

NEWSLETTER#29

INTERNATIONAL
ISMN AGENCY
INTERNATIONALE ISMN-AGENTUR
E.V.



Save the Date:

Until further notice: The next Meeting will take place in Oslo, Norway on September 11th, 2020!

Minutes of the

27th International Panel Meeting and the 13th Annual General Meeting of the „Internationale ISMN-Agentur e.V.“ in Santiago de Chile, October 2nd 2019



April 2020
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27th International ISMN Panel Meeting 13th Annual General Meeting

Participants:

Ms. Birgit Böcher (International ISMN Agency)
Mr. Mark Camilleri (Malta)
Ms. Renata Cozonac (Moldova)
Ms. Lucy Dhamayanti (Indonesia)
Mr. Jamshid Farahani (Sweden)
Ms. Eva Holst (Norway)
Mr. Niknam Hosseinipour Sisakht (Iran)
Mr. Antonin Jeřábek (Czech Republic)
Ms. Alenka Kanič (Slovenia)
Mr. Eckard Krajewski (Germany)
Mr. Wolfram Krajewski (Vice Chairman of the Board, Germany)
Ms. Sri Margabningsih (Indonesia)
Ms. Ofi Sifiana (Indonesia)
Ms. Bettina von Seyfried (Treasurer, Board, Germany)
Mr. Rohola Soltani (Iran)
Ms. Mai Valtna (Estonia)
Ms. Prita Wulandari (Indonesia)

13 members of the association entitled to vote attended the assembly.

Guests:

Ms. Lovania Garmendia (Costa Rica)
Ms. Stella Griffiths (International ISBN Agency)
Ms. Helga Ocampo Bemudéz (Costa Rica)
Mr. Gino Santiago Ocrosopoma Calderón (Peru)
Ms. Amaka Ojielo (Nigeria)
Mr. Jaime Pizarro Carrasco (Chile)
Ms. Leidy Ramos Romeiro (Columbia)
Ms. Maria Teresa Fernandez Rojas (Columbia)
Mr. Nick Woods (International ISBN Agency)
Ms. Yong Zhenlin (China)



Cámara Nacional Comercio

AGENDA

1. Opening
2. 13th Annual General Meeting of the „Internationale ISMN-Agentur e.V.“
3. Progress Reports of national/regional ISMN agencies
4. Discussion: How to improve the attractiveness of the ISMN
5. Focus on Music in Chile (Mario Rojas)
6. ISBN Update (Stella Griffiths)
7. Miscellaneous

1) OPENING

Unfortunately Eduardo Castillo Garcia, the President of the Board of the Cámara Chilena del Libro, the host of this year's meeting, was unable to welcome the participants, but sent his best wishes and warmest greetings to them.

So it was the ISMN chairman's turn, to open the 27th Panel meeting. Hartmut Walravens welcomed the participants and expressed his satisfaction that the meeting took place in South America, as there were not many ISMN Agencies in Latin America and that this meeting could raise more awareness of the ISMN.

Therefore he especially welcomed the delegations from Peru, Honduras, Bolivia and Costa Rica, who joined the ISMN panel meeting for the first time. He also announced, that he would give a short presentation of the ISMN system at the CERALC meeting on the following day.

The chairman also welcomed Stella Griffiths and Nick Woods of the International ISBN agency.

ANNUAL GENERAL MEETING

1. Adoption of the minutes of the Annual General Meeting in Sliema, Malta, 2018
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 2020
6. Adoption of the budget for 2020

TOP 1 - ADOPTION

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 - REPORTS

Report of the Chairman

Annual General Meetings

Last year's AGM in Sliema, Malta was hosted by the National Book Council of Malta. The meeting was again aligned with that of the International ISBN Agency. Our kind colleagues in Malta organized a wonderful meeting. There were numerous attendants, this time also from the African continent.

This 2019 AGM in Chile, was also aligned, as on a previous occasion in New York, with a Ceralc meeting – Ceralc being an international organisation, based in Bogotá, with the mission of promoting publishing and the book sector in Latin America. The chairman thanked the Cámara Chilena del Libro very warmly for their invitation and organisation as so far there was no ISMN Agency in Chile.

The 2020 AGM will take place in Oslo, Norway on Sep 11.



Panel-Meeting in Chile

Membership

The ISMN system comprised 60 agencies, but the standard was applied in even more countries. Interest in membership was recently shown from Brazil, Costa Rica, Dominican Republic, Japan, Mexico and Palestine.

