TWENTY-FIFTH INTERNATIONAL ISMN PANEL MEETING
OTTAWA, CANADA
13 SEPTEMBER 2017

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Carolin Unger, International ISMN Agency, Germany
Mai Valtna, National Library of Estonia
Dr. Hartmut Walravens, International ISMN Agency, Germany
Gengmei Wang, Publication Identification Department, China
Prita Wulandari, National Library of Indonesia

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Practical use of ISMN Manager, IDNV and sale of digital sheet music (Wolftram Krajewski)
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Detail of a display of Library and Archives Canada’s music collection
OPENING

Monica Fuijkschot
Director General of the Published Heritage Branch, Library and Archives Canada

Good morning and welcome. I would like first to acknowledge that we are gathered today on the traditional lands of the Algonquin nation.

I am delighted that LAC is hosting the annual general meeting of the ISMN agencies here in Ottawa, with attendees from around the world and I welcome you all to Canada as we celebrate our 150th year. LAC staff have been busy preparing for your arrival and it is my sincere hope that you find our location a comfortable one for your meeting.

Our team has prepared a small display for your interest. I encourage you to take time to look at the selected “treasures” and to also visit the “Who do we think we are” exhibit in the lobby. It is just one of LAC’s many efforts to mark the 150th and it is intended to illustrate, in a humorous way, the many facets of Canadian identity.

LAC’s Music Collection

The music collection at LAC is indeed a national treasure. At 11,294 items, we hold the largest collection of Canadian sheet music in the world and our approximately 550,000 other items include recordings on disks and music in many formats including piano rolls, reels and spools, cassettes and eight-track tapes.

Sheet music is also among the special collections being considered as a new Collection Development Policy is developed this year.

Over the past several years we have managed to increase the use of ISMN numbers in Canada, but we still continue to face a few challenges.

Challenges

I am sure many of the challenges we face will resonate with many of you and enrich your discussions.

Through our targeted outreach efforts, we continue to note that there are varying degrees of use and understanding of ISMNs by Canadian sheet music publishers. Most of the 640 sheet music publishers we work with are aware of the existence of ISMNs, but some questions still linger about their use and application.

The need to increase awareness of ISMNs is evident, even within LAC’s own collection. Since we began offering ISMNs in 1995 we have added 10,298 sheet music publications to the national collection. Within this collection only 1820 titles, or 17.7%, have an ISMN assigned. Upon analysing our recent acquisitions in 2016/2017 we note that little has changed. Of the 203 sheet music publications we received last year only 36 arrived with an ISMN. Interestingly this is also 17.7% but not a grade we would accept on our teenagers’ report card! There is clearly a need to strengthen our efforts to promote the ISMN standard and to educate both the creators of sheet music and the various retailers and vendors to ensure they are also aware and supportive of the ISMN standard.

We anticipate that the necessity of ISMNs will increase as retailer awareness rises and more publishers offer their products in physical and digital formats. I know Heidi Poapst and Angélique Régimbal, our 2 ISMN technicians, take every opportunity to persuade publishers to use an ISMN, even when they come calling for an ISBN.

LAC is also happy to announce that as of June 2017 the ISMN program has a new webpage on our Publishers Portal and a dedicated mailbox. It is our hope these improvements will facilitate communication with our ISMN clients and further raise awareness of the program. We have also specifically included ISMN related messaging in our Publishers Outreach Strategy and we are committed to continue working with our various partners to promote the ISMN Standard and its benefits.

Importance of Standards

I would like to conclude by underscoring a point on which I’m sure we agree: reputable international standards are important; especially as digital technologies evolve. ISMNs, these unique sets of digits which identify sheet music globally, may be underestimated but we know that they can be a vital part of the publishing supply chain, linking sheet music with retailers, distributors, publishers, libraries, educational institutions, and perhaps most importantly, the musicians who play the music we all love to hear.*

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

Chair Person: Dr. Hartmut Walravens
Rapporteur: Carolin Unger

Participants: Mr. Oral Akyol (Turkey), Ms. Helen Apouchtine (Canada), Ms. Alison Bullock (Canada), Mr. Mark Camilleri (Malta), Mr. Mehmet Demir (Turkey), Mr. Jamshid Farahani (Sweden), Ms. Aiva Gailite (Latvia), Ms. Ratna Gunarti (Indonesia), Ms. Eva Holst (Norway), Ms. Alenka Kanić (Slovenia), Mr. Eckard Krajewski (Germany), Mr.
15 members of the association entitled to vote attended the assembly.

