



Newsletter

16

August 2006 • ISSN 1022-8667

International ISMN Agency • Staatsbibliothek zu Berlin Preußischer Kulturbesitz

■ FOURTEENTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ HELSINKI, 8–9 JUNE 2006 ■

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The Fourteenth International ISMN
Panel Meeting took place in Helsinki
on June 8–9, 2006. The venue was the
Helsinki University Library.

■ OPENING

Ms. Tuula Haapamäki of the National
Bibliography and Cataloguing Depart-
ment welcomed the participants wish-
ing them a successful meeting. She gave
an overview over the activities of the
library in the publishing sector and un-
derlined the importance of standard
numbering for all kinds of print publi-
cations. Dr. Hartmut Walravens thank-
ed the library for hosting this meeting.
He pointed out that an international
participation as was documented by the
group of ISMN colleagues present at
this meeting was important as serious
issues were at stake. The progress on
topics had to be discussed, he contin-
ued, which had been on the agenda on
last year's panel meeting already.

■ AGENDA

- Opening
- Status Report of the International
ISMN Agency / ISMN Finances
- Progress Reports of the Nation-
al/Regional ISMN Agencies
- The ISMN Standard Revision
- New ISMN Governance
- Music Publishing in Finland and
the Use of the ISMN in On-Line
Licensing
- The ISMN in the Field of Digital
Music Publishing. Results of a Sur-
vey Among "Digital Suppliers"
- Miscellaneous

■ STATUS REPORT OF THE INTERNATIONAL ISMN AGENCY

In 2005, forty-nine national/regional ISMN agencies were operating worldwide. Dr. Walravens indicated that the ISMN was very specialized in comparison to the ISBN as a lot of people were not able to read music. The ISMN contributed to make items identifiable in national bibliographies, trade lists etc. which was particularly important with reference to small music publishers about whom it was difficult to get exact

Belgium and the Netherlands represented the most difficult cases in which extensive communications took place. In Belgium, the situation was complicated by the linguistic and cultural diversity as is documented by the split into Flemish and Walloon areas. It was to a great part a matter of language which made it necessary to look for a neutral institution which was very difficult to find.

Another important candidate for a future ISMN membership is China; talks took place with the Chinese ISBN representatives when they paid a visit

■ THE INTERNATIONAL ISMN PANEL MEETING IN ZAGREB

The 13th International ISMN Panel Meeting in 2005 took place at the National and University Library in Zagreb on invitation of the Croatian ISMN Agency. Discussions focussed on the revision of the ISMN standard, in particular on a revised version of the normative text as submitted by the International ISMN Agency. In a working session lasting for several hours, the text was examined sentence by sentence leading to a text version which



From l. to r: Jarmila Majerová (Slovakia), Nikolaos Pagonis (Greece), Jasenka Zajec (Croatia), Mai Valtna (Estonia) and Dr. Sauliab Saleh (Indonesia) representing their national ISMN agencies

information. Editions of printed music in small countries published by small publishing houses might be highly important, yet they were difficult to spot.

■ PROSPECTIVE NEW ISMN MEMBERS

Among the prospective new ISMN members, Russia is of major importance considering the size of the market for editions of notated music in this country. In Russia, ISBNs are used for numbering sheet music which is against the rules of the standard.

to Berlin. The music market in China is very strictly state-regulated; again, music publishers apply ISBNs to printed music publications.

In South Africa, there was quite an interest in the ISMN in the past; yet, it proved difficult to communicate this interest to the representatives of the National Library. With the new directorship, it was hoped to start the implementation process in the near future. South Africa has a lot of interesting material awaiting its registration on the basis of standard music numbering (editions of notated music of tribal and non-tribal music).

was accepted later in 2005 by the TC 46 / SC 9 Secretariat as Working Draft with only minor changes. The ISMN Newsletter 15 contains a detailed report about this fruitful meeting which might well be described as one of the most important in the history of the ISMN.

■ THE ISMN STANDARD REVISION

The ISMN standard revision was suggested to ISO in the wake of the ISBN change from ten to thirteen digits.

There were no technical reasons for a similar change on the ISMN level, as the ISMN-10 works perfectly and number contingents will be available for many years to come. Yet, the ISMN was anticipated to run into technical problems if database administrations would be going to reject a 10-digit structure. Particularly in the United Kingdom, some music publishers strongly advocated for an ISMN revision mirroring the ISBN change from ISBN-10 to ISBN-13. There was good reason to assume that a 13-digit structure would help the ISMN consider-

more detailed report about the revision process).

