Newsletter

19 | September 2009 • ISSN 1022-8667
International ISMN Agency • Internationale ISMN-Agentur e.V.

Seventeenth International ISMN Panel Meeting Bonn, Germany 29 June – 30 June 2009

Rheinisches LandesMuseum Bonn, venue of the ISMN Panel meeting, © RLMB

Participants

Berit Holth, National Library of Norway, ISMN Agency
Dr. Joachim Jaenecke, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Germany
Antonín Jeřábek, National Library of the Czech Republic, ISMN Agency
Alenka Kanič, National Library of Slovenia, ISMN Agency
Jake Kirner, MPA, United Kingdom, ISMN Agency
Wolfram Krajewski, DE-Parcon, Germany, ISMN Agency
Dr. Bettina von Seyfried, Deutsche Nationalbibliothek, Deutsches Musikarchiv Berlin (DMA)
Dalia Smoriginienė, National Library of Lithuania, ISMN Agency
Dr. Heinz Stroh, DMV, Deutscher Musikverlegerverband, Germany, ISMN Agency
Carolin Unger, Internationale ISMN-Agentur e.V
Dr. Hartmut Walravens, Internationale ISMN-Agentur e.V.

Guests / lecturers:
Stella Griffiths, International ISBN Agency / EDItEUR, United Kingdom
Susanne Hain, Schott Music, Germany
Monika Krieg, Harrassowitz Booksellers and Subscription Agents, Germany
Dr. Jutta Lambrecht, Vice President of IAML, Germany
Margot Wallscheid, Deutsches Musikinformationszentrum, Germany

Agenda

- Opening
- Third Ordinary General Assembly of the "Internationale ISMN-Agentur e.V."
- Progress Reports of the National / Local ISMN Agencies
- The Revision of the ISMN Standard: Evaluation
- ISMN in Music Publishing – by the Example of Schott Music (Susanne Hain)
- ISMN in Distribution – The Role of the ISMN for the Music Trade (Monika Krieg)
- ISMN – Useful in Libraries Today and in Days to Come (Bettina von Seyfried)
- Presentation of the IDNV (Jake Kirner and Wolfram Krajewski)
- Sheet Music goes Digital ? (Wolfram Krajewski)
- ONIX and ISBN (Stella Griffiths)
- 20 Years ISMN (Joachim Jaenecke)
- The German Music Information Center MIZ (Margot Wallscheid)

Opening

Dr. Heinz Stroh, Managing director of DMV, the German music publishers association, warmly welcomed the participants to Bonn, the former capital of Germany and birthplace of Ludwig van Beethoven. He pointed out that although the DMV was the official German ISMN agency, the actual work was performed by Wolfram Krajewski of DE-Parcon. Heinz Stroh wished all to enjoy a very interesting and informative conference.

Dr. Hartmut Walravens, Chairman of the International ISMN Agency, expressed his gratitude for the kind invitation of DMV, as for a number of years there had not been ISMN meetings in Germany, owing to the restructuring of the German ISMN administration.

He also announced that in the future the ISMN meeting might be

larger if the plan to align ISMN and ISBN meetings would come true as of 2010. Then we would meet in Lisbon, Portugal. The idea had come up as so many ISBN and ISMN agencies were run by the same person or under the same roof. So there might be a good opportunity to have more participants as of next year.

Third Ordinary General Assembly of the "*Internationale ISMN-Agentur e.V.*"

Chairperson of the General Assembly:
Dr. Hartmut Walravens

Rapporteur: Carolin Unger
9.45 - 12.00 h

Participants: Berit Holth (Norway), Dr. Joachim Jaenecke (Vice Chairman of the Board, Germany), Antonín Jeřábek (Czech Republic), Alenka Kanič (Slovenia), Jake Kirner (United Kingdom), Wolfram Krajewski (Germany), Dr. Bettina von Seyfried (Treasurer of the Board, Germany), Dalia Smoriginienė (Lithuania), Dr. Heinz Stroh (Germany), Carolin Unger (International ISMN Agency), Dr. Hartmut Walravens (Chairman of the Board, Germany)

Dr. Hartmut Walravens, Chairman of the International ISMN Agency

10 members of the association entitled to vote attended the assembly. Australia and Spain had transferred their votes to Norway, so that there were actually 12 votes.

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

Four observers attended the meeting as guests: Stella Griffiths (International ISBN Agency / EDItEUR, United Kingdom), Susanne Hain (Schott Music, Germany), Monika Krieg (Harrassowitz, Germany), Dr. Jutta Lambrecht (Vice President of IAML, Germany)

Agenda

- Opening of the Chairman of the General Assembly
- Adoption of the Minutes of the Annual General Meeting in Yogyakarta, 2008
- Report of the Board
- Report of the Treasurer
- Adoption of the Budget
- Reading of the Report of the Cash Audits
- Exoneration of the Board
- Resolution on Membership Fees for 2010
- Election of the Board
- Election of an Additional Cash Audit
- Adoption of the Rules of Procedure
- Miscellaneous

Opening of the Chairman of the General Assembly

The Chairman declared the meeting open. The members had been invited according to the Statutes. The agenda met the approval of the participants.

Minutes of the Annual General Meeting 2008 in Yogyakarta, Indonesia

The meeting had been splendidly organised by the Indonesian ISMN agency. Apart from a reception at the Sultan's palace and other excursions, we visited e.g. the Indonesian Music Institute. Music in the country had an oral tradition, so in the past there had not been much interest in preparing printed editions. Our meeting alerted a wider public to the importance of music. There were boadcasts about it on TV. Also the International Seminar attended by more than 100 participants from the region was a good opportunity to spread information about the ISMN. In the future we might try to follow that line of activity.

The minutes had been circulated beforehand. No objections had been raised. The minutes were approved and adopted.

Dr. Heinz Stroh, Managing director of the German music publishers association DMV

Report of the Board

- Standard Revision

The most important item of the Board's work during the past 12 months was again the ISO Standard 10957. It underwent a long-lasting revision process. Now we were actually ready to have the standard printed. We got the final proof in mid June 2009. As soon as the final correction were made it would be published in English and French.

In the meantime there had been some doubt as to which version of the Standard was valid. Officially the old Standard was declared defunct and the new Standard was not yet published whereas usually an international standard becomes valid only as soon as published. The Chairman wanted confirmation from ISO to go ahead and got the following comment from the Technical Programme Manager/Editor of ISO:

"The standard has become publicly available as a DIS which achieved

100% approval. This means that all of the technical aspects have been agreed. There are only editorial aspects that might be changed from the DIS to the published document. If they quote the standard without mentioning the date, this means that they are using the most recent edition, i.e. the publicly available DIS that revises the precedent edition. If you look at the normative references introductory paragraph (ISO Directives Pt 2, 6.2.2), it states:

'The following referenced documents are indispensable for the application of this document. For dated references, only the edition cited applies. For undated references, the latest edition of the referenced document (including any amendments) applies.'

As a rule, we (ISO/CS editors in accordance with the Dir. Pt 2) consider that any undated reference is most recent one which is publicly available. The most recent edition, in this case, can be considered to be the DIS. Note that we (ISO/CS editors) always cite the title of the DIS in this clause if it is the most recent edition.

Consequently, I don't see any reason why the registration agencies would not be able to apply the DIS, because it is the most recent edition and it is publicly available. The only changes that will be made will be with regards to the aspects of the Registration Authority and the registration agencies (administrative and editorial aspects vis à vis ISO) but will not affect the technical content of how the standard is to be applied."

This meant that we could rely on the content of the DIS and go ahead.

The changes that were made to the DIS were largely editorial to bring the standard in line with the other standards of the SC 9 family. Owing to new ISO templates and procedures the individual regional agencies were no longer mentioned neither in the contract nor the standard. ISO wanted to have just one partner. If there should be any problems in one country it would be the matter of the Berlin office to solve this. The relationship between ISMN administrative levels were to be fixed by the user community, e.g. in the *Users' Manual*.

ISO became more selective in finding a registration authority. For them it was important to know how we were organized, that we had insurance, whether we worked commercially etc. All questions were resolved, so we would sign the contract soon – hopefully!

Intensive talks during lunch break at the LandesMuseum

ISO formally resolved that the Berlin office should be the official registration authority for ISO 10957. The relation with ISO as well as the Standard were the basis of our work.

We had a good cooperation with the ISO editor at the ISO TC 46 meeting in Nairobi in May, and afterwards. All challenges were met, all doubtful issues cleared.

- Cooperation with other standard identifiers

The ISO TC 46 meeting in May also included a meeting of the interoperability group. Owing to the initiative of Brian Green of EDItEUR and others there was renewed effort to get to a better cooperation between the ISO SC 9 subcommittee family, ISBN, ISSN, ISMN, ISNI etc., to map the respective metadata fields. The terminology of the various metadata was quite different even if the same thing was meant. The meaning of terms was overlapping but not identical. There would be much benefit if we could link the identifiers in a reliable way.

The Chairman talked to Paul Jessop of ISRC to make efforts to link ISMN and ISWC. Now that most identifiers of the SC9 family were well established and well administered it would be a suitable point in time to link the records of these identifiers. This would be extremely helpful in many aspects, e.g. in the case of rights management.

For example, if a piece of music was being performed, it would be possible to link the ISMN of this sheet music item with the ISWC (International Standard Work Code). This made even more sense since in about a year we would have the ISNI (International Standard Name Identifier). If the identifiers were linked, in the routine phase the rights holder could then eventually have the royalties going into his account almost at once. Now, there was a lot of administrative work involved which then would turn into an automated procedure. Also, the linking would make things more transparent. So it would be easier to spot unauthorized or pirated editions. Identifying more items and linking the identifiers would help trade, libraries and royalty management tremendously.

- Publications

Publications of the International ISMN Agency included a revised Users' Manual, published last summer. It was also

freely available on the Internet to everybody. The latest edition could always be found on our Website. A report on ISMN and our activities was published in *Forum Musikbibliothek*.

Dr. Bettina von Seyfried, Treasurer of the International ISMN Agency, and Dr. Jutta Lambrecht (Vice President of IAML)

- Membership
There now existed 50 national ISMN agencies, the new ones being Bulgaria, Kyrgyz Republic and Luxembourg.

Luxembourg wanted to have an agency of its own although there was not very much music publishing. The National Library preferred to add ISMN to its standards administration which is linked with its legal deposit unit. Publishers could approach the agency in French and German.

The Netherlands still were our lost child, being practically the last music country in Europe without the ISMN. We hoped to make progress during the upcoming IAML conference in Amsterdam.

Fruitful negotiations were under way with South Africa, whereas the United States did not yet change their policy. They were in principle willing to take over the agency, but preparatory and feasibility measures took their time.

- Charity status
The last report of the Board and the auditors' report found the approval of the Berlin authorities. So we continued to have the status of charity until 2010. The status might then be renewed.

- Database
Our former *Music Publishers' International ISMN Directory* always had been a very helpful reference tool that also included music publishers without ISMN, but that could not be continued for financial reasons. So in the future we would only make known publishers with ISMN. Therefore we had a new database system built and hoped to have it available on our website in a couple of months.

- Rules of Procedure
The current Board cooperated very closely but in the future the constellation might change, the Board might be scattered over different countries. Therefore we described the rules of procedure for the Board that would be voted on at this AGM.