Publications

The latest issue of the ISMN Newsletter provided information on the 2018 AGM. It was published as a PDF on the IA website.

ISMN Manager

First experiences with the ISMN Manager, the administration programme for agencies, were very good. It facilitated the work at the International ISMN Agency as well as at the national agencies. So far, it was used or about to be used by 13 agencies.

Website

The revised website went online in early January 2018. The principle design did not change much but the infrastructure, the content management, and the

connection between website as such and the publisher database would be easier to manage. This project also provided for more safety of the data.

Meetings

Since the last AGM the IA attended the ISO TC 46 / SC 9 meeting in Ottawa, Canada, and the concurrent ISBN AGM in Santiago. Birgit Böcher and Hartmut Walravens would attend the CERALC meeting on the following day.

Board

In Malta, the AGM elected Wolfram Krajewski as a new member of the Board since the former vice chairman Dr. Joachim Jaenecke had resigned. The board expressed their gratitude and sent him warm wishes.

Office of the International ISMN Agency

In 2007, the office of the International ISMN Agency left its long-time host, the Berlin State Library and moved to other premises in

Berlin. Now, after more than 12 years, the office was about to move again. Our German ISMN partner, the German Music Publishers Association, offered the IA a room on their very attractive and centrally located premises, next door to the association of German music retailers, the society of music merchants, the association of free music schools, the association of music managers and the association of piano builders.

Therefore the IA would have a much closer contact to the German music scene and profit from synergetic effects and a fruitful cooperation not only with the German Music Publishers Association but also with the other cultural institutions. So, there were quite a few changes to report this time, but the Board was sure that they would all be to the best of the future development of the ISMN.

Executive Director

The IA's long-time Executive Director Carolin Unger planned to take the opportunity to end her career.

After moving the office and instructing a successor she would retire, like the chairman, after decades of work for ISBN and ISMN. The IA would inform you of the new coordinates as soon as possible. Carolin's wish to resign was not only prompted by the organisational changes but also by a serious health problem. She had been

sector. Many of the participants met her at earlier ISMN meetings.

ISMN in the UK

An Issue of long standing had been the application of the ISMN in the UK. It turned out some years ago that British publishers had to use ISBN to enter their data in the computer system of the major

the reason having been a major change in the staff of the Association so that a lot of background knowledge apparently got lost, or forgotten. Therefore the chairman saw the ISMN colleague Jamie Lawson in London and explained the matter to him (he was unaware of it), and hopefully new negotiations between the mentioned partners would lead to a satisfactory solution. The IA might have to alert the British Institute of Standards and GS1, the international barcoding authority and ask for their support.

The chairman also spoke about retiring from his position. He hoped that his successor would set the focus on promoting the commercial application of ISMN. The more music publishers and retailers were working with the ISMN the higher rationalization and efficiency.



Alenka Kanič and Renata Cozonac

successfully undergoing a rehabilitation programme, and was much better now. She sent her greetings and best wishes to the participants of the meeting, many of whom she had known for years. So the board was forced to find a successor immediately. The chairman was happy to officially introduce her successor as Executive Director, Birgit Böcher who concurrently served as executive director of the German Music Publishers Association and other associations of the music

clearing-house for ordering and distribution, Nielsen. Therefore the chairman had talked to representatives of the company a few years ago, and they had assured him that this was not a major problem, just a technical issue, which had to be negotiated between the British Music Publishers Association and Nielsen. With this positive result he had returned to the MPA and expressed his hope that the matter would be cleared up soon. To his surprise the situation did not seem to have changed in the UK - part of



Hartmut Walravens

REPORT OF THE TREASURER

Bettina von Seyfried offered her report:

“At the time of compiling the financial report in early 2019, we can inform you:

1. Open fees

For 2011 and 2013 one member had not paid yet, two countries had not provided the money for 2014, 2015, 2016 and 2017.

Therefore, as of last week, open fees for the years 2011 till 2017 amount to 2,250 Euros missing in our budget. Another 800 Euros are still open for 2018.

2. Conferences

For last year's AGM in Malta, the travel costs for the three of us and the catering amounted up altogether to 3,964.74 Euros. Travel costs to other conferences were 1,301.54 Euros.

3. Cash audit

Since we still fortunately had two of our three cash auditors living in Berlin, we again had no travel costs for the annual checking of our bookkeeping.