■ A NEW MEMBERSHIP ASSOCIATION

The International ISMN Agency will become an Association in the near future. What first was only an option for an intended structural change, soon proved to be the only feasible way to ensure the Agency's workability. This was due to the fact that the President of the Foundation of Prussian Cultural

music branch, the Deutsche Musikarchiv being currently situated in Berlin. It seems that for the time being the International ISMN Agency will remain affiliated with the State Library.

■ THE MPIID

The cooperation with K. G. Saur publishers concerning the "Music Publishers' International ISMN Directory" (MPIID) was discontinued in 2005. Dr. Walravens explained, the International Agency was looking for alternative



*Dr. Hartmut Walravens,
Director of the International
ISMN Agency, and Berit
Holth, Norwegian
ISMN Agency*

ably to become machine-processable on all levels of the supply chain.

The proposal for a revised standard as discussed and passed during the Zagreb meeting (see above) went out for ballot with a positive result. The question whether we really need a separate standard for sheet music, came up again, although intensively discussed before, during the TC 46 / SC9 meeting in Thailand. Members of the working group went through all the comments of the draft text; Dr. Walravens indicated that he was firmly convinced that he had been able to rule out all objections against a separate standard for editions of notated music (see p. 6 for a

Heritage first had assured that the ISMN Agency would stay a part of the State Library as it had been in all years of its existence until now; later, he asked for a change in the organisational structure which would parallel those changes which the ISBN administration had undergone recently and would end the institutional integration of the ISMN office at the State Library. In return, the library indicated that it might become a member of the Association paying a membership fee in the future.

Yet, the circle of candidates for taking over the function of an ISMN Registration Authority is very small. The Deutsche Bibliothek refused already, its

ways of handling this publication. The sixth edition which appeared in 2006, was based on a new format, a set of Portable Document Format files with a CD-ROM as data carrier. Work on the MPIID always profited from the editions of the "Publishers' International ISBN Directory" (PIID) due to those publishers who publish books and editions of notated music at the same time.

The new International ISBN Agency in London has not made a decision yet about the future of the ISBN directory. Dealing with non-Latin alphabets in the editorial work was underestimated at the beginning which was one of the reasons that the continuation of the

PIID publication series turned out to be a greater challenge than had been anticipated. Dr. Walravens expressed his doubts that the International ISMN Agency would be able to continue with a comprehensive MPIID on a low investment. The ISMN information might be published in the future only as website content which would not require any additional financing.

Yet, Dr. Walravens underlined that the MPIID was still a fine publication which offered first-hand information for pinning down a certain music publisher or individual on a world-wide scale. There was nothing comparable on the international level.

■ SPLIT-UPS AND NEW COOPERATIONS

Dr. Walravens reported that the International ISBN Agency and its ISMN counterpart – working as a synergetic, joint organization until March 2006 – had to split up. The International ISBN Agency was moved to London, and Dr.

Walravens stated that the new ISBN organisation meets with his full approval, as it is headed by Brian Green, one of the very few experts able to run the system effectively.

The German and the British ISMN agencies signed a cooperation agreement concerning a re-launch of the Catalogue of Printed Music of the British Music Publishers Association (MPA). The company DE-PARCON – running the German ISMN Agency for the DMV (Deutscher Musikverlegerverband) – is known as the publisher of the IDNV, the International Database for Printed Music, which has been established on the German market for editions of notated music with considerable success.

The cooperation with DE-PARCON was in a press release explained as offering “an excellent opportunity for the MPA to take advantage of building on a pre-existing system which already fulfills many of the requirements sought to take its own Catalogue forward and to streamline the administration of ISMNs in the UK and Eire.”

■ ISMN FINANCES

In 2005, invoices for ISMN contributions had been made out in Euros for the first time assuring the International ISMN Agency a constant income independent of ups and downs of currency exchange rates.

Some agencies were not contributing financially in 2005 what caused problems for the budgetary backing of day-to-day administration of the ISMN. One of these countries was Germany, one of the largest music-producing countries of the world. The company DE-PARCON, handling the ISMN for the German-speaking countries and working at their own risk, could not be convinced to pay a fee. The ISMN agency of the United Kingdom, on the other hand, belongs to the group of paying countries: money that they are taking in for assigning ISMNs is proportionately forwarded on to the International ISMN Agency which result in a payment which fluctuates year by year and is therefore not predictable.