Observers attending the meeting as guests: Ms. Manal Azouz (Morocco), Ms. Lanxiang Bei (China), Ms. Gaëlle Bequet (ISSN International Centre), Ms. Fenjuan Cai (China), Ms. Stella Griffiths (International ISBN Agency), Mr. Auristel Hyppolite (Haïti), Mr. Paul Jessop (County Analytics Ltd), Ms. Franceline Robas Cadet (Haïti), Ms. Rajae Rouijel (Morocco), Ms. Gengmei Wang (China), Mr. Nick Woods (International ISBN Agency)

AGM AGENDA
1. Adoption of the minutes of the Annual General Meeting in Vienna, Austria, 2016
2. Reports of the Board
   - Report of the Chairman
   - Report of the Treasurer
3. Report of the Cash Audit
4. Exoneration of the Board
5. Resolution on membership fees for 2018
6. Adoption of the budget for 2018

At 9:52, the Chairman opened the AGM. All members had been invited according to the statutes.


The minutes had been circulated in time. No additions or corrections were made, no votes against, no abstentions. So the minutes were adopted unanimously.

TOP 2: REPORT OF THE BOARD

• Report of the Chairman

Annual General Meetings

Last year’s AGM in Vienna, Austria was perfectly organized by the Deutscher Musikverleger-Verband. The German agency is responsible for ISMN in Austria, Germany and Switzerland. The meeting was again aligned with that of the International ISBN Agency. We enjoyed a very fruitful meeting at the perfect music venue, the Musikverein Wien as well as a guided tour of its prestigious premises.

This 2017 AGM here in Ottawa, Canada, is also aligned with the ISBN Panel meeting. We thank our kind hosts – the Library and Archives Canada – for their invitation and organisation.

The 2018 AGM will take place in Sliema, Malta, on 26 September 2018 by kind invitation of the Maltese ISBN and ISMN agency.

Membership

We have a stable membership. There are no new ISMN members to report but interest was, amongst others, shown by Albania, Algeria, Morocco, Nigeria, Uganda, Vietnam.

The Spanish ISMN agency had intended to hand over its tasks to a publisher association but in the end the Ministry of Culture decided to move on with the present arrangement. We are glad that INAEM (Instituto Nacional de las Artes Escénicas y de la Música) will continue its service.

China will hopefully join the ISMN soon. The institution responsible for ISBN intends to also establish the ISMN agency. Delegates of the Chinese ISBN agency were present at this meeting in Ottawa.

During the ISBN meeting in Ottawa earlier that week there was also shown interest from delegates from Brunei Darussalam, Haïti, India and Thailand.

Publications

The latest issue of the ISMN Newsletter provides information on the 2016 AGM. It is published as a PDF on the IA website.

Website

The Board decided to improve the structure of the ISMN website and commissioned a software specialist to do this. The principle design does not change so much but the inner structure, the content management, and the connection between website as such and the publisher database will be
easier to manage. This project also provides for more safety of the data.

**Meetings**

Since last AGM we did not attend any meetings but we were delighted that Helen Apouchtine from Library and Archives Canada visited the agency in May. The Vice Chairman visited the Frankfurt Music Fair in April.

### 2. Conferences

For last year’s AGM in Vienna, Austria, the travel costs were rather low and we were, once more, invited to all catering by our host, the German music publishers association. So the expenses had been on a low level with 2,262 Euros.

Additional travel costs for the participation at different conferences by

### 5. Office

Our main expenses are as always the salary of our manager: 29,828 Euros and the expenses for our little office: about 5,000 Euros.

### 6. € 590 were returned to our account due to the cancellation of one of the trips to the 2015 AGM in Bali.

### 7. Balance

So, for 2016 we had a total income of 46,115 Euros and expenditures of 41,245 Euros.

That means, we had a plus-income of 4,870 Euros in 2016.

Our conclusion for the year 2016 is we had been able to save much more money than we had expected. Therefore, we are financially well prepared for the forthcoming AGMs but we have to consider that from 2017 onwards we miss out on € 5000 annual fee from the Berlin State Library.

Bettina von Seyfried

### TOP 3: REPORT OF THE CASH AUDIT

Wolfram Krajewski, one of the cash auditors, explained that the audit was done to check the bookkeeping of the International ISMN Agency. An official document in German was necessary for this. Three auditors had looked through samples in the books and found that everything was very accurate, in order and transparent. All receipts could be found.