- Meetings
We tried to be present at international meetings, especially the ISO TC 46 where we had to give an annual activity report. This was also a good opportunity to work with other members of the SC 9 family.

Participation in IAML meetings was also very important for us in order to reach some of our target groups. IAML had initially started the idea to develop the ISMN, and IAML colleagues were very supportive and helpful.

Report of the Treasurer

"Income:
As can be seen from the documents sent to the members, all members paid very well last year and only some positions are still open. We are very happy that also countries with smaller dues in that respect are eager to take part in our activities.

Expenses:
The main focus of the work and expenses of the International ISMN Agency in 2008 was the Panel meeting in Yogyakarta. Members received information on that event through the *ISMN Newsletter* Nr. 18, and maybe some of you read my personal impressions on that adventure. Participants of the International ISMN Agency have been Dr. Walravens, Carolin Unger and myself. We were lucky to receive some funding for this trip, about EUR 842.-, from the BID: Bibliothek und Information Deutschland and its branch BII / Bibliothek und Information International.

The main expenses were the flights to Yogyakarta. We put quite some energy into finding reasonable conditions, connections and prices on that journey. But since the hotel had only been EUR 230,00 each, with all meals and all extras included, we altogether did not spend too much money in that respect.

Our hosts were extremely generous and we were very grateful to have been invited and to have been able to set our foot into that area in respect to the main intentions of the agency.

Apart from that we paid for several trips of Dr. Walravens to several conferences to grant the appearance of ISMN in other parts of the world, like at Naples during the IAML meeting in 2008.

And we sent out the following material:
- *ISMN Users Manual*
- ISMN flyer
- *ISMN Newsletter*
- updated ISMN CD-ROM.

Many agencies received quite a bundle of material.

To update our data and to prepare them for internet appearance, we already spent money on programming.

We are not yet finished with that task, but pretty good on the way.

There is no need right now for expenses on furniture or other major expenses like in the beginning of the agency's new life in our new office.

Our balance now is far better than before."

Bettina von Seyfried

Adoption of the Budget for 2010

Carolin Unger explained the expected expenditures in the budget which will not differ much from the one for 2009.

The proposed budget for 2010 was adopted.

Result (by show of hands): 12 yes, no abstentions, no dissenting votes, all votes were valid.

Wolfram Krajewski, one of the cash audits

Report of the Cash Audits

Wolfram Krajewski described the procedural method of cash auditing. He considered the bookkeeping and all related files as well organised, clear, logical, in good status and in good order.

The cash audits therefore recommended to exonerate the Board.

Exoneration of the Board

Antonín Jeřábek, delegate from the Czech Republic, proposed to exonerate the Board.

Result (by show of hands): 9 yes, no abstentions, no dissenting votes, all votes were valid.

Membership fees 2010

The calculation of the fees was the same as in previous years: It was based on the latest available overall number of music publications in the respective country multiplied with the GNI based on Purchase Power Parity. These numbers were fairly reliable factors. The 2010 fee list was based on these two factors and therefore transparent.

With regard to the current worldwide economic crisis a few agencies feared to not be able to pay their membership contributions. The German agency claimed to have problems to raise the money from its members. The Singapore agency had proposed that contributions should be generally lowered with respect to the economic situation worldwide. The Board considered this, but to keep the Standard running – and being still in a phase where we were trying to convince our user communities to adopt the ISMN also in practical terms so that we could really build some applications on it – the Board thought it would not be helpful to cut the resources and reduce the fees.

Keeping in mind that the GNI statistics always lagged behind a little and therefore reflected – in this case – economically better times, some GNIs now were higher than in previous years which would now have raised the annual dues for those countries. At a time when hopefully we would have overcome the economic situation, indicators of the GNI instead would be much lower. So to meet the challenges of the current economic situation the Board decided to suggest that we would not raise any fees for 2010. The Board showed understanding but could not cut the membership fees because that would have had a serious impact on our activities since our budget calculation was rather narrow. And a standard not maintained and taken care of, would be useless.

Heinz Stroh commented that it was a good suggestion not to raise the fees. He explained the general problem the German agency had to raise the moneys from the German music publishers. The German agency, despite being also responsible for ISMN in Austria and Switzerland, did not receive contributions from those music publishers as they were not members. Wolfram Krajewski added that the German dues would mean more than one Euro per release. With 250 to 300 music publishers organised in the DMV (German music publishers association) it was still difficult to collect the money.

The Chairman reminded the members that it had been agreed that the International ISMN Agency would allow special conditions for agencies that could not pay their dues. But these agencies would have to pay the contributions later – they were not cancelled.

Heinz Stroh asked whether legal deposit existed in other countries, too. The Chairman replied that it was practised in most countries now. The number of legal deposit copies varied, e.g. 2 in Germany, 7 in the United Kingdom, about 30 in Pakistan, in Russia nearly 10, in Norway 5 with printed music, 7 with books. So, the number of legal deposit copies was rather low in Germany. Heinz Stroh asked whether that principle worked in practice in other countries, since in Germany authors and publishers complained about having to depose two copies. Berit Holth said that it worked rather well in Norway. If it was too hard for a publisher the amount could be reduced to 2 if he asked for it.

The Chairman remarked that the German output figures were taken from the statistics of the legal deposit of the German national library. The legal deposit not only included publications from commercial publishers but also those of institutions, private publishers and others. These were a target group for ISMN agencies as well. Therefore a good cooperation between ISMN agencies and the legal deposit departments was very important to get information about these publishers in order to contact them directly.

Antonín Jeřábek asked about countries that did not report any figures about their music output. The Chairman stated that the International Agency had some idea about the amount of sheet music. There was no other way than to try to make an estimate. We hoped that sooner or later we would have reliable figures, until then we would try an intelligent guess for certain countries.

Jake Kirner, United Kingdom

Alenka Kanič, Slovenia

Dr. Joachim Jaenecke, Germany

Alenka Kanič asked whether there were any non-paying countries. Carolin Unger replied that there were three countries that did not yet pay their annual contribution for 2008, one of them being not yet operational. The Chairman repeated that the moneys had to be paid at a later time, they would not be cancelled.

Jake Kirner said that the MPA did not receive enough income from British music publishers. This was because many of them still used the ISBN for their notations, a situation the British agency constantly tried to improve. MPA did not want to make a loss anymore by paying ISMN membership fees, but for the time being they did not want to compromise the operations of the International Agency. The Chairman thanked for his understanding. He commented that ISMN never thought that the ISMN system should only be funded by the income from the distribution of ISMN numbers and services. Nevertheless, we needed a stable fee structure. The perspective that Jake Kirner developed regarding making ISMN more attractive was certainly the right way to go.

The Chairman reported on the German ISMN agency which had been advised to get away from the previous custom of asking one-time fees for ISMN because there were not so many new publishers all the time. It seemed a better solution in the long run to have a membership scheme for the publishers on the national level because the agency did not only have one-time work at the moment of assignment of the publisher identifier. Instead it offered continuous service. The agency had to make corrections, advise publishers, work on catalogues, help building infrastructure, encourage applications, inform distributors etc. Publishers on their own would not be able to accomplish all these tasks. Therefore, ISMN agencies needed stable and reliable funding. It had to be made clear to the user community that ISMN was not a one-time stand but a general maintenance issue.

The membership fees for 2010 were accepted by vote.

Result (by show of hands): 10 yes, 2 abstentions, no dissenting votes, all votes were valid.

Election of the Board

Since no candidates other than the ones from the current Board were nominated, the election of the new Board was offered as a "package" of Chairman, Vice Chairman and Treasurer. Heinz Stroh was designated as election supervisor.

Result (by show of hands): 9 yes, 3 abstentions, no dissenting votes, all votes were valid.

The three re-elected persons accepted the election. So the new Board was identical with the previous one:
Dr. Hartmut Walravens as Chairman,
Dr. Joachim Jaenecke as Vice Chairman,
Dr. Bettina von Seyfried as Treasurer.

The Chairman thanked all for showing so much confidence in the Board's work. He encouraged the members to feel free to contact the Board if any questions occurred or help was needed.

Election of an Additional Cash Audit

The Chairman stated that we were happy with the work of the current cash audits. The only draw back was that while the one based in Berlin was easily available, whereas the other one being based in Bonn was very busy and not always available. The current Board considered it good practice if the audits actually saw the files and the bills and receipts. Therefore, they suggested the option of having one additional cash audit in Berlin. As could be seen in the announcement, the Board found a volunteer willing to step in if need be. Ms. Ulrike Frandsen (Head, music department at the Stadtbibliothek Steglitz-Zehlendorf in Berlin) was a music librarian known to two members of the Board as a very reliable person. So the Board proposed to have her formally elected.

Result (by show of hands): 12 yes, 0 abstentions, no dissenting votes, all votes were valid.

So the attending members unanimously elected Ms. Frandsen as additional cash audit.

Dalia Smoriginienė , Lithuania

Antonín Jeřábek, Czech Republic

Berit Holth, Norway

Adoption of the Rules of Procedure

The Statutes of the International ISMN Agency and last year's report of the cash audits demanded that the International Agency should have a set of rules for the Board how to go about certain things. This might become particularly important for the future when other people from other parts of the world would take over positions of the Board.

Result (by show of hands): 12 yes, 0 abstentions, no dissenting votes, all votes were valid.

So the Rules of Procedure were adopted.

Miscellaneous

Since Iceland was not an ISMN member so far, Berit Holth proposed that the Norwegian National Library would approach them and ask them to join, although they might only have a small music production. The Chairman encouraged the Norwegian agency to sound them out and convince them to list their sheet music with the Norwegian ones and to use the Scandinavian links to contact them.

The Chairman concluded the AGM at 12.00 h.

Progress Reports of the National / Local ISMN Agencies

25 progress reports had been distributed to all members beforehand. In addition, the participants reported briefly about their work.

Wolfram Krajewski noted that the coverage of ISMN in Germany was quite good. He announced to send the German progress report as soon as he would have reliable figures.

Dalia Smoriginienė reported on the decrease of music publications in Lithuania since 2008. She had wondered about this, explored the situation and found that publishers had received subsidies until 2007. When this had stopped, Lithuanian publishers were in a difficult situation. Recently there were only two very small new music publishers that applied for an ISMN.

Berit Holth stated that in Norway ISMN was free of charge. The Norwegian National Library now offered online registration for ISMN. Also, they now had a music heritage program through which manuscripts, critical editions etc. of important composers could be brought to the public which otherwise would not be available. Recently a Grieg dramatic catalogue was published which was awarded the German Buchhändlerpreis (price of the music trade) at the Frankfurt music fair.

Alenka Kanič added that ISMN in Slovenia was free of charge by law. The ISMN agency was situated in the cataloguing and music department. But sharing responsibility was not always good: ISMN was a bit like an orphan and was not developing properly. The music department was understaffed, so only very little attention was paid to ISMN. She was striving to receive better results. On average the publishing level was the same as ten years ago.

Antonín Jeřábek gave an account of the smooth transition to the 13 digit ISMN. It was without problems in the Czech Republic. But publishers were unreliable with their data, often submitted only the bare copyright, but no other metadata. This made it difficult for the agency to tell which number was false, which was right.