No contribution was paid where the amount of music publishers is very small, or the national libraries have not quite recovered from the economic (and political) changes. Dr. Walravens stressed the fact that, when in doubt, he preferred to include these countries despite their inability to pay the annual fee. In the contracts, this exemption from payment as a rule is marked as temporary and exceptional.

French colleagues, on the other hand, again had been very strong supporters of the ISMN somehow covering the missing contributions from other countries, the German-speaking area in particular. The International ISMN Agency again was highly indebted to the French ISMN Agency for its strong financial support.

For the United Kingdom and the US as well as the German-speaking countries, negotiations took place with the national libraries, i.e. the Library of Congress, the British Library, the Deutsche Bibliothek, the Österreichische Nationalbibliothek and the Schweizerische Landesbibliothek. These negotiations were aiming at a closer integration of their music departments into the ISMN activities of their countries and at a financial commitment of those



Hanna Zawado (Poland), Jasenka Zajec (Croatia) and Dr. Hartmut Walravens

libraries to the maintenance of the ISMN system. This extra financial commitment might help to better balance out the membership fees for countries with an unproportionally high financial burden. Talks with representatives of the Library of Congress turned out to be particularly promising nourishing expectations that the Library of Congress will take over ISMN responsibilities in the near future.

The introduction of a membership association might simplify negotiations, as a membership of libraries in professional organizations or associations is nothing out of the ordinary.

■ PROGRESS REPORTS FROM THE NATIONAL/REGIONAL ISMN AGENCIES (SELECTION)

► Montserrat Morato of the Spanish ISMN Agency informed the audience that the agency belongs to the Ministry of Culture. Ninety-five music publishers had been registered in 2005, 1914

items had been allocated an ISMN. A database launched in the Internet lists all Spanish ISMN publishers. In fall this year, a round table will be organized where different interested parties are given the opportunity to discuss ISMN problems.

► Mathias Lindquist, representing the Swedish ISMN Agency, pointed out that numerous staff changes at the agency's office slowed down the ISMN work in 2005. As far as applications are concerned, some online stores claimed that they can't process the ISMN in their computer systems. As a result of this limitation, some publishers unfortunately decided to use ISBNs instead.

► Dr. Michele Costa informed the audience that the Italian ISMN Agency was founded in 1995. It was established to serve the needs of the biggest music publisher in Italy, Ricordi. Some time ago Ricordi was bought by BMI with its business having decreased considerably since then. Although Ricordi still is using ISMNs, the interest of Italian music publishers has decreased since the downfall of Ricordi.

In 2005, only nine music publishers

registered with the ISMN. The Italian ISMN Agency is currently carrying out a survey collecting data about the music publisher scene in Italy, but it will need one more year to firmly re-establish the ISMN in this country. A new database, which is connected to the database on books, is on its way, and it is hoped that the interest in the ISMN will increase in the future.

► Mai Valtna from Estonia reported that the national ISMN agency was established in 2002 as branch of the ISBN office. An average of eighty items of sheet music are published every year since then with all main music publishers applying the ISMN. School books for music teaching as well as editions of choral and piano music form the major part of the ISMN publications.

► Jarmila Majerová of the Slovakian ISMN Agency confessed that the national ISMN office existed only formally. It did not work in the proper sense of the term in 2005 and before. It proved to be impossible to start the implementation of the ISMN in Slovakia due to computer software problems. Besides, the number of music publish-



Dalia Smoriginiene (Lithuania), Alenka Kanič (Slovenia) and Jarmila Majerová (Slovakia)

ers in Slovakia is only eight. By the end of 2006, the office is expected to start the systematical assignment of ISMNs.

Dr. Walravens forwarded a communication from Brian Green to all ISMN representatives present who was reminding all agencies (ISBN and ISMN) that most of the systems are able only to deal with one barcode on a page. Publishers should be reminded therefore that only one barcode should be printed on the backside of the publications. In the case of co-publishers in different countries, it is recommended that each publisher uses only one single barcode in his or her specific sales area. In the case of mixed publications, the

northern Thailand on February 7, 2006. During this meeting, the Working Draft (TC46/SC9 document N409), agreed upon by the participants of the ISMN Panel Meeting in Zagreb (May 2005), was evaluated in the light of the comments and suggestions which the TC46/SC9 members had put forward while voting on this draft document.

Minor editorial changes were made according to suggestions made by individual members. One major point needed clarification: In the light of the fact that two of the members had questioned a separate standard number for sheet music, Dr. Walravens explained the differences between the book mar-

It was decided that, in the revised text of the standard, there will be a short preamble that will explain the reasons that speak for the ISMN as a separate standard numbering system.