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

### TOP 4: EXONERATION OF THE BOARD

Wolfram Krajewski, speaking for all three cash auditors, explained that the audit was done to check the bookkeeping of the International ISMN Agency. An official document in German was necessary for this. Three auditors had looked through samples in the books and found that everything was very accurate, in order and transparent. All receipts could be found.

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From left to right: Bettina von Seyfried, Carolin Unger, Hartmut Walravens from the International ISMN Agency and Alison Bullock from LAC

Hartmut Walravens and Joachim Jaenecke as our chairmen just mentioned in the report of the Board amounted up to 1,572 Euros.

### 3. Cash audit

Since we still fortunately have our third cash auditor living in Berlin, we again had no travel costs for the annual checking of our bookkeeping.

### 4. Promotional activities

We did not have any expenses in promotional activities such as translations or printing. We did not have to pay our subscription for LCC. We paid 301 Euros for digital equipment and 258 Euros for programming.

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TOP 4: EXONERATION OF THE BOARD

Wolfram Krajewski, speaking for all three cash auditors, proposed to exonerate the Board. There were no votes against and two abstentions from the participating members of the Board. So the Board was exonerated.
TOP 5: RESOLUTION ON MEMBERSHIP FEES FOR 2018

The calculation scheme for membership fees still follows the resolution taken at the 2014 AGM in Istanbul. There are no new members at this time, so the table is the same as last year.

There were no votes against and no abstentions. Therefore, the membership fees for 2018 were unanimously adopted.

TOP 6: ADOPTION OF THE BUDGET FOR 2018

Carolin Unger, Executive Director, reported: We did not have any change yet in members. So the expected income in 2018 should again be 47,200 Euros. 4,250 Euros were still due of member agencies for former years. The expenditures were mostly similar to the ones in former years.

Next year’s AGM would take place on the island of Malta, so the expenses would be much lower than this year. By the end of the year 2017, we would still have a surplus although – as the Chairman had reported already – the International ISMN Agency would be spending some money on the relaunch of its website. The relaunch should take place later this year so that for next year we did not expect high IT-costs.

Apart from fixed costs such as salary, rent, insurances etc. which do not change much one could mention that the 2018 ISO TC 46 meeting would take place in Lisbon, Portugal and the Chairman probably would have to go there because ISMN was part of that committee.

That means we might end up with a plus of about 4,000 Euros which looks to be a quite stable situation.

There were no votes against and no abstentions. Therefore, the budget for 2018 was unanimously adopted.

The Chairman formally closed the meeting at 10:15 h.
could be the ISMN Manager software and the IDNV (see his presentation on page 11).

Hartmut Walravens stressed the fact that the worldwide use of such a database, a music-in-print publication, would be extremely helpful. A basic understanding must be that the ISBN scope did not apply to notated music, and the ISMN standard did not apply to books. Some agencies favored that the ISMN should be compulsory in countries. But he thought it would not make much difference if it was compulsory or not. From the point of the International Standard Organization ISO we could not do anything against the wrong use of the numbers. There was no way to fine people because the use of the standard was not mandatory by definition.

Iryna Pogorelovs’ka added that the Ukraine was a musical nation but there was nevertheless not much music published. Yet, the ISMN was mandatory. So, all music publications had an ISMN.

Hartmut Walravens conceded that there might be an advantage in having a mandatory system provided that the infrastructure was there.

Wolfram Krajewski emphasized that agencies had to address publishers, preferably by marketing and promotion in order to spread the ISMN.

Alenka Kanić stated that ISBN and ISMN were not obligatory in Slovenia. There were some publishers who published both, books and music. E.g., in a children’s book music could be just part of a publication consisting of text, illustration and music. But the agency could find out about that only when they received a legal deposit copy. They thought that it was better to have a number than none at all.

Hartmut Walravens thanked Ms. Kanić for sharing her practical view. It was certainly a fact that in many countries simply the publisher decided about the use of the numbers.

Katarzyna Nakonieczna informed that they had the same situation in Poland. In these cases they allocated ISBN as well as ISMN because then a publication would be better viewed on the market.

Alenka Kanić pointed to the fact that in such a case the decision had to be taken which which barcode was to be used.

Rajae Rouijel from Morocco asked how to deal best with a publication with a lot of text and several music snippets: Then an ISBN would be the correct number because there was only a very small amount of music in the publication.