Relating to the transition, the Chairman remarked that the period for this had been kept flexible. He had hoped that software would offer plug-ins, to search for the 10- as well as for the 13-digit version of the number. In any case, the situation was much easier with ISMN than with ISBN. One just had had to skip the M and use 979-0 instead. The present priority was to launch convincing applications. They would cut costs and increase efficiency, factors that should motivate publishers to cooperate.

The Revision of the ISMN Standard: Evaluation

The Chairman was interested to get some feed-back on the transition to 13

digits. Had there been any difficult issues, problems, improvements?

Wolfram Krajewski mentioned that there had been some difficulties in detail, but new data imports proved useful. The reason was that the ISMN now behaved like an EAN code. Every system could use it, which made it much easier to handle. The German database IDNV was able to search for both versions of the number, but displayed the 13-digit one.

Monika Krieg (Harrassowitz) reported about having had some problems with library system vendors. As a consequence Harrassowitz could not get electronic orders from them any more. By now, one library system still refused to change the field format, the others changed their systems according to the new ISMN. A big improvement was that the M- was skipped and that it now was a pure numerical identifier.

Susanne Hain (Schott music) admitted that it had cost some money to adapt the software systems. But in the end they were very happy because the number now was much easier to process. The changes in the ISBN had been much more cost extensive. Schott did not face any problems with distributors since with flexible systems the old format could still be used.

ISMN in Music Publishing by the Example of Schott Music

By Susanne Hain, Head of International Affairs, Schott Music

Short portrait of Schott

- Schott was founded in 1770 by Bernhard Schott in Mainz, Germany. Amongst its key composers are Wagner, Hindemith, Orff, Stravinsky, Henze and many others. Schott is one of Europe's leading classical and educational music publishers and has about 250 employees worldwide, and its own printing company.
- Schott publishes in Mainz, Berlin, London, Madrid, Prague, Paris, New York and Japan. There are about 30,000 Schott titles, about 500 new publications per year.
- Schott has several representatives worldwide plus publishing and sales cooperations, e.g. Boosey & Hawkes, Hal Leonard, Hunan. A few years ago, it opened the warehouse and distribution "mds" (music distribution services, in Mainz) with more than 80,000 products in stock: mostly sheet music, but also books and hire material.
- Sales are made via music and book dealers, wholesalers and key accounts.
- For book publishers and the book trade the ISBN system is standard; this is handled very strictly in Germany, less strictly in UK and USA.
- Musicology/science, libraries etc. have a very high standard of bibliographical systems.
- The huge amount of titles and the worldwide extension of the complex business require a very high standard of administration and IT-support.
- High standards are needed also in production, printing and trade logistics.

Susanne Hain reading a paper on the importance of the ISMN in music publishing

To administer this huge amount of items, especially the title data for our sheet music, the most important tool is the ISMN.

Title data administration in music publishing:

- Germany has a long tradition of a special "Bestell-Nr." / order number in publishing houses and the trade beginning with the abbreviation of the publisher/series, e.g. ED = Edition Schott, AV = Apollo, UE = Universal Edition, EP = Edition Peters.
- For printing in Germany: the special plate-number for every title is still in use.
- UK/USA use ISMN, ISBN, UPC, EAN, but German publishers' order numbers are not relevant.
- The essential data for identification are ISMN and ISBN!
- The German traditional order numbers are not sufficient.
- All titles and material must be printed/labelled with a barcode, even archive material, the barcodes are sometimes printed in combination depending on the distribution market (e.g. a notation for the US market should carry the ISMN as well as the UPC).
- We have all varieties in our systems: "old" ISMN/ISBN, ISMN-13, ISBN-13, UPC, plate nos. etc.

Due to the large product range, a high complexity of the ISMN numbering system at Schott is needed.

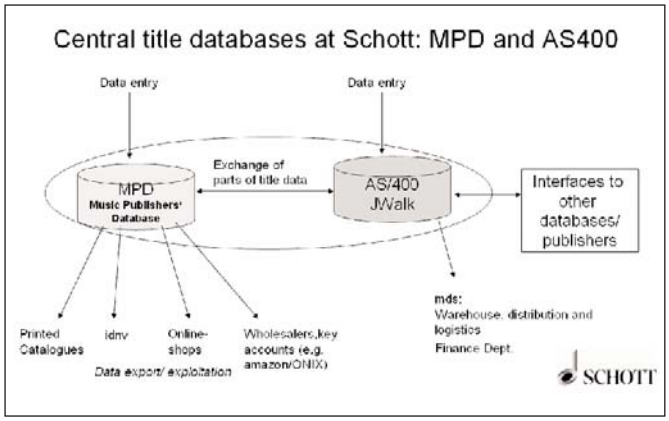
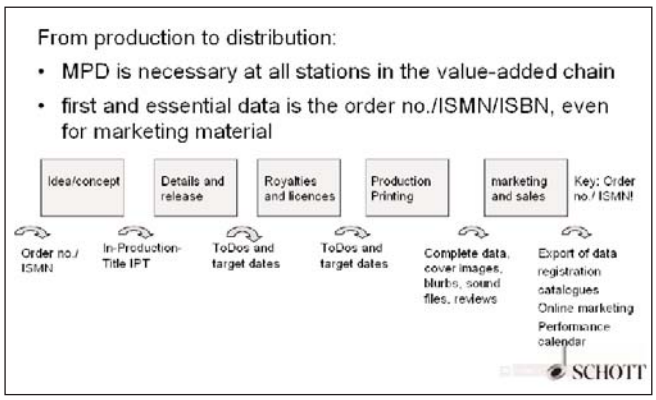


Illustration 1

How do we handle our title data at Schott? Our Solution: The Music Publisher's Database MPD (see illustration 1)

- The MPD was developed since 2001. It is a special database for bibliographical and marketing data of all 80,000 titles (available or in the archive).
- It is used for sheet music and books, CDs and DVDs, magazines, hire material, dates and performances of (hire) works, catalogues and marketing material, complete editions.
- It is one of the central databases at Schott with several interfaces to other IT systems, the data is not only used in-house, but by a lot of other databases and customers outside as well.
- The database is available in German, English and French, title data itself in several languages.
- The administration and data entry are centralized in Schott depts. International Affairs and mds, with support of IT dept.



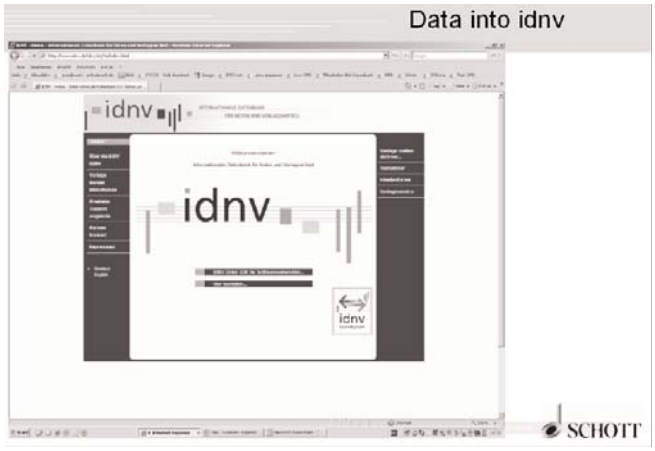
Ill. 2: The key number in the process from production to distribution is the ISMN

Ill. 3: Title data base with all international standard numbers, very flexible with data

Ill. 4: Blurbs in the title data base

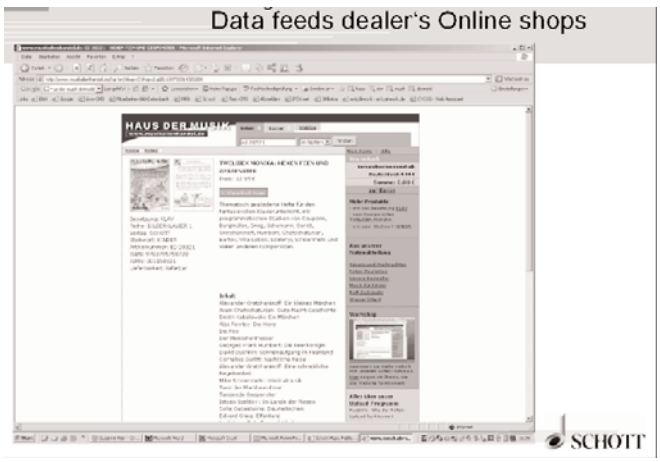
Data from the MPD are then automatically fed into other databases:

Ill.5: The first step is to transfer the data into our own online shop: cover, all texts and all bibliographical data.



Ill. 6: We feed the data into the IDNV, ...

Ill. 7: ... into the mds website, ...



Ill. 8: ... into dealer's online shops, ...

Ill. 9: ... into mail-order shops, ...

Ill. 10: ... into a foreign dealer's shop.

And finally, Schott's catalogues are nearly automatically printed from the electronical data from MPD.

Conclusion:
We rely on one central identification number for sheet music

- to make professional production, sales and marketing in our music publishing house possible.
- as we create and handle such large amounts of bibliographical, production and marketing data and feed it through several different databases and systems!
- Synergies can only be realized, if efficient data administration is guaranteed, which depends on a central and consistent numbering system. Of course this is not only relevant for Schott, but for all other music publishers as well.

Questions:

Jake Kirner wanted to know whether MPD charge dealers to access the ordering part of the website which is only for them. Susanne Hain answered that they did not charge, but Schott even gave them an incentive: if ordered electronically, delivery was carriage free up to a certain amount. Export of the data to other retailers is free of charge, as well. Schott only gives the data to dealers that have a good cooperation with them, that have a certain standard of presenting the data, etc.

ISMN in Distribution – The Role of the ISMN for the Music Trade

By Monika Krieg, Director of Publisher Relations, Harrassowitz Booksellers and Subscription Agents

Introduction

Harrassowitz is a book and serials vendor for the academic and research library community, specializing in the distribution of scholarly books, periodicals, e-resources, and music scores. Founded in 1872 as an antiquarian bookseller in Leipzig, Harrassowitz acquired its first overseas library customer, Harvard University, in 1882. After World War II, the company, after having sustained severe losses, reestablished itself in Wiesbaden.

During the 20th century, the company extended its services continuously to provide libraries with books, journals, music scores and e-resources.

The late 80's and the 90's saw gradual automation of the company's catalogs and ordering systems, until we now provide online access and ordering directly to our customers through our two databases OttoSerials and OttoEditions. Harrassowitz is involved in the development of different industry standards by working together with or being a member of organizations like EDItEUR, NISO, ICEDIS etc.

EDI

We all know that time is of high value if you want to survive in our industry. We at Harrassowitz regard "automation" as the key to success in economically difficult times. In the following presentation I will explore the different ways in which automated data exchange helps all parties involved to save time and come to a standardized way for repetitive work routines.

Monika Krieg presenting forms of application of the ISMN in distribution

1. Data provider

a. Loading of bibliographic records into title database:
Harrassowitz is regularly loading bibliographic records from the Deutsche Nationalbibliothek into the company's databases. In addition our staff is entering manually bibliographic data. Also in the near future we will use other sources for automated data loads.

In order to avoid duplication the system will need to identify a duplicate before processing an automated title load. The only way this can be accomplished in a reliable way is by checking standard numbers. If we already have a title entry in our database with an ISBN or ISMN that the loader is trying to add, our system will not process the load and rather inform us about the duplication.