Furthermore, it was reconfirmed that an international office should coordinate ISMN matters – an important decision in the light of the fact that up to now no contract codifies the function of the International ISMN Agency at the State Library as Registration Authority.

The results of the discussion in Chiang Mai will lead to a Committee Draft (CD) which will be drawn up and disseminated by the TC46/SC9 secretariat. Yet, the Secretariat seems to be overloaded with work right now. First, it was announced that the CD will be ready to send off by the end of March, later the end of May was mentioned as the new deadline.

The International ISMN Agency had tried to gear the schedule to stay close to the ISBN schedule. Dr. Walravens admitted that the process had slowed down considerably (through no fault of the ISMN administration) and that the ISMN was losing time. The future time frame is uncertain. If we are lucky, Dr. Walravens explained, the results of the ballot will be on the desk at the end of 2006. The remaining steps at least might be taken as a fast track procedure; it might be possible to skip one step, if the results of the next ballot would not document any further controversy.

Answering Mr. Jeřábek's question about the publication schedule of a new ISMN Users' Manual, it was stated that, although only few changes will be necessary to update the old text version, it would be premature to write a text update before a Committee Draft has been approved. Changes will be inserted in due time and the new version of the text circulated among agencies for a critical evaluation.

Ms. Huttunen pointed out that the word "edition" was termed differently in the ISBN and ISMN standard texts and that the term "product form" was used in the ISBN text only. Dr. Walravens explained that the term "product form" had been rejected at the Chiang Mai meeting and that the working group members had tried to harmonize



Antonín Jeřábek and Hanna Zawado of the Czech and the Polish ISMN Agencies

main aspect of the publication should be the decisive factor. In the case of books on music, with music notations playing only a very minor role, publishers might decide to offer this book through the book trade.

■ THE ISMN STANDARD REVISION

Dr. Walravens gave a report of the ISO TC 46/SC 9 Meeting in Chiang Mai,

ket and the market for printed music necessitating separate numbering standards for both types of print product. Different are the ordering and distribution systems, different is the clientele. National bibliographies include special series for printed music. Editions of notated music are a very special matter that not everybody can handle. In some countries, the ISBN agencies are not willing to administer the ISMN (US, UK, etc.). They argue that editions of notated music are not their expertise, not their line of business.

the usage of terms in both standard texts as much as possible.

Furthermore, there was no majority in the Thailand working group for adding an appendix about kernel metadata of ONIX applications.

■ NEW ISMN GOVERNANCE

During negotiations with the administration of the State Library, the Library announced that it would withdraw its institutional support of the International ISMN Agency in the near future. It became obvious that the ISMN and its

Publishers Association with the background of a lawyer, asked to comment on the draft. (We are very grateful for the generous and competent help which we received from him). In addition, the statutes of several other library associations were carefully studied. Finally, the draft text was checked by the court.

The English version (distributed among the participants of the Helsinki meeting) was a rough translation only which had not been checked by a lawyer before. It is planned to edit the draft statutes together with a specialist native speaker in order to come up with a more proper English translation.

- ▶ Susanne Hein, president of the AIBM, German branch;
- ▶ Dr. Joachim Jaenecke, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Generaldirektion;
- ▶ Tilman Kannegiesser, Boosey & Hawkes Bote & Bock, Berlin;
- ▶ Wolfram Krajewski, DE-PARCON, German ISMN Agency;
- ▶ Dr. Bettina von Seyfried, Deutsches Musikarchiv, Die Deutsche Bibliothek;
- ▶ Dr. Heinz Stroh, Deutscher Musikverleger-Verband;
- ▶ Dr. Hartmut Walravens, International ISMN Agency, Director; and
- ▶ Dr. Ulrich Wegner, International ISMN Agency.



Susanne Hein, president of the AIBM, German branch, and Wolfram Krajewski of the German ISMN Agency after the Inaugural Assembly of the "Internationale ISMN-Agentur e.V."

Registration Authority would have to be put on their own feet sooner or later. Dr. Walravens explained that the only organisational structure he could think of was the establishment of an association, a "Registered Association" according to the German law. It generally excludes a liability of individual members. Decisions were made against the foundation of a company in order to rule out any commercial implication. The name of the association should be "Internationale ISMN-Agentur e.V."

A draft of the Statutes of the association was written out and Dr. Heinz Stroh, the head of the German Music

The final English version may have to be submitted to the administration of libraries or juridical departments of the institutions hosting a local ISMN agency as the status of these local agencies will change with the establishment of an association. Furthermore one should keep in mind, Dr. Walravens underlined, that these statutes will be the blue print for the future practical ISMN work.