Hartmut Walravens referred to downloads of sheet music which was a completely different market. He asked whether agencies gave numbers to such companies.
Alison Bullock answered that she knew that they existed in the market. The question was, did we accept that, could we do anything against it.

Hartmut Walravens mainly agreed. He reported that the International ISMN Agency had tried to contact those Internet suppliers but they had no interest in ISMN at all. Mostly, they did not even answer. With their large offer online it was not in their interest to show the source of a publication. Most of those publications probably came from copying. An ISMN therefore would be the devil for them ...
DOI can readily be applied to existing identifier systems and ISMN would be a very interesting opportunity. Creating a public registry of assigned codes would not happen without some effort but it would be very functional. Initial resolution of the ISMN-DOI would be to metadata but this could evolve over time to reference to an offer to buy, or to the document itself where it is public domain and available.

DOI will follow up with ISMN over the coming months to determine whether this is a real opportunity and, if appropriate, to plan for it.

In addition to Paul Jessop’s report, Gaëlle Bequet stated that the ISSN will be free actionable also. They were in the process or preparing that. The inclusion of the ISSN in the DOI was not fully implemented, yet. Publishers were not yet cooperating enough. The possibility was obviously not well known, yet. ISSN International would enhance their information about it.

Hartmut Walravens suggested that we should go back to the topic at the Malta meeting, next year. Our small community would not be in the position of giving a great impetus. But we were thinking of improving our communication with publishers. We might use our potential to pass the message to the right people. There lay a huge potential in it.

Paul Jessop replied that finding the right people was difficult. Notated music was for many so small, bringing no large revenues. But it was a steady market. Publishers went on publishing but complained a lot. So, it might take longer but he hoped that it would come true.

Carolin Unger requested all agencies to kindly keep the International ISMN Agency updated with any changes in the address of the national agency. Often emails did not get through to agencies. So, if any of the contact data for your agency changed please do not forget to inform us right away. This might be any part of the address, but most important were the name of the contact person, email address and telephone number. It was important that we could reach you if needed.

For those countries with Cyrillic script, just for your information: ISO 9 is a transliteration scheme for those languages. It can be found on the Internet.

Hartmut Walravens added that to his knowledge this standard was not widely used yet, so far only in Finland and France.

AGM 2018

Mark Camilleri announced that on invitation of the National Book Council of Malta, the next ISMN and ISBN meetings would take place on the beautiful island of Malta. ISBN would convene on 24/25 September 2018, ISMN would have its AGM on 26 September 2018. The Maltese ISMN agency hoped to welcome many delegates there.

Malta was a member of the International ISMN Agency since 2015. The island produced a lot of local music publications. The ISMN agency was busy with promoting the ISMN by regular meetings with publishers.

I was invited to speak to the ISMN community about the music industry in Canada. As Music Acquisitions Librarian, my role is to facilitate the acquisition of new sound recordings and sheet music by Canadian musicians and artists through Library and Archives Canada’s legal deposit program or by purchase. Legal deposit applies to all publishers in Canada and all publications produced in Canada regardless of medium or format.

My presentation provided a general overview of sound recording and sheet music publishing in Canada. Some general patterns emerge between the two industries, most notably how the evolution of technology has exerted an influence on producers, publishers and creators. I contacted several Canadian sheet music publishers in preparation for the presentation and some of their observations are included here.

Sound Recording in Canada

It is difficult to quantify the size of Canada’s sound recording industry in terms of the number of recordings produced annually and the revenue generated from it. Public and private reports and sources about the industry do not give conclusive and precise information. Such reports indicate an average of roughly 500-700 new Canadian recordings each year from the major and larger independent record labels. This number represents an underestimation. There are more recordings created and released, largely due to the number of releases from smaller independent labels and individual artists.

Despite the lack of clarity, some general patterns about the sound recording do emerge. Roughly 85% of new Canadian sound recordings are in English or
French, Canada’s two official languages. Up to 75% of new releases are in English and 10% are in French. The remaining 15% percent of new releases is composed of new sound recordings in other languages or of purely instrumental recordings. Pop and rock are the most popular genres of new releases in Canada.

Advancements in technology, particularly in the realm of personal computers, devices, software and social media, has helped make self-recording and distribution more affordable. Self-released albums and smaller labels serving niche markets have proliferated. More Canadians are recording music and finding new ways of distributing that music outside traditional distribution channels using sites and platforms like CD Baby and Bandcamp. Musicians and record companies also use social media and streaming services for promotion, distribution and advertisement. Consumers themselves are moving away from an ownership model to one of access. There is a demand for instant availability of music across all personal devices.