4. Promotional activities

In 2018, we did not have any expenses in promotional activities such as translations or printing matters.

5. IT expenses

We needed some new equipment for the office, a CD-device, telephone and a new Quark XPress programme since the old one was no longer compatible with the new systems software. All this together cost 383.18 Euros. The final payment for the relaunch of our new database was 3,677.10 Euros. Since we had some IT problems at one point we paid 209.50 to solve these.

6. Office

Our main expenses are as always the salary of our manager: 31,890.13 Euros and the expenses for our little office: about 5,000 Euros.

7. Miscellaneous costs

Costs for insurances remained stable. Costs for postage, office supplies and bank account fees and miscellaneous were a bit higher than in the year before.

8. Balance

Therefore, for the year 2018 we had a total income of 47,715.50 Euros and our expenditures amounted to 48,534.06 Euros. That means, we made a minus of 818.56 Euros in 2018. But if some of the still open fees find their way into our account, we are fine for 2019 although costs for this AGM in Santiago are higher than in other years.

Our conclusion for the year 2018 is that although we had to spend a good deal of money for the website, with a surplus of 40,761.50 Euros we are financially well prepared for the forthcoming AGMs.“

TOP 3: Report of the Cash Audit

As none of the two cash auditors could be present in Santiago, Bettina von Seyfried read the report from Susanne Hein, one of the auditors, to the audience. She explained that the audit was done to check the accounting of the International ISMN Agency. They were doing this on behalf of all the members. They had to provide a report in German for the German tax authorities. They took random examples of transactions and checked, whether they could find the respective receipt in the bookkeeping. It showed, as in former years, that the accounting was correct and appropriate, that all the examples were in order and well done. Thus the cash auditors recommended that the Board be exonerated.

TOP 4: Exoneration of the Board

As the auditors proposed to exonerate the Board, Antonin Jeřábek seconded this. There were no votes against and three abstentions from the Board. So the Board was exonerated.

TOP 5: Resolution on membership fees for 2020

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

abstentions. So the membership fees for 2020 were unanimously adopted.

TOP 6: Adoption of the Budget for 2020

Bettina von Seyfried presented the Budget for 2020. She stated, that there will be big differences to the previous Budgets, except for the increase of the salary due to the fact, that there are two headcounts since September 2019 (Birgit Böcher and Carolin Unger). This should last until Carolin Unger will be back from sick leave and quits the ISMN Agency, which will be presumably in early 2020. She reported, although the Agency moved to other premises, the costs will stay nearly at the same level. As Bettina von Seyfried stated in her financial report, the agency is prepared for additional costs, so it does not affect the financial liquidity of the agency. She asked the members for the adoption of the Budget 2020.

There were no votes against and no abstentions. So the Budget for 2020 was unanimously adopted.

After the formalities, Birgit Böcher took the opportunity to introduce herself:

"I know, that Caroline's footsteps are hard to fill, but I will do my very best. But I have to confess, although I have been working with music publishers for now more than 15 years, the ISMN world is quite new for me. But I am glad that the board leads me

the way and gives me a lot of support.

Please let me say some words on my background to know me better. I am 53 years old, I studied art history and journalism but instead of engaging myself with Rembrandt, Picasso or van Gogh, I started my career in the music industry: I joined BMG Entertainment, a major record label (which is now Sony Music).

In 2004 I changed sides and started working for the German Music Publishers Association DMV. That's where I first heard about ISMN as the DMV is the ISMN Agency for Germany, Switzerland and Austria. In May of this year, I became General Manager of the DMV, as my predecessor Dr. Heinz Stroh retired by the end of August.

Since Carolin decided to leave the ISMN – as I learnt at the end of last year – she and the board liked the idea of me being her successor. This is an honour for me, but also a kind of burden, because I am concurrently working for the DMV. But when I heard, that Carolin was seriously ill, there was no question for me to step in. So I have been already working for you all since nearly 2 months. The main focus was to organize this AGM and to move the office from its old premises to the DMV's office."

With the best wishes for Carolin Unger from the participants the AGM 2019 was formally closed.

AGENDA

- I. Progress Reports of national/regional ISMN agencies
- II. Discussion: How to improve the attractiveness of the ISMN
- III. Focus on Music in Chile
Presentation by Mario Roja;
Introduced by Viviana Azócar (Gerente General, Cámara Chilena del Libro)
- IV. ISBN update

TOP I: Progress Reports

The chairman asked the attending representatives of the worldwide agencies, to provide short information on their situation or local developments. Alenka Kanič from **Slovenia** was the first to speak. The Slovenian agency was established in 1999 and was situated in the National Library in Ljubljana. Since its start, 121 publishers were registered, most of which were composers, who were publishing their own works. Around 130 titles were registered every year. The main task of the agency was to control the metadata of the registered sheet music.