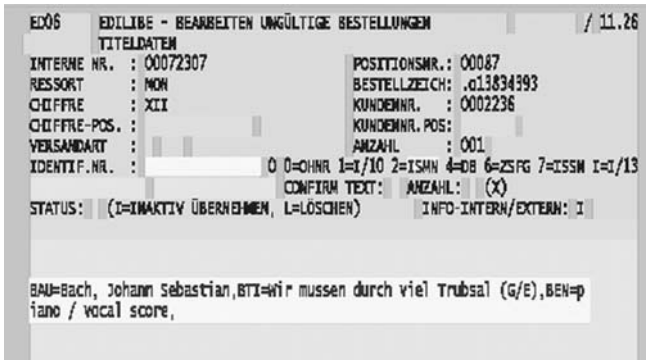
b. Supply of bibliographic records to shared cataloging platforms (OCLC, Library Catalogs):
Harrassowitz is supplying bibliographic records to other organizations. All these organizations receive data from other suppliers as well and again the standard numbers are the only way to detect and avoid duplicates.

In addition OCLC distinguishes between books and music scores when they calculate our compensation for the MARC records submitted to them. The distinction is based on the LC classification assigned to the titles. Ideally the standard number itself would identify a title as a music score without the need to assign other identifiers.

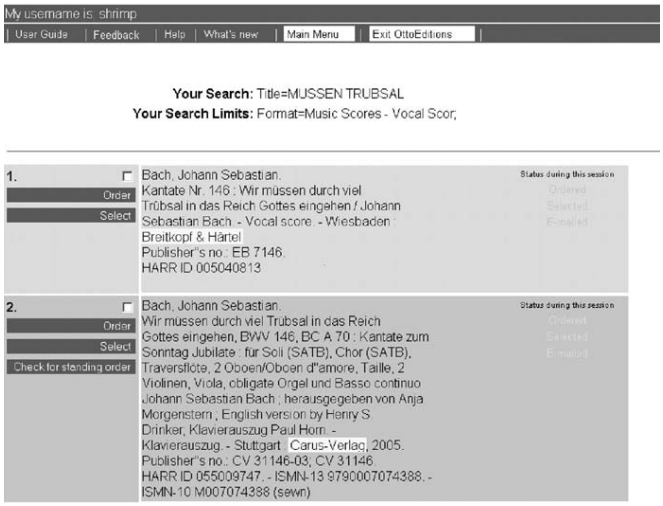
2. With Customers

a. Placing orders:
Just as Harrassowitz is looking into ways to streamline processes, so are libraries trying to save time wherever possible. One way of accomplishing this is to automate the mutual workflows as much as possible. Together with the libraries and library system vendors we have developed a workflow to exchange data in a standardized way. The library places a "provisional order" for a title found in our online database and the order will be noted in our systems. Over night our system generates a file with MARC records that's being sent to the library. The library loads the records into their ordering system which then produces a "real" order with additional information like fund codes, purchase order numbers, etc. This order file is then sent to Harrassowitz where in a fully automated way the order records are matched with the "provisional order" records. Only then will the orders be processed.

Ideally the matching point would be a standard number since many library systems can't work with proprietary numbering, so the workflow described above does only work for libraries using specific Integrated Library Systems (such as III). Others will need to enter order records themselves rather than loading our MARC records for the purpose of placing an order. Of course they can also send EDI orders but if standard numbers are missing from the order, it cannot be processed automatically. It rather returns an error log and Harrassowitz staff need to identify the ordered title and manually process the order.

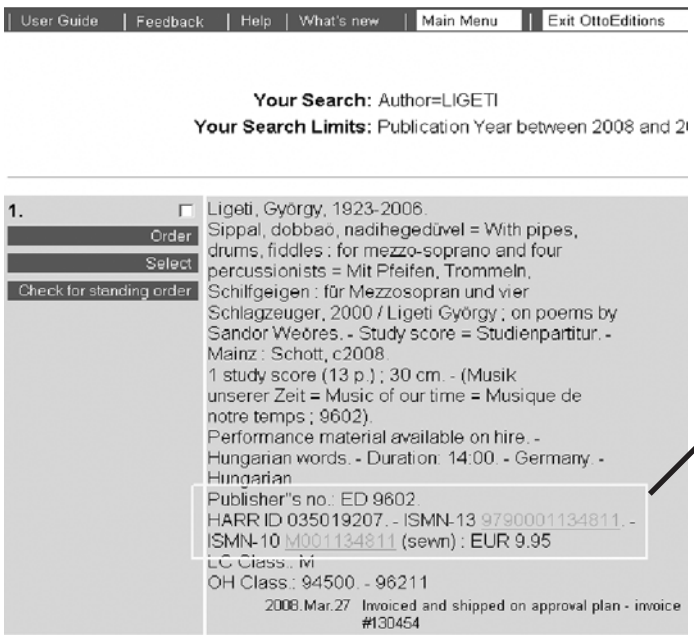


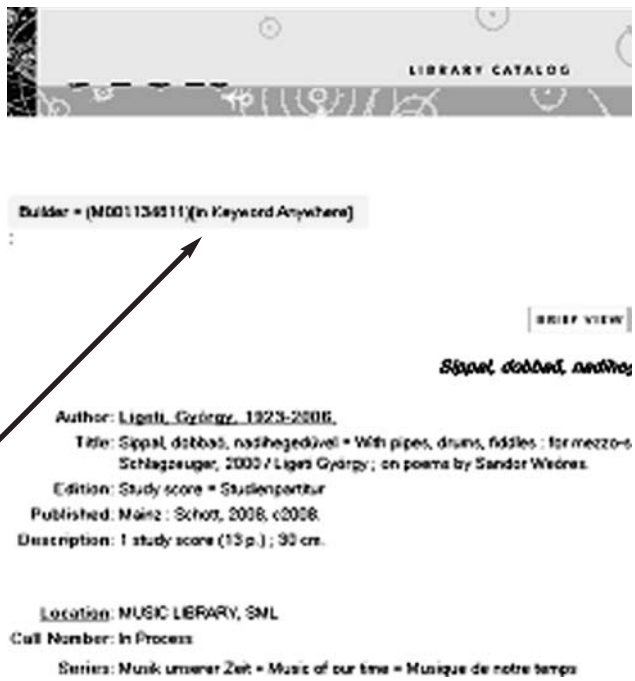
As you can see in the example above, the identification number is missing and the title information given in the order is rather poor. Thus, the ordered title cannot be identified accurately. ...



... It could be the "Breitkopf-", the "Carus-Edition" or any other edition of this work. At least the customer mentioned that the order is for the piano reduction but very often this information is also missing from the file. In any case, you have no other option than to get back to the library and ask for specification.

b. Facilitating orders:
Customers who are using our online database for placing their orders have the opportunity to link to the library's OPAC.





ISBN and ISMN are defined as hyperlinks in the title display. By clicking on this hyperlink the librarian logged in with the library's username and password will be directed to the title entry in the library catalog. This is a very easy and fast way of checking the holdings which helps avoiding unwanted duplication of order. But this functionality is only available for titles with a unique identifier: ISBN or ISMN.

c. Claiming:
Many of our customers use our online systems for checking on the status of their orders. Some libraries will certainly identify their orders in our system by using a unique purchase order number. But some are not assigning those numbers and for them it can be hard to quickly identify an order record in our online database when there is no standard number they can search for.

3. With Publishers

a. Harrassowitz' orders:
The Harrassowitz orders for publishers are generated automatically as an EDI file by the company's transaction system. We have two different file formats depending on the publisher we order from:

- Book publishers: Orders are directed to a clearing centre where the orders are routed to the individual publishers. The publishers are identified by the ISBN of the ordered titles. Orders without a standard number are rejected by the system and can only be ordered manually.
- Music publishers: Ordered titles will be matched against the title entries in the IDNV (Internationale Datenbank für Noten und Verlagsartikel). If the publisher can be identified the orders will be routed to the individual publishers. The identification does not work on the basis of a standard number since they are too often missing. Instead one has to assign partner numbers for all publishers individually.

It is obvious, that the established system in the book trade is much more automated and easier to be enhanced. If there is a new publisher in place orders can automatically be sent to the clearing centre and they will take care of the routing. In the music trade every publisher needs to be entered as an IDNV partner in our publishers database.

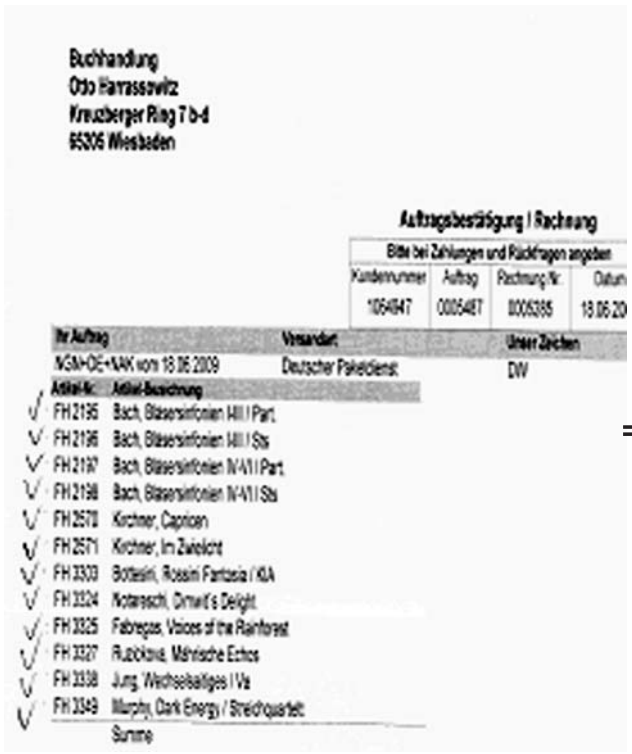
In addition booksellers that are not using the normal music trade channels but rather the familiar book channels, will have no way to order music scores without an ISMN through their regular channels such as clearing centers or distribution centers.

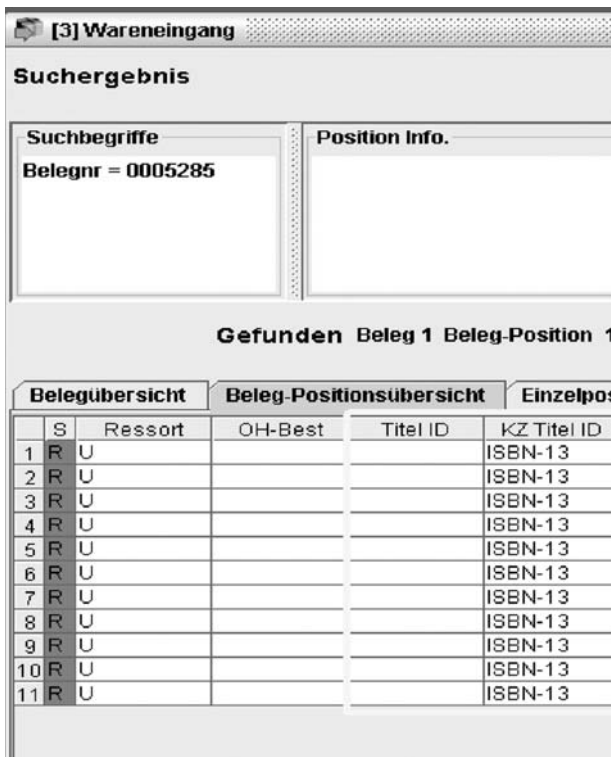
Identification of the ordered title can also be tricky. As you know the music publishers' numbers often duplicate each other. They aren't unique and can only be distinguished if combined with the publisher.