Sheet Music Publishing in Canada: A Quick Overview

We can trace the impact of technology throughout the history of sheet music publishing in Canada. There has been evidence of music publishing in Canada since 1800. Music was predominantly published in three formats from 1800 through to the mid-20th century in volumes, entries in newspapers and magazines and as separate pieces of sheet music. Publishers largely offered educational materials, popular music and Church music during this time.

Graduel Romain à l’usage du diocèse de Québec. 1841. Québec : W. Neilson.
Source: University of Toronto.
Thomas Fisher Canadiana Collection

The publishing of sheet music, economically speaking, was a side activity of Canadian music stores as the sale of foreign music and musical instruments was the primary source of revenue. This pattern still holds through to this day.

For instance, Long and McQuade is Canada’s largest sheet music retailer, but they also sell instruments as well as offer music lessons. Archambault, a Quebec based retailer, sells instruments, CDs, DVDs and scores. House of Remenyi in Toronto, primarily sells musical instruments.

Interviews with Canadian Sheet Music Publishers

The majority of new publications added to LAC’s collection of sheet music and music scores comes through the mechanism of legal deposit; however, the average number of titles is decreasing. Furthermore, it is difficult to know the exact number of new titles because not everyone submits their publications to LAC, or requests ISMNs. In an effort to understand why this may be the case, I wanted to speak with active Canadian sheet music publishers and learn about their experiences and challenges in the sheet music industry.

Most of the publishers with whom I spoke publish music intended for actual use and performance, not merely for academic study. Some publishers noted that they were providing resources for niche markets: folk music, arrangements of well-known classical pieces for non-traditional instruments or ensembles. The selected publishers still primarily publish in print form and indicate that printed music is still important to their clients in terms of practicality and use; however, they anticipate more clients will choose and demand more digital options in the future. The publishers were confident that printed music would always have a space in the market. After all, if people...
want and download digital files, they usually print the music at home.

Print or Digital?

One of the reasons why some publishers still like using print copies is that it allows them to exercise a higher degree of integrity and editorial control over the music. They were worried that in the appetite for online content, people might accept versions of lower editorial integrity. Publishers also valued print because they could ensure the quality of the paper, its binding and even the cover art.

Many publishers noted that the development costs between print and digital music were largely the same. They put the same care, editing and formatting into digital and physical formats. However, publishers save money when they publish digital materials because of the lack of physical production, manufacturing, storage, shipping and handling. While some noted this could help them reduce the fees charges to customers, other publishers worried that they were merely pushing the costs of printing onto the consumer and thereby skirting the issue.

Some of the benefits of digital-only publications included the ability for publishers to edit the music more easily and make corrections. They harboured concerns that illegal copying and multiple printing of digital files affect profits; subsequently, some chose to build some of those prospective losses into their pricing models.

What Might the Future Bring?

Considering the future of music publications in Canada, many of the publishers were confident of a place for printed music, as it is important for practical and pedagogical matters. They were confident that there would always be creators and new content to publish; however, the media on which it would be published is not static and we will continue to see it evolve.

Many publishers had a general awareness of ISMNs but no real concrete notion of their use and value. Statements ranged from, “I took over the company, and we were already using ISMNs so I just continued” to “I wasn’t really familiar with ISMNs and your request for an interview made me want to look them up” to “I know about ISMNs, but I requested a huge block of ISBNs that I’m still working through.” Many of the publishers thought ISMNs made more sense when used in conjunction with individual titles, songs and pieces of music. They thought it still made more sense for them to use ISBNs for collections of music and volumes.

National Associations

In Canada, organizations like the Society of Composers, Authors and Music Publishers of Canada (SOCAN), and the Canadian Musical Reproductions Rights (CMRRA) manage the performing and recording rights of Canadian artists. These organizations do not have direct influence or say in the kinds of music sheet music publishers choose to publish. However, the publishers are in contact with SOCAN or CMRRA if live performances or recordings take place of a piece they published.

There is no association of music publishers that represents the interests of the sheet music publishing industry at the national or provincial levels. The people I interviewed pointed to the Canadian Independent Publishers Association (CIPA) as a potential model, but thought it probably would not work. The industry is too small and publishers far enough apart and the work to run an association would be too much. They do feel that an association might give them more clout, especially given how small the industry is and how much digital technologies affect their business. There is an association called the Canadian Music Publishers Association (CMPA), but it does not represent the interests of sheet music publishers. It represents the recording and placement rights of songwriters when their work is used on an album or in a film, TV show or commercial.