Eva Holst from **Norway** reported, that 111 publisher were registered in the database, 2019 four new ones were added. Some publishers were using private channels to sell their music online, not

using the ISMN in that case. The sheet music market in Norway was controlled by just a few publishing houses which were selling their products via their own website.

Mai Valtna informed the attendees that in 2018 only half of the 110 publications used the ISMN. There was unfortunately no statistics about the total of the **Estonian** sheet music market. There were 164 publishers registered in the ISMN agency, most of them self publishing composers. She was happy to report, however, that in 2018 the biggest music publishing house of Estonia joined the ISMN.

Renata Cozonac from **Moldova** spoke about a national conference which was held for publishing companies in Moldova. There she gave a presentation on ISMN to raise the awareness of ISMN. Due to the use of the ISMN Manager the number of registered publishers increased. The second action was to generate barcodes free of charge for the publishers. The Moldovian agency improved the relations and collaboration with the national bookselling houses to show, what the benefits of ISMN were. These actions helped to raise the awareness of ISMN in Moldova.

The ISMN Agency in **Indonesia** was the next to report. It was established in 2002 and registered 202 music publishers (175 publishers and 27 composers). The use of ISMN was not mandatory in Indonesia.

Antonin Jeřábek was the representative of the **Czech** agency, one of the oldest ISMN agencies, existing since 1995. 134 publishers were listed in the registry of the Czech Republic. They were in constant contact with the local publishers concerning ISMN.

Mark Camilleri reported that the ISMN agency in **Malta** had unfortunately only allocated a few numbers so far, although there was a very lively and large music scene in Malta. There were efforts to do more PR to promote ISMN. They hoped that the free number allocation would attract more registrants.

Wolfram Krajewski from the ISMN Agency in **Germany, Austria and Switzerland** noted that the ISMN was well established in these countries. Many publishers worked with the numbers for which they paid a fee as the agency was administered by a private company. In 2018, 19 new publishers were added, which was rather few, but the development was still going on.

In **Iran** 170 publishers were using ISMN, Rohola Soltani reported. Music was very popular in the country.

Birgit Böcher collected some statements from the written reports of those agencies which could not be present at the meeting:

The **Australian** ISMN Agency started using the ISMN Manager administration software early in 2019. Once in place, they found the new system to be straightforward and intuitive to use, reducing the need for manual, periodic exchanges of spreadsheet data with the International ISMN Agency in Berlin. Now that they were using the ISMN Manager as the primary ISMN administration tool, having replaced their in-house administration system, they were able to offer barcodes to the ISMN publishers for the first time.

Selected challenges for consideration from **Canada**: The use of ISMNs was not mandatory. Many small publishers as well as some major vendors were not familiar with ISMN and some were still working through large blocks of ISBNs which they obtained years ago.

As mentioned in previous years, it was sometimes difficult for publishers and ISMN technicians to determine if an ISMN was required, for

example, if publishers indicated that their publication was a “book”, Library and Archives Canada would assign an ISBN. To obtain an ISMN, publishers must specifically indicate on their request form that they were producing “sheet music” or “music scores.”

Some publishers indicated they actually preferred to have an ISBN rather than an ISMN. This might be due to the high recognition ISBN received in the market place and the fact that some vendors i.e. Amazon had only recently agreed to accept ISMN in lieu of an ISBN. There also appeared to be low awareness of the ISMN organization among cultural

funding bodies, some of whom continue to request ISBNs.

In this context, Hartmut Walravens reported on the **Amazon** issue. ISMN was clearly communicated as the ISO identifier for sheet music and also confirmed by the board of GS1 (the central agency for the allocation of barcodes). So there was no basis for Amazon's rejection of the ISMN.





Mario Rojas and his presentation of the Cueca

TOP II: Discussion

Originally, a workshop was planned for this purpose, as proposed by Alison Bullock. However, since she had to cancel her participation in this year's meeting, this workshop would have to be postponed to the Panel Meeting 2020 in Oslo.