An example: ED 2032 is assigned by Schott Musikverlag to the edition of Korngold's "Lieder des Abschieds". Under the same number you can order "3 preludes for piano" by Alexandre Tansman from Ricordi Milano.

But also the fact that publishers use the same numbers with different suffixes can be quite problematic. The way how suffixes are entered in the corresponding systems can be quite different. Sometimes the suffixes will simply be added to the numbers, sometimes there is a hyphen, a slash or a dot. Some systems will still be able to identify the numbers, others will only find a match when the entries are identical.

b. Publishers' invoices:
We have just started to automatically process publishers' invoices. We scan paper invoices and the scanning software will try to interpret the numbers on the invoice. You can easily imagine that finding a perfect match with titles in our database is close to impossible when no standard number is indicated on the invoice. As you can see from the example below, an invoice that only mentions the publisher's numbers will need to be processed manually by our staff.





On the right you see an example for a publisher who is not only using solely its own numbers on the invoice without mentioning the ISMN (although they do assign ISMNs to their editions!), but also they skip the two capital letters that are part of the number, which identify the edition as one from this publisher. The numbers with the letters are printed in the scores, they are displayed in the IDNV and this is also how we enter them into our system. For the publisher it is obvious that the numbers they print on their own invoices can only have those two letters, but for any attempt of automated processing of the invoice this is a no go.

Seite 1

Otto Harrassowitz GmbH & Co.KG
Kreuzberger Ring 7 b - d
65205 Wiesbaden

RECHNUNG

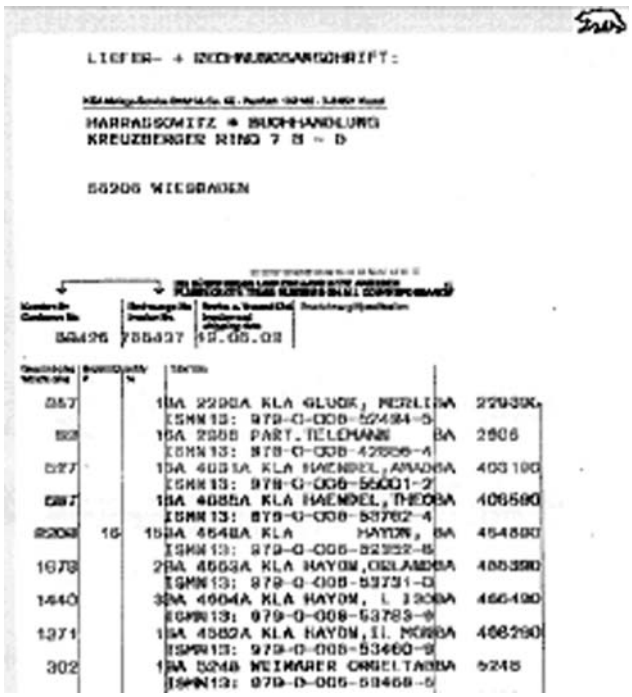
Versandart	Paketdienst Inland MA - lager	AU-97387	Rechnungs-Nr. GRG-91290	Rechnungs-Datum 15.06.09	Kunden-Nr. 58426	Bestell-Datum 11.06.09	Bestell-Zeichen 20090611-0

Bei Zahlung und Reklamationen bitte angeben.

Anzahl	Bestell-Nr.	Titelbezeichnung
	16	Bach Wohlt. Klavier 2 br.
	27	Brahms 51 Übungen
	104	Schumann Nachtstücke op. 23
	250	Mendelssohn Klaviertrios
	426	Mendelssohn Orgelstücke
	614	Schumann Etudes de Concert
	818	Brahms Violinkonzert op. 77 KA
	853	Bruch 8 Stücke op.83 Klar,Va,K
	853	Partieexemplar(e)
	860	Mendelssohn Klavierwerke Bd. 1
	861	Mendelssohn Klavierwerke Bd. 2
	914	Mendelssohn Kinderstücke
	9216	Haydn Streichquartette SE Schu
	9845	Haydn Die Oratorien SE Schuber

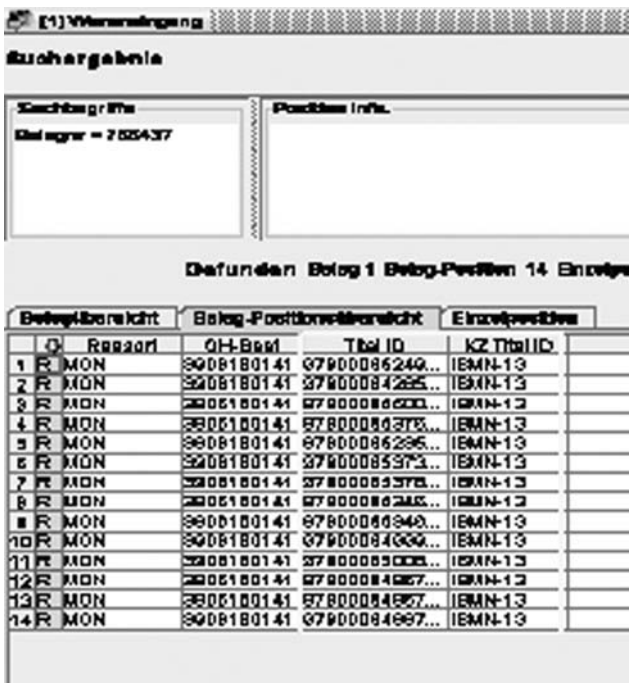
Versand- / Verpackungskosten
Gewicht netto:

In those cases where the publisher provides ISMNs on the invoice our system will identify the title in our title database automatically and the invoice can be processed much faster, as can be seen in the illustrations below:


LIEFER- + RECHNUNGSANSCHRIFT:

HARRASSOWITZ * BUCHHANDLUNG
KREUZBERGER RING 7 B - D

65205 WIESBADEN


[1] Wareneingang

Suchergebnis

Suchbegriffe

Position Info.

Gefunden Beleg 1 Beleg-Position 14 Einzelpo

Beleg-Übersicht | Beleg-Positionsübersicht | Einzelposition

	Q	Ressort	OH-Best	Titel ID	KZ Titel ID
1	R	MON	3908180141	9790006624...	IBMN-13
2	R	MON	3908180141	9790006428...	IBMN-13
3	R	MON	3908180141	9790006600...	IBMN-13
4	R	MON	3908180141	9790006375...	IBMN-13
5	R	MON	3908180141	9790006295...	IBMN-13
6	R	MON	3908180141	9790006373...	IBMN-13
7	R	MON	3908180141	9790006378...	IBMN-13
8	R	MON	3908180141	9790006345...	IBMN-13
9	R	MON	3908180141	9790006348...	IBMN-13
10	R	MON	3908180141	9790006439...	IBMN-13
11	R	MON	3908180141	9790006500...	IBMN-13
12	R	MON	3908180141	9790006467...	IBMN-13
13	R	MON	3908180141	9790006467...	IBMN-13
14	R	MON	3908180141	9790006467...	IBMN-13

Of course our main interest is the availability of EDI invoices from music publishers but this will probably be quite difficult as the current EDI standard works with standard identification numbers. The music trade has just recently (during the Frankfurt music fair) established a working group to find ways to accommodate EDI invoicing for all kinds of music scores even if they are missing standard numbers.

Internal Procedures

As mentioned before some organizations we work with (such as OCLC) differentiate between books and music scores. But also for our internal procedures, for the routing of incoming orders, claims and also of course the physical material, to the appropriate staff within our company, the ISMN would be the ideal identifier to distinguish between both media.

Music scores are processed by the music department, and the book people absolutely do not want to be bothered with music scores. Would ISMNs be clearly mentioned for any transaction, be it an order from a client or a claim, a message from a publisher or an invoice, everyone could immediately tell that it concerns a music score and

the responsible department in house will be Music.

As I said in the beginning we are positioned a little differently from other music dealers in the trade because of our dedication to the library market, but I also talk to music dealers who run shops and sell scores to all kinds of clients and from whom I hear the same concerns. They sometimes suffer even more since they are using alternative sources for data loads that are using non-standardized data.

Automation is the way to go for all and standards are the only way to achieve automation.

Final remark

Please let me end my paper with the plea to publishers to please use ISMNs and please print them on or in the score. We often experienced that publishers felt the ISMN would ruin the beautiful layout of their editions and therefore did only publish the ISMN on their website or in the IDNV. But they need to understand that ISMNs can only be added to library AND vendor catalogs when mentioned in the score and on the invoice. Publishers could make all our lives so much easier if they mentioned the ISMN in as many places as possible.

Questions:

Jake Kirner thanked Monika Krieg for emphasizing the importance of telling publishers about the benefits of ISMN. A lot of them did not think about the ISMN in the context of their own selling. They did not realize that by having a unified standardized system it gave them much more freedom to be more effective and organized in order to be more active in their selling.

Hartmut Walravens also thanked Monika Krieg for convincingly emphasizing the need of using and printing the ISMN. He wanted to know what would be on her wish list for the future, whether it was only the better application of the ISMN or some other factors. Ms. Krieg said they were eager to have more general use of the EDI invoicing system which might need to have a standard of its own. EDI would make invoicing a lot easier, as the scanner e.g. could not read the ISMN in cases where it was printed directly on the fold of a paper.

Mr. Walravens inquired whether Harrassowitz made any use of the ISWC in their database. The answer was that since the company recently started to use ISTC for e-books, they might also be interested to implement the ISWC soon.

Wolfram Krajewski asked about the technical procedure if there were two numbers printed on the item, the ISMN and the ISBN, how they decided which one to use. In these cases Harrassowitz added both. They had a priority list depending on the transactions to define which number to check first. Nevertheless, all numbers were valid and could be searched for in their database.

ISMN – Useful in Libraries Today & in Days to Come

Bettina von Seyfried

Discussing ISMN so far, we focused on handling printed music, the intelligent use of ISMN for buying and selling mechanisms. Nowadays there are new options to use ISMN for copyright purposes in many ways. In terms of libraries there are new times on the way. Once there is an identifier as part of a publication the handling for ordering purposes FOR a library or WHITHIN a library can be easy and effective.

The ISMN contains all you need.

I can, of course, think of all sorts of library actions that might as well be based on the use of ISMN: The electronic user files and the circulation could be ISMN-based. Since ISMN is the fingerprint – as I like to call it – it points to all one needs to know: precise metadata to be used for many library procedures.

A major problem for libraries of today is the amount of material that comes in every day. And as much the variety of material. And even more when we consider the new format: online publications. All of it needs a professional level of cataloguing with all its aspects.

The main aspect is:
the time-consuming aspect.