As a cultural institution, Library and Archives Canada is uniquely poised to collect Canadian music regardless of format. It is my hope that we are able to hold and preserve this music and share it at home and internationally for generations to come.

Wolfram Krajewski recommended to not only contact publishers but also retailers to inform them about the use of the ISMN.
Practical use of ISMN Manager, IDNV and Sale of Digital Sheet Music

Wolfram Krajewski
DE-Parcon/Acamar

1. About the ISMN Manager
2. About the IDNV 3.0
3. Questions & answers

It is a pleasure for me to inform you that the technical development of the ISMN Manager is finished and that the system is now available for you. I will show you today, how the system works and how you, as an agency, can benefit from it. The ISMN Manager is an administrative software for the daily work of ISMN agencies. The application provides the agency with an error-preventing method for the administration of ISMN registrant and contact information. Furthermore, it allows you to easily generate ISMN lists and bar codes which can be used to be printed on the items.

As you may know, the idea and first concept of the ISMN Manager leads back to the year 2010. At that time, I presented an early version of the ISMN Manager Software on the ISMN AGM in Lisbon. We, the DE-PARCON are a software development company. And since our partner company ACAMAR is doing the practical part of an ISMN agency on behalf of the DMV in the German-speaking countries (AT, DE, CH), we invented a tool that supports Acamar in the agency’s daily work.

When I presented the ISMN Manager in Lisbon, many agencies were interested in getting such a tool as well. So, we decided to design a new application that can be used by all ISMN agencies. Right from the beginning of the development, we were convinced that it would be a good idea to use the ISMN Manager as a tool to interconnect all national agencies with the International ISMN Agency in Berlin. Via an integrated secure data exchange function, every national agency can send new entries or changes to the International ISMN Agency in Berlin and as a result, all the changes are published and available for all agencies using the ISMN Manager application.
Thus, the system today is not only a very helpful system for the daily work. Moreover, the ISMN Manager also takes over communication tasks as it is able to interconnect all the agencies worldwide in a network. We consider it to be a perfect infrastructure for all of us to work together.

As you can imagine, the development of all this requires a lot of time and since we have been very busy regarding further demanding projects – in particular the NNND project for the sale of digital sheet music – we did not have much extra time throughout the last years. Furthermore, we faced a lot of unexpected trouble and extra work in adopting the already existing data from the International ISMN Agency’s website for the ISMN Manager. Carolin Unger is still detecting problems in the existing data records, and together we are working on a solution. Yet, the ISMN Manager technology as such is complete. Due to all this pre-development, the first version of the ISMN Manager that will be launched will already be version 1.5.

Let me show you how it works:

The system needs a one-time installation which is easy to do. After the installation, you will find several databases for research, e.g. the database (the databases are to be found in the application’s different tabs) “Agencies” in which you can find the contact details of all your ISMN agency colleagues worldwide; the database “Registrants” which contains all publishing houses or labels that received an ISMN number or block and of course, a database “Numbers”, containing all ISMN allocated until today. These databases are read-only, that means you cannot change the contained information in these databases. For your daily work as ISMN agency, you have further databases which are labelled “Agency: Registrants”, ”Agency: Numbers”. In these databases, you will find all data entries that belong to your agency. Of course, here you are able to add new entries or to change existing entries.

To give you an example: A publisher using ISMN informs you, that they moved and have a new address. This is easy to handle – just find the data entry and modify the address. But of course, the most important task is the allocation of new ISMN. So, when there is a publisher who wants to start using ISMN, you create a new entry in the database ”Agency: Registrants”. Just enter the contact information and allocate a new ISMN number for this publisher. The ISMN Manager automatically suggests the next available number and helps you with the next steps, e.g. creating ISMN lists or barcode files for the publisher, and thus, everything needed to use the ISMN.
When you are finished, just execute the ISMN Manager’s integrated “data exchange”. Through this, all changes and new data entries you made are sent to the International ISMN Agency in Berlin. Carolin receives the data and will publish the data updates via the data exchange for all users of the ISMN Manager. So, next time you use the ISMN Manager you will find your changes in the main databases “Registrants” or “Numbers”, and so you and all other agencies equipped with the ISMN Manager software can research in up-to-date database information.