The actual founding of the association will take place on June 29, 2006. Eight founding members have been invited for the Inaugural Assembly. These founding members will be:

They will elect an interim board in order to run the Association according to the Statutes and the law. (The first General Assembly will have the option of electing a new board.) A notary public will have to be asked to apply at the court for the registration of the association. After this official registration, the association will open its own bank account and apply for the status of charity in order to be exempted from tax payments.

As the "Internationale ISMN-Agentur e.V." will be a membership organization, all agencies should become members. It was decided that agencies should declare in a written form (which will have to be distributed by the International ISMN Agency) that the institution/agency agrees to become a member of the new ISMN association on the basis of the existing bilateral contract.

After Dr. Walraven's report on the background and the first preparatory steps towards the establishment of a new association, the participants of the panel meeting discussed the appropriate time frame for the notice to be given of a General Assembly and its agenda on the one hand and the possibility to propose topics for this agenda on the other hand (Dr. Michele Costa, Jasenca Zajec). The status and scope of influence of the individual members of the Association was another focus of the plenum's discussions. Membership will be open to all organizations and individuals as long as they support the purposes of the Association. How many in-



Dr. Michele Costa of the Italian ISMN Agency

dividuals will apply for a membership? What kind of vote and status will they have? (Alenka Kanić, Jasenka Zajec) Dr. Walravens explained that their status has not been fixed yet; it should be clarified at the next annual meeting and put down in writing. He stressed the fact that there is no intent to become an association of individuals.

The "Rules of Procedure" are described in another important document which should be drawn up as soon as possible. It will explain in some detail how the business of the Association will be organized. No notary public will be needed to have this document or subsequent changes passed. The Rules, of course, should not conflict with the basic rulings of the Statutes.

It was agreed that, parallel to the founding of a membership association, annual payments should be critically reviewed in order to better balance them out avoiding any undue financial burden for one or the other agency. Will there be a new scheme of calculation for the membership fees to be introduced with the new membership status of an ISMN agency, asked Hanna Zawado of the Polish ISMN Agency. Dr. Walravens suggested to follow the example of the ISBN: membership fees for national ISBN agencies had been calculated by considering two different indicators: the GNI (Gross National Income) of a country and the level of music publishing, i.e. the approximate number of music publications, in this

very country at a certain year. By putting these two figures into relation, one should come up with fair results. Most of the annual fees, Dr. Walravens assumed, will probably stay in the same range as before. Dr. Michele Costa and Dr. Ulrich Wegner were asked to prepare, for the next General Assembly, a proposal regarding the 2008 membership fees based on the calculation scheme mentioned above.

In order to guarantee a firm budget for the day-to-day work of the office of the International ISMN Agency, a preliminary decision was made according to which fees will be kept stable for the years 2006 and 2007 with the option of lowering the unduly high financial contributions of the French and the Italian ISMN Agencies. For the years 2008 et seq. the General Assembly, held during the next ISMN Panel Meeting in Oslo in May/June, is requested to decide about the new membership fees.

Even with a Panel Meeting scheduled early next year, it would be too late to change membership fees as the budget planning at the libraries is done some time ahead.

■ MUSIC PUBLISHING IN FINLAND AND THE USE OF THE ISMN IN ON-LINE LICENSING (BY PEKKA SIPILÄ)

I have been running the office of Finnish Music Publishers' Association (FMPPA) since April 1998. I am a musicologist, and I have been deeply involved in music publishing more than a half of my life starting as an editor of serious and educational music. I also took part in the discussions about the introduction of the ISMN on the Finnish market. As far as I remember, the numbering was very quickly adopted by the professional publishers of sheet music. Yet, in a country of not much more than five million inhabitants and a language of its own we should not expect a huge market for music publishing, especially not for publishers of printed music (Table 1/2).

In the eighties the income from graphic rights was about two-thirds of the total. Since then it has come down

to the level of 45%. The obvious reason to this is the fact that the public schools don't have money to buy educational music books anymore. In the eighties and still in the early nineties we had three main publishers in this area of music publishing. Today, only one of them is left in the music book business for schools, and this particular publisher "Otava" is not a member of our association, because they don't own or administer music copyrights. They are a pure book publisher.

However, compared with the international market the size of print income is still remarkably high. The share of print-based income in the world market of music publishing is somewhere between 10 and 15%.

