
- Printing and publishing
- Multimedia
- Advertising
- Design
- Music
- Video, Film and Photography
- Art Performance

We also make preparations for broadcasting short course.

■ ISMN ON TOUR – PERSONAL IMPRESSIONS

By Bettina von Seyfried

As soon as the International ISMN Agency became an international association, the necessity to intensify the outreach into the world became clear. For historic reasons, most agencies were established in the European area, so up to now it is these countries that profit most from the benefits of the system. But it is one of the purposes of our association to expand the worldwide network of ISMN users. So, when the National Library of Indonesia, particularly the Director Dady P. Rachmananta and the local ISMN officer Dr. Sauliah Saleh, kindly offered to host the ISMN Annual General Meeting (AGM) and Panel Meeting in 2008, the ISMN community happily accepted that proposal. So far, only a few South East Asian countries belong to the ISMN world: Besides Indonesia, the Philippines, Singapore, and Sri Lanka. We hoped, by going to Indonesia, we might be able to better advertise the ISMN and to attract more countries to join the system. For this reason, we asked the National Library in Jakarta, to please combine



The participants visiting the Kraton, the Sultan of Yogyakarta's palace

the AGM and Panel Meeting with an international ISMN seminar for interested parties from the whole region. The National Library kindly complied with this wish and organised this seminar for nearly 120 persons.

As you can see from the minutes presented in this newsletter, there were a lot of intense and fruitful discussions on various aspects of the work of ISMN agencies and also of the music trade in the South East Asian region. But apart from organising a very interesting meeting, the many colleagues from the National Library also pampered us with an exquisite cultural programme.

The traditional ISMN dinner took place on spectacular premises, as the Sultan of the province of Yogyakarta, Sri Sultan Hamengku Buwono X., invited us for having dinner at his palace. We were welcomed by his representative and were seated at tables next to one side of a gorgeous open hall. The other side was filled with a very large old Gamelan orchestra entertaining us with the most excellent version of this traditional Indonesian music. It was hard to tell how many people belonged to the orchestra and how many instruments of all kinds were there, as e.g. gongs and cymbals of all sizes. There was also a choir made up of about 10 singers. After the official addresses of the representative of the Sultan, the di-

rector of the National Library, and the Chairman of the International ISMN Agency we were served a delicious dinner. This was followed by diverse performances by the most beautiful and delicate dancers, accompanied by the exotic sounds of the orchestra. Our stay in Yogyakarta could not have started better than with this impressive evening.

The next day brought the AGM and Panel meeting. Dady Rachmananta found warm words of welcome for the participants. The meetings then were intensive and stuffed with interesting discussions and reports by the participants. We as members of the board could give account of the new situation of the Berlin agency, and also on the financial aspects. I as treasurer of the association was happy to refer to the report of the cash auditors who had examined our financial transactions and had been very content with our work in that respect.

Since the advised paper on Music in Indonesia unfortunately had to be cancelled since the speaker, Prof. Artur Simon, could not attend the meeting, the most efficient and agile Sauliah Saleh had organised an interesting alternative (see the report of Prof. Bramantyo at the seminar).

The evening led us to a modern amphitheatre where a traditional Indonesian ballet was presented, all this in

front of the spectacular scenery of the highlighted ancient Prambanan temple.

The second day of the meeting started with an international seminar on the ISMN and its benefits for the music world. Mr. Dady Rachmananta and his whole staff had taken care that this would prove to be a great success. About 120 participants came together at an elegantly furnished hall to listen to interesting papers. Due to the great sense of Indonesian hospitality, this event did of course not start without welcoming words of the Sultan's representative, who for the opening hit a big impressive gong. This, apart from a welcome address from Mr. Dady Rachmananta, was followed by a dance ceremony by again female dancers from the Sultan's palace. All this was covered by lots of photographers and a film team who showed that our conference made up for a very important event.

The podium was framed with flowers and had a big banner hanging on the wall above it with the slogan "Music brings us global inspiration and unity in diversity of society, politics and culture". Hartmut Walravens was the first speaker and gave a comprehensive report on the application of the ISMN. I followed with a presentation of the benefits of the number.

My main topic was the use of ISMNs for copyright purposes. It was my aim to clarify that also notated music profits from the marketing and sale of recorded music. Standard numbers like the ISMN which identifies a music notation unmistakably, will in the future be of key importance in copyright questions.

Prof. Dr. Triyono Bramantyo gave an overview on the different kinds of Indonesian music. Ms. Utiek Ruktiningsih illustrated the work of the music business in the region. Mr. Indrato Satryo reported on copyright problems in Indonesia, since the country does not yet have a copyright law, and so it currently is a haven for product piracy.

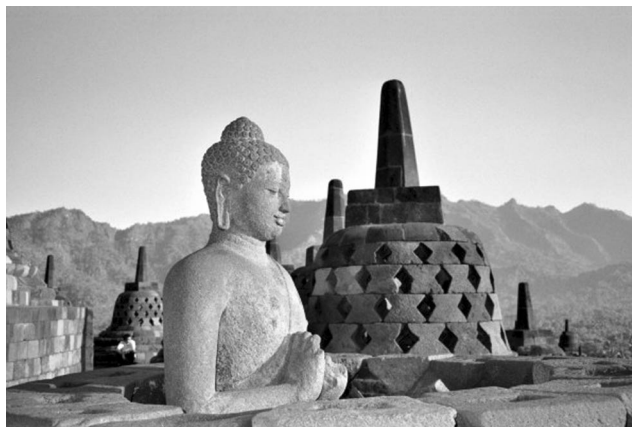
Mr. Ida Faja Priyanto moderated the very lively discussion. Advice from the ISMN representatives was gladly accepted. We were told that the main reason for copyright infringements was the poverty among large parts of the Indonesian population who simply cannot afford to buy music and therefore

have to use the black market/product piracy whereas the government turns a blind eye on that. The vibrant discussions showed that it had been a very good idea to combine the AGM and Panel meeting with such a seminar.

The day ended with a visit of some temples outside Yogyakarta. Only a few decades ago the overwhelming Borobudur temple had been found under a thick layer of lava. It is now restored and bears really impressive witness of the beauty of Indonesian religious architecture.

The last day of the meeting began with a guided visit of the Kraton, the palace of the Sultan. At our dinner there, it had already been dark, so now we enjoyed strolling through some of the many magnificent buildings which each served a special purpose. After that we visited Prof. Bramantyo's ISI institute for music and the arts. There we had the chance to get an impressive look at the diversity of Indonesian culture by watching young students dancing and playing traditional and modern music for us. It was also with great pleasure that we heard of the just now arisen plan to notate Indonesian traditional music that so far is only rendered without written manifestation. These notations will then all get ISMNs. This proved that our seminar already had made good impulse.

During those few days in Indonesia we as guests from foreign countries had the pleasure to learn a lot about the different kinds of music in that region. On the other hand, we saw that offering seminars on ISMN and the music sector is a good way to stimulate the awareness of the benefits of the standard music number. We met many kind people and had interesting talks. And we cannot thank Dady Rachmananta, Dr. Sauliah Saleh and all their colleagues from the National Library enough for the perfectly organised meeting and seminar as well as the manifold cultural experiences they offered us.



The Borobudur temple near Yogyakarta

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