The IDNV 3.0

One of the main questions of ISMN agencies in Lisbon and afterwards was: Will it be possible for us to register the metadata of an item with ISMN in the ISMN Manager? At first, we thought that we could add an item database to the ISMN Manager system which would allow you to enter the metadata/ISMN combination. But since at that time, we were also working on a new version of the IDNV (which is a professional database system for printed music metadata) we had the idea to use the powerful and already existing and widely used IDNV infrastructure instead of an additional smaller database.

To make this possible, we planned to establish a data export from the ISMN Manager into the IDNV with the aim of a compatible data structure between the two systems. On this basis, an ISMN agency can obtain a personal account in the IDNV system and can thus register items with ISMN with the status "Info partner". This status is a special administrative status exclusively available for ISMN agencies in the IDNV 3.0.

Since the IDNV is a database for printed music metadata, naturally the ISMN is already its most important identifier. If you work with the IDNV as an ISMN agency, you cannot only use the IDNV to enter items of your registrants with ISMNs, but you also have access to the general IDNV databases and can search for items and ISMN in the IDNV main catalogue database. To give you an impression: Today the IDNV contains more than 600,000 items (available items as well as historical entries) and more than 230,000 of these items have an ISMN!

Furthermore, the new IDNV 3.0 can store metadata for printed sheet music and in addition for items published in a digital way. This is because the IDNV 3.0 is fully equipped with the innovative AODP technology which allows the distribution of digital items – maybe this sounds familiar to you since I had the pleasure to present it in former ISMN AGMs.

We are pleased to offer you the possibility to use these two powerful and high-quality systems (ISMN Manager and IDNV) for your daily tasks as an ISMN agency. We will be glad to facilitate your daily routine and perhaps enrich it with the possible interconnection between the worldwide ISMN agency family. Furthermore, we hope that this solution will be a valuable support for the excellent job of the International ISMN Agency in Berlin. The two applications ISMN Manager and IDNV open a standardized and efficient way to work and exchange important data, and the International ISMN Agency could benefit from that and continue to work efficiently and cost-effectively in future. To support this, we decided to offer the use of the systems for national ISMN agencies. It is in a sense an additional...
contribution from the ISMN Agency of the German-speaking countries (AT, DE, CH), and all ISMN partners are invited to use it. We hope you will like it – feel free to join and participate!

Your first contact will of course be Carolin Unger. She will be in charge and manage everything related. In case of further questions or any problems, of course we are ready to give additional support at any time.

The audience was very interested in the topics presented. Katarzyna Nakonieczna said her agency would be interested in using the ISMN Manager. She would like to add a note field but as Wolfram Krajewski replied this was already there. She also wanted to know whether the PDF of the barcode could be made smaller or bigger. The answer was yes because it was vectorial.

Wolfram Krajewski said in answer to the question of Rajae Rouijel that a licence agreement had to be signed but the software was free for ISMN agencies. Details were available from the International ISMN Agency.

Alenka Kanič mentioned that the Slovenian ISMN agency had developed its own system years ago but wanted to know whether there was a possibility to upload the data. Wolfram Krajewski stated that the initial import was in already.

Pérez who is the new ex officio representative for CERLALC (replacing Bernardo Jaramillo). We thank Maarit and Bernardo for their hard work and contributions to the Board over a number of years.

The IIA has moved offices and is now based at 48/49 Russell Square, London WC1B 4JP, United Kingdom.

It has been a busy year so far for ISBN regional groups with meetings having already taken place as follows:
- Nordic-Baltic group in Helsinki, Finland in February
- Arab World group in Rabat, Morocco in May
- Balkan group in Bucharest, Romania in May
- CERLALC group in Santo Domingo, Dominican Republic in July

Work on a revised version of the bar coding software has now been completed and this ensures that the program is compatible with more recent releases of Windows. The software is freely available to ISBN agencies on request.

A new agency (for the territory of Iraq) is likely to start providing the ISBN service in the next few months, but the ISBN Agency of Suriname has ceased to operate.

About 60 delegates from 35 different ISBN Agencies attended the AGM in Ottawa, Canada this year. We are very grateful to our hosts Library and Archives, Canada for all their kind help and assistance throughout the preparations and also during the meeting. There were guest presentations from Noah Genner (BookNet Canada), Alenka Kanič (Slovenia), Gaëlle Béquet (International ISSN Centre), Mireille Laforce (Canada – French speaking agency), Carolin Unger (International ISMN Agency) and Rajae Rouijel (Morocco) as well as presentations by the IIA.