■ PUBLISHERS OF PRINTED MUSIC IN FINLAND

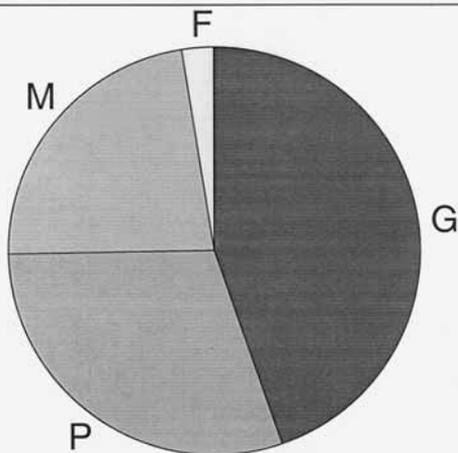
We have only five nationally important publishers of printed music. the biggest of them is an independent company called "F-Kustannus," or "F Publishing," as the company is called in English. It was established when Warner/Chappell, after buying "Fazer Music," a Finnish publisher who represented more than any other company the history of Finnish music publishing, outsourced all of its print and serious music activities. All the song books and educational publications were sold to "F Publishing," and, in addition, "F Publishing" had and still has the first option to publish sheet music out of Warner/Chappell's catalogue of popular music. The serious music activities of Warner's were licensed to a company called "Fennica Gehrman," the mother company of which is located in Sweden.

To these two Finnish music publishers we must add "Sulasol," run by the Association of Finnish Choirs, and two large book publishers "Otava" and "Werner Söderström," both offering catalogue with a wide range of educational music publications. Printed music business otherwise is very small.

■ LAULUT.FI / KUOROLAULUT.FI

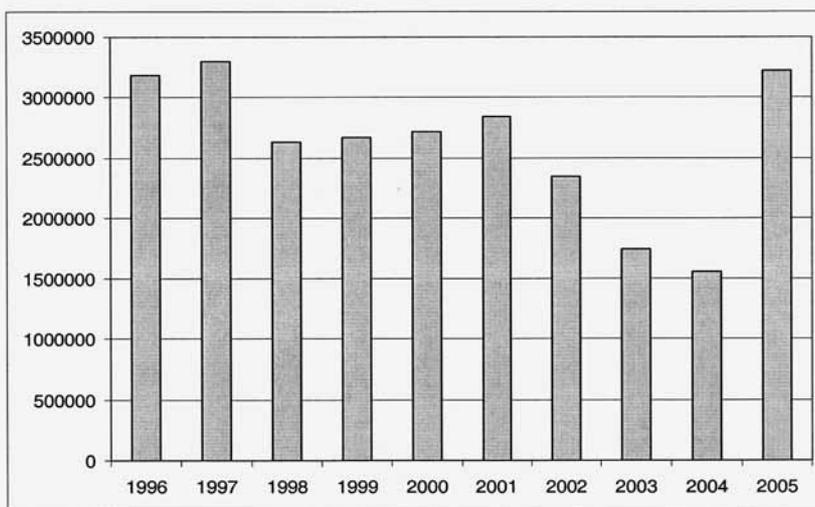
In November 2004, the Finnish Music

Turnover in 2005



G = Graphic income EUR 3 220 532,- (44,8 %)
P = Performing income EUR 2 146 089,- (29,8 %)
M = Mechanical income EUR 1 645 372,- (22,9 %)
F = Fair compensation (blank tapes etc.) EUR 179 629,- (2,5 %)
Total EUR 7 191 622,-

Graphic income*



***) incl. sales of sheet music, folios & music books, orchestral hire material income, third party licensing & photocopying**

Table 1/2: The music market in Finland. The generated graphic, performing and mechanical income

Publishers' Association and the Finnish Reprographic Rights Organisation KOPIOSTO started a joint pilot project. Both organisations cooperate on a regular basis in the field of licensing of photocopying of sheet music. Different users are involved here, mainly schools, music institutes and the church. Yet, the pilot project aimed at individual licensees instead of institutions.

The background of this project was

the knowledge that there is a large grey area in which the infringement of musical rights is the rule. All kinds of associations, restaurants, travel companies, bus companies and health and social worker organisations like to make people sing and produce their own sing-along selections of songs for their members and customers. Yet, most of these small publications are illicit, unlicensed. In addition, we found hundreds of

illicit lyrics sites on the Internet.