If you want to enter all received information in your catalogue data, that takes quite some effort and for many reasons extra research may be involved. Spelling is always a very important issue. The Russian composers are the biggest challenge in that respect. But if you think of complex publications that hold many different works under one cover, you can end up with a very long, precise and diverse set of information, and many options to include wrong spellings, wrong digits and what more. To find an item can end up to be a pretty long way to finally get the publication one is looking for. Once the ISMN is part of the information data, there is an unambiguous mechanism to receive the item one is searching for.

Use ISMN and you hit the target
right away.

Since over the years and in years to come it has become so much easier to find information on publications from the publishers themself – including that fingerprint number ISMN – it is a simple task to only check those databases for that specific number to find the material in a library. And we all know already, that there are strong efforts to simplify searches in databases.

Not too long ago, I landed right in a – as Germans say – 'Fettnapf' (made a faux pas) when I suggested to rethink the level of cataloguing rules and the enormous time that goes into regulations that derive from earlier days of librarianship.

Databases are a different story. I attended the last German Bibliothekartag (Library Convention) in Erfurt in May. I was very astonished to learn about the new thinking when it comes to cataloguing.

Now the overflow of material
enforces a new thinking
in library work.

Since ...

a. the internet user wants a quick click to get through to the item he or she is in need for.

b. the internet user is not particularly interested in the differences between Google, WorldCat, Wikipedia, Libraries and what more chances there are to get information and material.

Dr. Bettina von Seyfried

There are many more options on library-catalogues, but: to make things easier, or better, make them leaner, more transparent and more flexible, we definitely have to focus more on identifiers. And what more – if you do not have time or the personnel to do the cataloguing work, you can use your basic data and still find the item.

We should not forget that databases should still be capable to do more than just find an item. The one HIT cannot be the information level of a library. Since: Nowadays we have chances to help users to do research in a complex and sophisticated way. To look for certain details in publications still needs profound cataloguing work. But still – in that way identifiers are assigned a distinct role. The "sibling" identifier ISBN is already much better on the way. Integrated in the information data, it links what ever way, as long as it is included.

Internet links those numbers.

Once you click on that link a level of wide range information opens up: Other libraries, shops, information levels as Wikipedia. It goes right into Google, and many more options are on that track. That track is the same one for books and music, printed or not.

Libraries have reached a new awareness in society. They are now called "Centres of Communication". Therefore, they are no longer a local hero but the world as such is invited to the library through the portal, main entrance – the digital entrance. If someone does not find the wanted item, the information, where else will he or she be successful?

The ties between library and publisher have become much tighter. Today you know very quickly, whether or not the publication is still available or not.

The chance to implement the link in your catalogue data is unique. You access so many information levels in one go as soon as IDs like ISMN are part of the information data of a library.
And even more so in a shrinking world – not the world is shrinking, but the distances between countries and continents. There is an 'explosion' of databases on the way. There are immense options of linking catalogues worldwide. The search for what ever item can take place through internet in many databases at the same time – you all know that already.

But – there is always that big handicap – the spelling.

It was evident that for example the representative from World Cat asks unmistakably to please use IDs.

National libraries down to regional libraries now have the chance to be accessed on a worldwide level. The options on getting information world wide are spectacular. But, there is no personnel what so ever, to re-catalogue all the material on an international level.

Any ID-link is the answer to that field.

And what more – the libraries of today and even more so of tomorrow have to deal with copying and downloading, and what comes after. That concerns books, music and other material to the same extent.

I think, the only way to guarantee a proper handling of

user needs and copyright

is again through an identifier.

To keep the users' intellectual secrets is one goal, but to keep the authors' rights is another. Why should it not be possible to install ISMN in a way that as soon as people start copying, a link will be active and prove whether or not the copying is legal or not. Once that link is installed, all information necessary can be asked for and given to institutions involved. The more, when it comes to downloading.

ISMN as a digital barrier –
clear cut and just.

One more thought could be made: We might – maybe – once come to the point to be more interested in "interpretation" of music, with regard to sound recordings. If the ISMN would be part of the data of those items as well, not only the copyright status would be more transparent, but also, which publication had been used for what sound recording.

Anyway:
in my opinion that field has only
started to present its variety
of options in many ways.

Therefore:
music libraries and archives
should get the chance
to step out far more
to reach the public.

Comments:

Hartmut Walravens reported on the huge amount of data contained in the British Library Music Catalogue. The file consisted of several hundred thousand records of sheet music on a very good level of cataloguing. A lot of this sheet music meanwhile was re-catalogued by dealers, wholesalers etc. because many of these items had been in print for a long time. All these records could be put to good use if they were numbered with ISMNs. Libraries and the trade would profit from it.

Another example where the ISMN would be very useful was the digitised version of the historic German Hofmeister bibliography. If we think of unlocked archives or of older stocks of major music publishers, these records

Participants enjoying a warm evening in Bonn

could be used for downloading data or for setting links. It would be wonderful if ISMNs would be assigned to all these titles. This would have to be done according to publishers, of course. A huge bibliographical resource of ca. 400,000 records would thereby be available very easily.

Jake Kirner added that presumably a lot of historical material was not available through publishers' current databases since it predated them. Agencies could encourage publishers to take responsibility of their data. By numbering the records from these historical bibliographies, these records could be integrated into the publishers' catalogues if they had fallen out there. This was true for a lot of out-of-print material. A lot of the music might be out of copyright. Publishers would be keen on gaining control about this rather than leaving it open to photo-copying. The identification through the ISMN might be very important for publishers to prevent their older publications from being photocopied for free.

Susanne Hain pointed out that Schott music revived several archive copies, but the paper of many items was broken or bore handwritten notes etc. which made it impossible to revive all archived things. Also digging through huge archives where everything was just piled up was a time-consuming task. Schott used print-on-demand for their historic Boosey & Hawkes publications but this needed prior scanning.

Presentation of the IDNV

Jake Kirner, United Kingdom
Wolfram Krajewski, Germany

Wolfram Krajewski reported on the history of the IDNV (Internationale Datenbank für Noten und Verlagsartikel), the international database for printed music developed by DE-Parcon who also manage the German ISMN agency. This database had been looked for by German publishers and retailers, respectively their associations who had been in need of a directory of music in print. DE-Parcon had started this project in 2001. It soon became clear that such a database needed daily updating in order to be reliable.

The IDNV offered each publisher a tool to prepare all records or make corrections by himself. But there was also an editorial team at the IDNV which was helpful if publishers sent incomplete data. In such a case they had to contact the publisher and to go over the record manually.

The IDNV was not primarily made for selling but it could help the retailer to do his work more efficiently. In 2003 DE-Parcon had created an ordering system which was now available in German, English and French. The cooperation with the (British) MPA really started a fruitful partnership between both agencies.

Plans for the future included the addition of more records, more user interfaces, and a cheap and reliable service to publishers to have photos easily included.

Jake Kirner referred to the UK Music Publishers Association's perspective on the cooperation with DE-Parcon. MPA was a non-profit organisation. Their cooperation with DE-Parcon started in 2005, as they had found that they both had the same goal, a centralised, standardised focus on information, not only on marketing.

IDNV prooved to be the ideal database for them since users could use any little bit of information for searching. So far, the ISMN was not used for every record, since the UK database also contained a lot of historically collected data.

Prior to 2005, MPA had had a much simpler database. With the IDNV, now publishers could change their data at any time, without being able to see any information or data from other publishers. Working with printed music showed how important standardisation was. Any bit of information on sheet music was valuable and could be used in the database. For certain fields, there were

Wolfram Krajewski

standardised lists to make work easy, like composer, instruments etc. Through the option "data changes", corrections could be sent to IDNV, back and forth.

Shops could find a publication which they otherwise would not be able to, thanks to the good search possibilities.

In the past, MPA had been rather soft with publishers that gave data without an ISMN. They now intended to change that policy.

Does Sheet Music go Digital?

Wolfram Krajewski, Germany

We live in a digital world. Sheet music can be digitised and can be made available for sale in digital formats (download). Of course, digital products have other characteristics compared to printed sheet music. The acceptance generally depends on the behaviour of the customers as well as on hard- and software technology. But both will change and develop further over time. No question about it – sheet music will go digital, at least partly, and presumably the digital version will some day get even more important than the printed version.

Music publishers who mainly constitute the market for physical sheet music because of their market position, activity, know-how and creativity have now begun to care for and sometimes even "dream" of the digital future for their business. Obviously, there are significant benefits (from an economical and service point of view) for publishers in "going digital". But changes emerging from digital technology could become more fundamental than anticipated and may even lead to a number of considerable risks for market conditions and for publishers and their business models.

Currently music publishers and retailers create, publish and sell printed music to make the work of composers available to everyone, mainly of course to musicians on a worldwide level. To do so, the market participants invest effort, know-how and time. In a healthy market environment there is enough income to finance the companies and to pay the people who are providing these services.

But when a new technology moves into conventional and established markets, mostly this development is not being initiated or controlled by the traditional market participants. It occurs, whether market participants like it or not. When digital technologies enter the sheet music sector, the market conditions and infrastructures may become much more complex than expected by music publishers today as a consequence.

Example: Recorded music

To get a deeper picture of the future of digital sheet music, it could make sense to have a look into other markets which have already "gone digital". In this context, a very interesting example is the market for recorded music. There was a time, about 8 years ago, when particularly the big record companies (majors) "dreamed" of a new digital world and a global digital market. Where is this market now after 8 years of digital distribution?

Firstly, physical products are still much more important for the record industry than predicted some years ago. But the changes initiated by the digital distribution are fundamental and have led to strong effects in all areas of the "value chain", i.e. for artists, labels, the record industry, music retailers and also for customers who want to buy recorded music.

Secondly, the digital market has not developed as hoped or anticipated. There is a substantial demand for digital music formats, but not a market generating a level of income to compensate for losses which the physical market has suffered. The largest part of digital music is not being bought, but is being downloaded or copied for free. This development is not only affecting the music industry, but also songwriters, artists, retailers and publishers owning the copyright.

How and why did this happen?

1. The record industry dreamed of a digital future, but did not prepare, learn and "master" the digital technology. They could not create an official digital business. Instead, the industry has been handing over digital master data to "digital distributors" (service providers with online shops) who have developed the technology and "master" it. It is important to note that these distributors have now taken over the copying and digital distribution of recorded music files. Even in this official digital business there is no direct control mechanism for the music industry (as rights owner !) to monitor how often a digital product is being sold (!). In today's digital business, the traditional (and logical!) supply chain "industry delivers to retailer > retailer gets bill from the industry and pays" does not exist anymore (!). The results are as follows:

1.1. Digital reproduction out of control of repertoire owners

1.2. No reliable proof of billing

1.3. Loss of influence on sales and sales marketing incl. pricing

2. On top of this, the supply chain does not only include digital distributors but also "digital mediators" who offer their services particularly to media and smaller (independent) record companies. These mediators prepare the original digital master files to give them to digital distributors. The role of digital mediators is questionable for record companies as digital rights need to be handed over to them.

3. Some record companies have built up their own download shops. With special repertoire or sales concepts this can be successful. But the digital distributors' shops give the impression that they offer the whole digital catalogue: as customers mostly prefer this, they tend not to look in detail anymore. Digital distributors' shops are a competition to the companies' individual shop activity.