Publication of the revised ISBN Standard has been delayed even though all the editorial work was completed some months ago. The final draft of the Standard is with ISO and it should be published very soon now. The Users’ Manual and accompanying FAQs are also ready and should be published at about the same time.

ISSN DATA GOES LINKED!

Dr. Gaëlle Béquet
Director of the ISSN International Centre

For about two years, the ISSN International Centre (www.isssn.org), which is the Registration Authority for ISO 3297 standard, has been working on the enhancement of its online services to users (scholars, faculty, students, libraries, publishers, system vendors, A&I services). Further to a consultancy mission led by CiberResearch (UK), the Governing Board and the General
Assembly of the ISSN International Centre passed in 2016 two resolutions which now provide the roadmap for the development of the ISSN new services.

The first decision is to expose part of the ISSN Register as Linked Open Data.

The ISSN Register is the international database including the most accurate information about serial titles, print and digital, published worldwide, and identified by an ISSN. In January 2018, the ISSN International Centre will release its new ISSN Portal to access the data within the ISSN Register.

Until recently, the complete ISSN Register was only available on a subscription basis. In 2013, the ISSN International Centre launched the Directory of Open Access Scholarly Resources (road.issn.org), with the support of UNESCO. This free service provides identification data for Open Access resources such as journals, conference proceedings, monographic series, academic repositories, and scholarly blogs. ROAD is thus a subset of the ISSN Register. Since its inception, ROAD has been a testbed for experimenting new tools and new workflows.

ROAD can be considered as the first step towards disseminating ISSN data on a larger scale and it will be included in the new ISSN Portal. The latter will consist in a “free” portal supplying partial ISSN data to anyone on the internet. As from January 2018, free users will get a limited set of identification information for each serial title, i.e. ISSN, ISSN-L and other ISSN (cancelled, incorrect, etc.), key title and title proper (but not variant titles or abbreviated key title), country of publication, medium, URL if any.

However, users from organizations which have a subscription to the portal will access the “corporate” portal including full valid identification information for each serial title and provisional identification data for resources to be published. Simple and advanced search options will allow users to identify specific serial titles. Searching on a map a place of publication and getting the list of all serial titles published in one city will be possible. Facets will be used to refine the results of a search. The new ISSN portal is based on ElasticSearch and Drupal. ISSN data may be reused according specific conditions, and in various formats such as MARC, MARCxml and RDF.

The second decision is to implement a new ISSN Extranet for publishers and subscribers to ease interactions with the ISSN International Centre.

Thanks to the new ISSN Customer Extranet, each subscriber will have the possibility to create an institutional access and get a description of her/his current subscription (services, duration of subscription, number of accesses, access details). Subscribers will be able to renew their subscriptions, pay online (using wire transfer, Paysafe or Paypal), see usage statistics, display past and current invoices, and contact the ISSN International Centre for further information.

The Extranet will also provide services for publishers requesting ISSN to identify their serial publications. This service will be offered to publishers from countries without an ISSN National Centre, to international organizations, and also, by specific agreement with the ISSN International Centre, to multinational publishers. Publishers will register in the ISSN system and buy ISSN credits to be able to use ISSN assignment service. Since the ISSN International Centre deals with published located in countries which have various levels of economic development, the pricing scheme for ISSN services is based on the GNP/capita of the country where the publisher operates.

One ISSN credit will provide the publisher with the facility of requesting the assignment of ISSN and ISSN-L to one specific title, whatever the number of medium versions. Publishers needing their ISSN quickly will be invited to submit an urgent request.

Each registered publisher will have her/his own “publisher personal space” which will provide a gamut of services such as ISSN assignment, request for responsibility for publications to which an ISSN has already been assigned, request for amendments to ISSN data which may be outdated. Publishers will be able to follow the status of their requests (in process, pending, processed, rejected, etc.), check records under their responsibility, and get access to full ISSN data to create certificates, download records, or request updates and amendments.

The ISSN International Centre will launch its new services in January 2018. Throughout the year, presentations will be given at international professional events such as UKSG, the American Library Association Annual Conference, IFLA World Library and Information Congress and Frankfurt Book Fair. Information will also be published on www.issn.org and on Facebook.

Please get in touch if you want to learn more!
Addresses of national ISMN agencies are listed on our website. ISMN agencies are requested to kindly inform us if their address and communication data changed.

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