Hartmut Walravens took the opportunity to present his thoughts on increasing the attractiveness of the ISMN: "Basically, it is a question of what can or must be done to make ISMN more attractive to users and also to the funding agencies of the regional agencies. The ISMN, like many other standards, is not mandatory, but is used voluntarily. It is only mandatory in a few countries. However, publishers and retailers consider the number to be very useful and use it."

After the foundation of the ISMN in 1993, the initial focus was on building and filling the infrastructure with life, i.e. assigning numbers to reach a critical mass. Other building

blocks, such as the ISMN Manager, helped to make the work with ISMN easier. However, large publishing houses had to make it clear time and again that no ISBN number should be used for musical works - which was obvious, since they already had large number blocks. However, there is a clear difference between music and word publications. So there were some retarding moments to make the ISMN standard generally attractive.

TOP III: Focus on Music in Chile

Presentation by Mario Rojas

Introduced by Viviana Azócar (Gerente General, Cámara Chilena del Libro)

After the lunch break, Viviana Azócar, secretary general of the Chilean Bookchamber, took pleasure in introducing Mario Rojas, a musician by profession and a fervent promoter of Chilean cueca.

The artist has demonstrated his strong will for the cultural development of the country and the promotion of artists' rights in his role as advisor to the Chilean Copyright Society (SCD). Recently he was elected as President of the Unión Nacional de Artistas in Chile.

Mario Rojas is a Chilean musician, composer, producer and singer who has made a valuable rescue of popular urban Chilean music, especially cueca, a sound that he has helped to spread and maintain present thanks to his various solo recordings, with the creation of the site www.cuecachilena.cl and the only documentary that was recorded with the original formation of the group Los Chileneros, among other works. In a career spanning more than 20 years, he has recorded six albums and has participated prominently in national festivals.

Mario Rojas gave a presentation on the traditional Cueca:

THE CUECA

The Cueca is a family of musical styles and associated dances from Chile, Argentina and Bolivia. In Chile, the cueca holds the status of national dance, where it was officially selected on September 18, 1979. While cueca's origins are not clearly defined, it is considered to have mostly European Spanish and arguably indigenous influences.

There are different theories regarding its origin and its arrival in Chile, but a consensus has been reached regarding its relationship with the zamacueca and its Arab-Andalusian origins. Its presence can be recognized throughout the national territory, varying the choreographic and musical form according to the geographical zone in which it is performed, but always conserving a common pattern that makes it a unique and differentiated dance. It has also had two predominant functions: firstly, entertainment, dancing in inns and festivals with great fanfare; secondly, the documentary function, insofar as it acts as a transmitter of oral tradition in the voice of popular singers.

In the strictly musical aspect, it has a unitary formal scheme, with a repeated section that ends up forming a musical fragment of 52 bars, which is called foot. Its duration is about one minute and twenty seconds.

Generally three feet of cueca are danced.

Its lyrical structure is composed of two stanzas and one ending, with rhyme in the even-numbered verses. The first stanza is a quartet, composed of four eight-syllable verses. The second is a sequence of seven lines of verse that alternate between seven and five syllables; the fourth line is repeated with the addition of the exclamation "sí" or "ay sí" and is known as "verso guacho". The rhyme of the seguidilla must always be consonant. When sung, the cueca ends with two verses of seven and five syllables respectively, with consonant rhyme, known as pareado, cerrojo or remate.

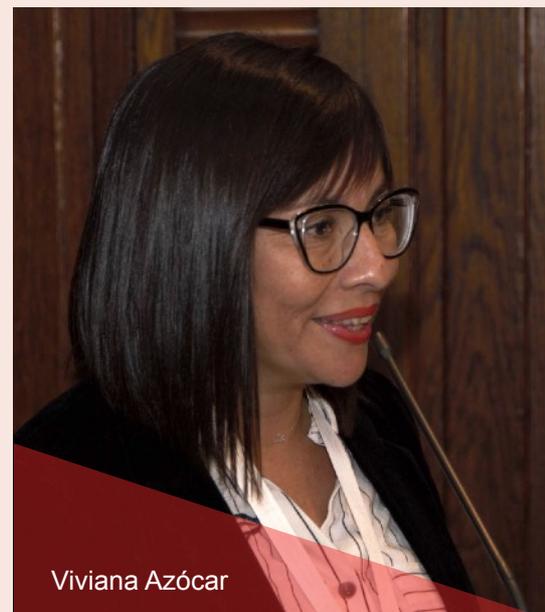
The thematic content is varied and extremely rich in poetic terms. Its lyrics are romantic, traditional and, since the late fifties, related to the underworld of the big cities, a style known as cueca brava or chora.