4. Digital distributors and their download shops have become very powerful. They have a direct relationship to consumers, set prices and run marketing campaigns. The record industry only gets a small part of the actual download price. The financial benefits for record companies are significantly lower compared to those generated by the physical product.

5. Moreover, the digital distributors' strategies are different to those in "traditional" retail. Digital distributors do not only earn money from selling music content, but also from other businesses, e.g. selling hardware or mobile phone subscriptions – sometimes the music content only serves as a promotion vehicle for other businesses.

6. Traditional business with physical formats was neglected by the

record industry in anticipation of the new and lucrative online business. The "old business" and the "old retail partners" weren't taken care of as they should have been. The consequences are:

–> loss of retail partners, loss of "sales floor"
–> loss of shelf space in retail and repertoire depth
–> loss of "multiplicators" in retail

7. And another important issue: Music users are downloading digital music for free, legally or even illegally and they are right in claiming that the industry has not been able to build state-of-the-art services. The development of an efficient official download market has not yet been successful.

The process of selling music digitally is complex and a challenge for everyone in this market. Some of these developments may be evaluated as "good" or "bad": however they just happened, initiated by the new digital technologies and the music industry was not successful in using the developments to their own advantage.

Some people say: "Change happens in business, and so what? It may be that no-one really needs the record industry or publishers anymore. Everything goes digital and will be available for free". But music does not appear from nowhere (even if some people try to make us believe so). Currently, the new digital music business still benefits from the existing traditional back catalogues resulting from decades of know-how and creative work of the traditional music business. But this was a one-time opportunity. The future will show if there are resources and interest to invest in artists, song writing, recording, marketing and promotion. If not, the creation of new music as everyone knows it today could not only change but may even disappear by and by.

Back to the printed music sector:

What lessons can be learnt from the lapse of the music business?

1. The digital master data should never be given away by the owners (publishers) to a third party distributing company – neither for digital sales to distributors nor to digital mediators or to anyone else. In case of digital sales, the reproduction process must be controlled by the publisher and not by digital retailers.
2. If music publishers want to go digital (and sooner or later they need to do so because of customer demand) they must learn, build up and "master" the new technology themselves by setting up digital departments.
3. These digital departments must not only be able to handle digital technologies but must also be able to set up sales and marketing instruments. They should create sales policies and define price points and marketing and should not leave it to third parties.
4. Running a shop – for physical or for digital items – should be generally left to retailers, they can do it better than publishers can. But retailers must be cared for and supported. It should be as easy as possible for retailers to offer digital sheet music.
5. The music publishers' digital departments should work with many retailers in order to generate creativity and multiplicators that let an official market for digital sheet music grow. If official digital sheet music is easily available for customers this is the best way to prevent the growth of other solutions that may be illegal.
6. The traditional physical product must be paid attention to as long as possible, even if the digital business develops further. Thus, publishers in future have to serve two market segments, physical and digital.

What needs to be done and what can our company De-Parcon do to support music publishers entering the digital world and at the same time, reducing the risk of loosing control over their product? There are two technical key elements that need to be established:

Firstly: We, De-Parcon, believe that it is time to create and introduce a new, open communication standard particularly for the internet business of digital items that makes digital sales possible in a "network", and without the owner giving away master data. This is a new and important technical approach to digital business. The standard we suggest should be open and not depend on anyone, not even on us as an initiator and / or developer.

Background to understand this: Of course the internet is an efficient network. But the model of online business for digital items we see today is "centralised": digital distributors store all the digital master items in order to sell and distribute them and not only the metadata which would be sufficient. This "centralisation" comes from a time years ago when memory capacity, internet connection and software to manage all the digital content were expensive and better to be given to a company specialised in this (one reason for the birth of digital distributors). But these conditions do not exist anymore due to the technical developments that have taken place in the last years – everything is available and affordable today.

Curiously centralisation is not questioned today – not even by publishers or industry companies who own the content. As explained for records, this is part of the reason for the development of serious problems for the rights owner.

Moreover the internet is "the" network, and to connect several sources is more efficient and flexible than to centralise. The new communication standard will allow to network. This new approach would help publishers to keep control and would even more importantly simplify and open the digital supply chain to retailers and consumers. Service to artists, musicians and libraries would improve significantly.

Secondly, another technical key element specifically for the printed music sector will be the IDNV database which is already the standard database for printed music in Germany. The next software-generation of IDNV will provide necessary components that can be used by the new digital departments of music publishers. With this technology publishers are prepared "to go digital".

Of course the ISMN will play an important part in these developments as the unique worldwide identifier for sheet music.

ONIX AND ISMN

Stella Griffiths, Associate Director,
EDItEUR and International ISBN Agency

Current ONIX standards from EDItEUR
What is ONIX?

- Online Information eXchange
- XML-based metadata standards
- Developed and maintained by EDItEUR
- Enables communication of metadata electronically in a standard format

Stella Griffiths

The ONIX family of standards:

ONIX for Serials

- Serial product
- Subscription information

ONIX for Publications Licenses

- Communication of license terms for digital resources

ONIX for Books

- First established
- Enables communication of *rich product metadata* electronically in standard format
- ONIX national groups in France, Germany, The Netherlands, Italy, Spain, Norway, Finland, Sweden, Belgium, Russia, South Korea, US, Canada, Australia, UK.

Release 3.0 – improves description of digital publications and marketing "collateral", prepares for introduction of ISTC

ONIX for Books carries

- Bibliographic detail
- Identifiers, author, title, publisher, binding, extent, size, etc.
- Trade detail
  Distributor, availability, price, discount
- Promotional detail
  Descriptions, links to supporting material in multi-media formats

Who uses ONIX?

- Publishers
- Bibliographic agencies
- Libraries
- Wholesalers
- Booksellers
- Internet retailers

Why use ONIX?
Content producers:

- Delivers information to supply chain in standard format
- ONIX template helps improve internal metadata systems
  – Single source of information to drive catalogues, promotional material
- Currency of data – keep partners informed of changes (e.g. price, availability)

Downstream supply chain participants:

- More efficient transmission to customer facing systems (less manual intervention)
- Currency of data

ONIX for printed music?

- Can ONIX help to provide a more efficient framework for printed music supply?
- Can ONIX facilitate online printed music discovery tools?
- Some expressions of interest already received by EDItEUR from e.g. Germany, Spain, UK

ONIX for printed music
How?

- An extension of ONIX for Books

What provision is in place already?
ISMN standard minimum metadata elements covered except:

- *plate number* – status? Historical or current requirement?
- *notated music format*

How could it be adapted?

- *Extend* the existing code lists
- *Add new metadata* elements
- More detailed analysis required based on business and application needs of publishers, distributors, libraries

What are the possibilities?

- *Support for extended metadata* beyond the minimum set – e.g. price and availability
- *Opportunity to deliver printed music information to books supply chain* (especially now that ISMN is 13 digit)
- *More incentive for music publishers to use and obtain ISMN*

What we'd like to know

- Would a standard metadata communication format help publishers, distributors and retailers of printed music?
- Would a standard metadata communication format help encourage wider use of ISMN?
- Who might be interested in helping to develop and pilot ONIX for printed music?

Please give us your views!
Contact: info@editeur.org

Some news from ISBN

- Introduction of 979 prefix
- First 979 prefix has now been assigned to France (979-10)
- First 979 ISBNs expected towards end of 2009
- 978 will continue to be used (until exhausted)
- ALL ISBNs must now be 13 digits in order to guarantee uniqueness

979-0 is reserved for use by ISMN system!

20 Years ISMN

Joachim Jaenecke

At the IAML conference 1989 in Oxford, Alan Pope from Blackwell's and Malcolm Lewis from the music library in Nottingham presented a first draft of rules concerning an ISMN with nine digits. This draft had been published before in *ISBN review* 9 (1988) and had been discussed at the first session of the Bibliography Commission, chaired by me.

My proposal had been to send this to the national standardisation organisations in UK and Germany. But Lenore Coral (USA) voted against that and suggested to examine other systems with more than ten digits. We decided to think about this proposal until the second session.

In the end I found a compromise. We should send the draft to ISO (International Standardisation Organisation) and at the same time the USA were free to make another proposal concerning the structure of an ISMN. But nothing happened.

As chair my task was to find a hosting institution for the International ISMN Agency which turned out to be very easy: I asked Dr. Hartmut Walravens and he agreed; he had been head of the International ISBN Agency for several years, but was not so much an expert in music publishing. Therefore he asked me for help and for several years we had a close cooperation in developing the draft of an *ISMN User's Manual*.

The official work of the new agency began in 1992 when Dr. Walravens received the permission of the Director General of the State Library Berlin to establish this agency. In fact the agency started in 1993 with a colleague who had worked for the ISBN-Agency before: Maria Caridia, with the assistance of Carolin Unger.

After the 1989 Oxford conference I had sent an application to Deutsches Institut für Normung (DIN), the standardisation organisation in Germany, to establish a working group on ISMN in Germany. DIN invited to its first session in Cologne on November 14, 1989: Dr. Joachim Jaenecke (State Library Berlin), Dr. Heinz Lanzke (German Music Archive), Eckard Paschke (Publisher Schott), Dr. Vladimir Prusa (Publisher Saur), Hans-Jürgen Radecke (Publisher and Retailer Bote & Bock), Dr. Hartmut Walravens (ISBN Agency) and Dr. Hans Henning Wittgen (German Music Publishers Association). This group was extended to 15 members and I became chairman of this so-called DIN-NABD-AA 8/UA 5 (ISMN).

In January 1990 Dr. Walravens attended an ISO-TC 46/SC-9 meeting in Ottawa in an ad hoc group on ISMN with 7 members.

The next meeting of ISO was in May 1990 in Paris with a special session on ISMN with 20 members from 10 countries. There was another proposal from Theodore Presser Company (USA) to have an ISMN with more than 10 digits; they wanted the number to identify contemporary compositions with a personal composer's number for the Harry Fox Office, the copyright office for USA. But this idea was (again) not successful.

ISMN was discussed in further sessions, national and international, in 1990 and 1991. In the beginning of 1992 ISO sent out a first version of ISMN as a Draft International Standard 10957 for comments and voting. 17 countries voted, 15 approved the draft with two abstentions. Since June 1993 ISMN (DIS 10957) is an official ISO Standard and was published in December 1993 in English and French by ISO and in December 1994 in German by DIN.

In 1994 and 1995 it was a big task for the International Agency to collect addresses from music publishers in Germany and abroad, to receive statistical data about their production of printed music as well as to establish national agencies in other countries and to prepare contracts between the International Agency and its partners.

The Buchhändlervereinigung in Frankfurt am Main, which already was responsible for ISBN in Germany, very soon started a national ISMN agency for Germany, Austria, Switzerland and Luxembourg. This agency produced a Music in Print (*Verzeichnis lieferbarer Musikalien*, VLM) on CD-ROM for the German speaking area, followed by Music in Print CD-ROMs by ISMN agencies in UK and France.

The first three agencies were established in Germany (German speaking countries), Italy and Lithuania. In 1993 the International Agency organized two meetings in Berlin to explain to and discuss the ISMN system with music publishers and experts, the first meeting in March for Germany and the second meeting in November for international guests with 15 participants from seven European countries.

The first *ISMN Newsletter* was published in May 1994.