In the light of this situation, we decided to create conditions which would allow to get the songs and lyrics – and the license to use them – easily. As far as KOPIOSTO was concerned, the organisation was looking for new ways of establishing licensing services for the digital era. Furthermore, KOPIOSTO is administering a database which covers all kinds of users of printed materials in Finland. There are about 20,000 records in their customer database with all necessary information about contact persons and e-mail addresses, etc. We therefore decided to join our forces. The result of this is the on-line service called “Laulut.fi.” “Laulut” is the Finnish equivalent for “songs.” The legal owner of the site is KOPIOSTO. The project is based on an agreement between KOPIOSTO and the FMFA, which is supplemented by separate agreements with each publisher.

“Laulut.fi” is not a normal on-line shop. We are not selling physical items on-line; nor are we selling digital content. What the customer gets, is a license – a license to make copies – plus the original pages which can be used as the “originals” for the copying process.

We decided to start with the lyrics only. Lyrics are easier to be handled by the operator of an on-line service and such kind of service seemed to be particularly in demand. Today “laulut.fi” contains about six hundred mostly popular lyrics, and about two hundred will be added during this summer.

These lyrics can be browsed alphabetically by the title of the song, or you can use different search criteria: any word or fragment of the lyrics or the name of either the composer or the lyricist. Or, if the user is looking for certain styles or types of music, he or she can select between different categories, such as Pop and Rock, Evergreens, Christmas Songs, Songs about Finland, Folk Songs and Children's Songs.

After having selected the songs, the customer has to reaffirm the selection, and the content will be transmitted by E-mail as watermarked PDF files. The user gets more than just a collection of digital files containing lyrics. He or she receives the texts in a finalised lay-out adjusted to the end product, the booklet or leaflet. The cover can be edited,

of course, supplemented by a logo of their own or whatever, but all the other content must be kept untouched, including the list of the lyrics, the number of the license, the copyright information of each song and the terms of use.

Yet, there is no way to prevent the customer from making sixty copies instead of the forty copies which he or she has bought. But at least the customer cannot say he or she didn't know that this extra copying is illegal. And ... who prevents people from lending a song book from a library in order to make 60 copies of the particular songs for further usage? Furthermore, in the online context right owners are a bit better protected, because the PDF copies are watermarked and can thus be traced.

What about the pricing? Every publisher has the right to charge fees according to a scheme of their own. If they do not like this possibility (and in fact they very often don't), they can rest on the model pricing structure made for the service by the organisations running the site. This pricing structure is based on the amount of booklets ordered, with the price per unit decreasing gradually with an order of twenty, fifty, one hundred or five hundred copies. The price for one unit, one copy of one lyric, is EUR 0,09, but the minimum fee per order is EUR 9,00. It therefore pays to buy at least one hundred units, for example a license to produce twenty-five booklets containing four lyrics each. If you want to produce more than five hundred booklets, the price per unit will go down to EUR 0,04.

In the future, all songs now available as lyrics will be made available as sheet music as well. In most cases the musical notation will show the melodic line only, but there will be exceptions. The system will stay in principle as it is, but the user will be able to choose between mere lyrics or musical notation or will be offered to buy both, and different amounts of copies of them. The customer might need one sheet music copy for the guitar, piano or accordion player, while several copies of the lyrics might be necessary for a group of singers.

For this new service which will include editions of notated music, we

have decided to use pages from existing song books as the originals. The booklet to be put together by the customer, therefore, will contain different types of notational lay-outs. This is the fastest way of making sheet music available on-line, and we think heterogeneous layouts are quite acceptable as the end products are of a more or less inofficial character.

The third and maybe most interesting project is "kuorolaulut.fi." "Kuorolaulut" in Finnish means "choral songs." The four main publishers of

abroad. That's why we have decided to make it available also in English and Swedish. The "Grand Opening" is hopefully in January 2007.

■ WHAT IS THE USE OF THE ISMN IN ONLINE LICENSING?

For me, this question is not easy to answer. And: What is a music publication in the on-line environment? What is the publication, if the end product, the



From l. to r.: Montserrat Morato (Spanish ISMN Agency), Tuula Haapamäki (Helsinki University Library) and Alenka Kanič (Slovenian ISMN Agency)

choral music in Finland will all make the main part of their product catalogues available on-line. Here, again, it is not intended to sell physical products online or to sell downloads. If a choir for example needs fifty copies of a particular song, it won't buy fifty downloads. Instead, what will be bought, will be the right to use an "original" (which is available on-line on the site owned by KOPIOSTO) and a license to make fifty copies of this original.