Although it was originally performed preferably in halls, chinganas or recreational estates, as time went by it became frequent music in restaurants, event halls and official ceremonies. During the 20th century, it even occupied certain importance in the mass media through the interpretation in groups of typical music, thus identifying itself with the stylized artistic figure of the huaso.

Throughout history, the cueca has undergone several transformations. Towards the

middle of the 20th century, the cueca larga emerged. In different areas of the country, the cueca nortina, cueca chilota or cueca brava are spoken of. On the other hand, at the end of the 20th century, an unprecedented milestone was reached: played by the national band Los Tres, cueca became a hit in the programming of the youth music channel MTV. However, its validity is relative. During the 20th century it has entered into decline until today, being restricted to instances of exaltation of national values, such as the Fiestas Patrias, parades or official ceremonies. In spite of this, and as Pablo Garrido stated in 1943, the cueca continues to be "the purest symbol of our identity".

After the theoretical presentation, he played some Cueca tunes, accompanied by two Chilean musicians.



Viviana Azócar

IV: ISBN Update

Stella Griffiths, Executive Director ISBN Agency

There have been some changes to the Executive Committee of the International ISBN Agency (IIA) Board - the Chairman is now Beat Barblan (US), with Jon Windus (UK) as Treasurer. Ronald Schild (Germany) is now the immediate Past Chairman and Carol Riccalton (EU) remains the Vice-Chairperson. We thank Ronald very much for his leadership over the last 6 years.

Regional meetings took place in Tallinn, Estonia (Nordic-Baltic group) and in Ljubljana, Slovenia (Balkan group) in 2019. In addition, the ISBN representative of the Kuwait Agency visited the IIA offices in London and we were able to answer her questions in person and provide some training.

The new, fifth edition of the ISBN standard (ISO 2108) was published by ISO in December 2017 and the IIA published a revised Users' Manual and FAQs in January 2018. The Manual and FAQs are available for free from the IIA website: www.isbn-international.org. The Manual is now available in English, French, Simplified Chinese, Finnish, German, Maltese, Polish and Spanish and provides practical advice about the scope and implementation of ISBN.

59 delegates from 36 different organisations attended the Annual General Meeting (AGM) in Santiago, Chile this year. We are very grateful to our hosts Cámara Chilena del Libro for all their kind help and assistance throughout the preparations and also during the meeting.

At the ISBN AGM in Santiago, there were guest presentations from José Diego González Mendoza (Centro Regional para el Fomento del Libro en América Latina y el Caribe - CERLALC, Colombia), Rafael López Giral (Fondo de Cultura Económica, Chile), Eleanor Pigg (UK ISBN Agency), Hartmut Walravens (International ISMN Agency), María Isabel Deaza Pérez (CERLALC, Colombia), Mai Valtna (Estonia ISBN Agency) and Alenka Kanič (Slovenia ISBN Agency) as well as presentations by the IIA. In addition, we were very pleased to have update presentations from Cecily Johnson (Caribbean Community ISBN Agency), Ricardo Garcia (Honduras ISBN Agency), Daniel Osinde (Uganda ISBN Agency), Elizabeth Calle Yujra (Bolivia ISBN Agency) and Gabriela Escobar (Guatemala ISBN Agency). Slides about recent developments in Thema were submitted by Ronald Schild (Germany ISBN Agency). Eva Kathrine Holst (Norway ISBN Agency) provided an overview of plans for the 2020 AGM which will be held in Oslo, Norway. As in other recent years, ISMN also held its meeting during the same

week and in the same location, which we hope made it more economic for those agencies involved in both standards to send delegates to attend both meetings. We were also very pleased that there was also a two day meeting dedicated to Ibero-American agencies, coordinated by CERLALC, held at the end of the week in Santiago and in which both the IIA and ISMN Registration Authorities participated.

Hartmut Walravens then thanked the participants for having come to Chile and especially thanked our hosts, the Cámara Chilena del Libro for the excellent organisation of the meeting. He announced that the next AGM and Panel Meeting of the International ISMN Agency will be held in Oslo (Norway) on Sep. 11th 2020.

If not otherwise indicated, all photos in this newsletter were taken by participants of the ISMN meeting.

Chilean Impressions



The ISBN family



Participants CERLALC



ISMN Board and MD with Eduardo Castillo