Dr. Joachim Jaenecke

During the International Music Fair in Frankfurt am Main in March 1994, Dr. Joachim Jaenecke and Alan Pope arranged two ISMN information meetings. Fifteen music publishers and music retailers participated. In October 1994 the first International ISMN Agency meeting was organized in Berlin with 48 participants form 26 countries (see *ISMN Newsletter* No 2, 1994). This was a very impressive assembly and a very good start for the future of ISMN worldwide.

Buchhändlervereinigung invited to the next meeting during the International Music Fair in Frankfurt am Main in March 1995 and presented a German Music in Print on CD-ROM. Other ISMN agencies also reported about their work during the previous year. Dr. Walravens presented the plan of an edition of a *Music Publishers International ISMN Directory*. The first edition was published in 1997. The last edition was the 5th, published in 2004 by K. G. Saur Verlag München.

An Advisory Board meeting took place in October 1995 again in Frank-

furt am Main, followed by the 4th International ISMN Agency meeting in March 1996 in Frankfurt am Main with 22 participants from 11 countries and the 5th Meeting in February 1997 in Frankfurt am Main with 25 participants from 13 countries.

For the development of ISMN it had been useful to meet during the International Music Fair in Frankfurt am Main because of the close contact to music publishers and because of the development and experiences of the German agency as a kind of pilot project for others. But now it had become time to go abroad for further meetings.

So by kind invitation of local ISMN agencies the following meetings took place:

6th International ISMN Advisory Board Meeting in April 1998 in Paris,
7th meeting in March 1999 in London,
8th meeting in March 2000 in Berlin,
9th meeting in April 2001 in Prague,
10th meeting in May 2002 in Ankara,
11th meeting in May 2003 in Ljubljana,
12th meeting in May 2004 in Berlin,
13th meeting in May 2005 in Zagreb,
14th meeting in June 2006 in Helsinki,
15th meeting in May/June 2007 in Oslo,
16th meeting in June 2008 in Yogyakarta,
17th meeting in June 2009 in Bonn.

Since the IAML conference in Helsingör in 1995 the cooperation of the International ISMN Agency with IAML became closer. ISMN received important information from IAML members in different countries. Each year Dr. Hartmut Walravens gave a status report to IAML council, in case of his absence he was replaced by Dr. Joachim Jaenecke, being personal member of IAML.

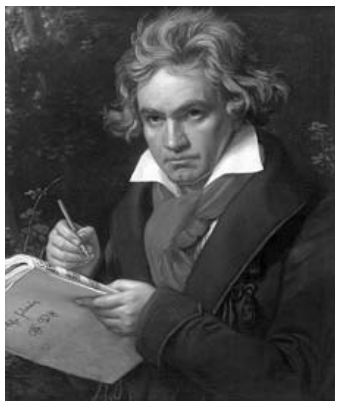
Over the years there were some changes in the staff of the International ISMN Agency: Maria Caridia left the agency in 2000, she was succeeded by Katrin Spitzer (2000-2001), Dr. Ulrich Wegner (2001-2007), and Carolin Unger (since July 1, 2007).

Another change was the termination of the hosting of the agency by the State Library Berlin where it had been located from the beginning. In 2007 the agency moved to new office space in Berlin.

And last, but not least, other important changes took place: the development of a new structure of ISMN membership fees as discussed in Zagreb 2006 and the establishment of ISMN as a German "Verein" (association) in 2006 in Berlin. Now, ISMN is an institution registered in Germany with a constitution and a board. All national ISMN agencies are invited to become member of this association.

During the Zagreb meeting the revision of the ISMN concerning the new EAN.UCC Musicland prefix 979-0 (0 instead of the prefix M) was discussed. It was pointed out that this five-part structure of the ISMN would correspond with the five-part structure of the ISBN-13 (*ISMN Newsletter* 15, 2005). This change came into effect in 2008.

A Visit to Beethoven's Birthplace



© http://www.fraunhofer.de/archiv/presseinfos/pflege.zv.fhg.de/german/press/pi/pi2002/08/md_fo6a.html

The Beethoven Haus features an interactive 3-dimensional visualisation of parts of Ludwig van Beethoven's opera "Fidelio" which we visited, disguised behind large 3-D glasses. The performance shows the opera characters as colourful abstract figures moving according to the music. These movements can be influenced by the visitors through interactive devices.

The German Music Information Center MIZ

Margot Wallscheid, Head, Deutsches Musikinformationszentrum

Margot Wallscheid

Foundation and Concept

Germany is still considered, even in the perception of foreign countries, as a "Country of Music". Documenting and making transparent the versatile infrastructure of our musical life, which has grown over centuries, has been both a desire and requirement for a long time. With the foundation of the German Music Information Centre (Deutsches Musikinformationszentrum, short: MIZ) in 1998, the German Music Council (Deutscher Musikrat) reacted to the multiple calls for an institution which was to collect, arrange and make available to a wide public the information about Germany's current musical life. The objective was to connect the existing information and documentation centres as well as institutions dealing with musical life and to exploit existing information resources. The range of subjects was designed to be appropriately broad. Today, it ranges from musical education and training to amateur and professional music-making, events and the media and music industry. Within this field, the MIZ sees its responsibility in the consolidation, arrangement and communication of current data and facts, in the structuring of independent collections of information and in the development of a reference system which makes distributed offerings accessible through a central point of access.

Accordingly, cooperation is one of the primary work principles of the MIZ. As a central institution for musical information, the MIZ works together with music documentation centres and archives as well as with associations, educational and training centres, research institutes, media institutes and other relevant facilities. Based on this cooperation, the centre compiles informative material from all areas of music culture. The MIZ sees itself as an open information and service facility, accessible for everyone, with the objective of making musical life as part of cultural life more transparent and facilitating and promoting the access to music. It appeals to groups of experts, cultural institutions and political committees concerned with culture as well as to music amateurs and the general public who is interested in music, using both state-of-the-art information technology and traditional media to convey information.

The MIZ Range of Information

Diversity and topographical density characterise German musical life. The MIZ documents structures and developments of this complex musical culture which is diversely interwoven with other social aspects. It has a spectrum of specialist information which is unique in this scope. This information is continually updated, expanded and communicated using different media. The most important information resources offered on the internet and in book format are briefly outlined below:

Themed Portals on Musical Life

With the "themed portals on musical life", the MIZ offers a wide spectrum of information on the central fields of activity of musical life. Under the keywords "Concerts & Musical Theatre", "New Music", "Jazz, Rock & Pop", "Amateur Music Making", "Musical Education & Training", "Music Funding", "Media" and "Music Industry", the service bundles specialist information of a huge range into thematically categorised representations. As well as basic information on the infrastructure of the individual fields, the portals also provide extensive background information in introductory papers and present politico-cultural documents and opinions, statistical data, current news and further reading.

Infrastructure of Musical Life

The information system on the infrastructure of musical life provides online information about 10,000 institutions and facilities of musical life including basic information about their activity, work results, management structure and communicative connections. Using defined criteria and following the objective of providing as complete a documentation as possible about the individual areas, the continuously updated and expanded database offers systematically categorised information about such topics as musical training and educational facilities, orchestras and musical theatre, musical festivals, funding facilities and programmes, foundations and associations, documentation and research centres, commercial businesses, press organs and much more.

Musical Life in Figures

The MIZ's music statistics data programme, which is also published on the internet, compiles music-related data of the most diverse statistics producers – including the Statistisches Bundesamt (Federal Statistical Office), the Kultusministerkonferenz (The Standing Conference of the Ministers of Education and Cultural Affairs of the States in the Federal Republic of Germany), professional, commercial and industrial associations, the ARD (German Public Broadcasters' Association),and private research institutions among others. About 100 continuously updated tables and graphics provide information about the structural change of Germany's orchestral landscape since the Berlin Wall was removed as well as

about the commitment of children, young people and adults in the area of amateurmusic-making or developments in the various branches of the music industry.

Musical Further and Advanced Education

In the context of the efforts to improve musical education and of the growing significance of lifelong learning, the subject of further and advanced education was granted a high priority within the MIZ. With the support of the research centre for music and media technology at the University of Applied Sciences Osnabrück and in cooperation with the providers of further and advanced education in Germany, the MIZ has developed an information system about courses, congresses, further and advanced education programmes, which meets the huge demand for appropriate information. Today, the system provides information about far more than 2,000 cross-regionally announced courses, congresses and further education provisions by Federal and State academies, universities, specialist academies, conservatoires, professional associations and independent organisers each year which address target groups with a wide range of preliminary musical training and different training interests.

Contemporary Music-Making

In the field of current music-making, the database of contemporary composers compiles information about vitas, work and performances of composers who either live or were born in Germany. This information is provided by publishing houses or the composers themselves. This database, which now contains over 1,000 composers, is supplemented by the specialist publications and repertoire directories provided in the MIZ library and the network of major music documentation centres and archives compiled by the MIZ. Extensive collections of information about infrastructural conditions of contemporary music production, from special ensembles, festivals and initiatives, composition competitions, bursaries and prizes to publishing houses and professional journals supplement these resources.

Music Almanac

The Music Almanac is the central reference book with facts and figures on musical life in Germany. The handbook, published every three to four years by MIZ, provides information about structures of musical life as well as objectives, activities and work results of the most important facilities. As an encyclopaedic representation of German musical life, the Music Almanac compiles statistical material, structural information and topical portrayals of German musical life.

The MIZ Library

As well as the provision of electronic and printed publications, in the past years, the MIZ has developed additional services with the objective of being able to meet the high demand for individual specialist information. The MIZ library belongs to these additional services. It compiles the works of reference and specialist literature from all areas of musical life. As an information and service facility with a predominantly interdisciplinary focus of its subject fields, it differentiates itself from public and academic music libraries as well as from specialist libraries and archives, which dedicate their interest to certain musical topics or types of media. The subject range is accordingly wide, comprising fields such as musical education, music professions, music management or sponsoring as well as music and cultural policy, media and music, music and economy, and music and law.

Individual MIZ Services – National and International Information Provision

On the basis of its own information collections, as well as in connection with its partners, the MIZ answers around 1,000 inquiries a year from all areas of music and musical life. The service includes analyses of databases and other information resources of the MIZ with regards to special questions, the provision of extracts from professional publications from the MIZ library, advice for the continued search of other information sources as well as the professional support of visitors to the MIZ.

Half of all inquiries come from the professional field; 20 % from amateur musicians and music lovers. The rest of the inquiries originate from cultural institutions, authorities, commercial companies and other interested parties. About 20 % of all inquiries come from abroad – particularly Europe.

International Context

The MIZ, a member of the International Association of Music Information Centres (IAMIC) since 1998, also registers a high demand for information about musical life in Germany from abroad. In view of the diversity and complexity of German musical life and its well developed infrastructure, expectations are addressed at both the scope of the information on offer and the development of special subject fields. Reciprocally, direct access to international music life becomes open to the MIZ through the exchange with other national music information centres. The cooperation of national music information centres opens up opportunities for networking and exchange which far exceed the possibilities of one individual centre, but which offer many promising perspectives for joint projects.

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.

Internationale ISMN-Agentur e.V., Schlossstr. 50, 12165 Berlin, Germany
Fax: (+49 30) 7974 5254 E-mail: ismn@ismn-international.org URL: http://ismn-international.org