If one considers that there is only one shop in Finland where a good selection of choral sheet music is offered, it becomes obvious that this service could become important to Finnish choirs and choral conductors. The service might even arouse some interest

booklet put together by the customer, is never or almost never identical with anything else that is available on the Internet? Do we need an ISMN, if the customer only buys a license to make a booklet of his own?

At "laulut.fi" (lyrics only) no ISMNs are used so far. For the time being we do not plan to use ISMNs on the sheet music level of "laulut.fi" either, as, again, it is an individual customer who receives a booklet which has been put together according to the individual demands of this very customer and therefore represents a unique specimen.

The situation might be different in the area of choral songs ("kuorolaulut.fi"). Here on-line orders in most cases refer to simple choral songs of one to

four pages of musical notation. Usually the same work also exists as a printed product carrying an ISMN. The item available on-line and its physical counterpart as a rule are almost identical, as far as the content and the layout are concerned. There are songs that have been taken from a song collection or a book, but some of our publishers use to publish some of these songs as separate prints in the physical world as well, and in such cases these song excerpts receive ISMNs of their own.

The only difference is the way these

gible for an ISMN, as licensing is a matter of rights management. Standard numbers are used in invoices for the transactions (a kind of secondary use).

What is complicating the issue, Dr. Walravens continued, is the fact that in the examples given, individual items are put together to form something new. Originals which are used for scanning might carry an ISMN already. Do these collections demand a new ISMN assignment? As far as the ISBN and the book publishing sector are concerned, a collective publication containing arti-

■ THE ISMN IN THE FIELD OF DIGITAL MUSIC PUBLISHING. RESULTS OF A SURVEY AMONG "DIGITAL SUPPLIERS" (BY ULRICH WEGNER)

■ INTRODUCTION

This presentation is a follow-up to the presentation which I had given 2003 at the ISMN Panel Meeting in Ljubljana. Three years have passed since then, and the question was and today still is what role the ISMN will be playing in an area of music publishing that is rapidly growing and at the same time is radically different from what was standard in printed music publishing up to the mid-1990s.

The digital supplier forces us to reassess the hitherto unquestioned standards of publishing and trading. As I had pointed out in Ljubljana already, there is no real supply chain in Internet publishing. Furthermore, the majority of these publishers do not work on a commercial basis. No wholesale, no retail, no billing, no accounting – areas where the ISMN could prove its potentials, they all play, if at all, a minor role in Internet publishing.

And there is a problem of quantity. At "www.tabrobot.com" for example, it was possible in 2003 to search and retrieve musical notations and guitar and bass tabs in a database of about 450,000 records. In 2006, the number of items offered for downloading has – according to the information given on their website – almost doubled (850,000 items). For simple numerical reasons, the ISMN does not seem prepared to serve all digital items which flood the market in unprecedented quantities.

■ THE PROS AND CONS

There is an ongoing discussion about the role of the ISMN in digital publishing. Attempts to establish the ISMN in the Internet market are sometimes criticized: a prospering Internet trade – that's how the argument goes – would bring detrimental effects to the traditional market of sheet music publish-



Jasenka Zajec and Berit Holth of the Croatian and Norwegian ISMN Agencies

items are sold and bought. FMPA and KOPIOSTO don't sell sheet music; they sell digital licenses to make physical copies of a digitally delivered PDF file. In the digital world everything seems easy, but in fact, nothing is simple.

► DISCUSSION

Is there any sense in applying standard numbering for one or the other activity presented? Dr. Walravens pointed out that, in the matter of lyrics, from the ISMN point of view the standard should not be involved. And licenses are, as Dr. Walravens explained, not eli-

cles put together from different published sources might receive a new ISBN despite the fact that some or all of those articles might carry an ISBN already.

In the discussions following Mr. Sipilä's stimulating paper, it turned out to be difficult for the audience to arrive at an undisputable, clearly defined approach to the problems of ISMN assignment in the context of digital licensing. It was agreed that the new challenges for standard music numbering which are caused by the digitization of musical or music-related content need a closer investigation by ISMN representatives – a project which should given some priority in the near future.

ing. Should we allow that the ISMN turns into a gravedigger of traditional music publishing? The illegal file sharing of sound recordings among Internet users and its negative effects on the compact disc sales of music companies seem to back up this critique. Another argument against ISMN assignments to digital content is the average low quality of the editorial work done by composers, transcribers, and publishers who are aiming at a digital market.

Yet, according to the regulations laid down in the standard text, none of these arguments seem to stand up to a critical examination. Neither does the standard text restrict the allocation of numbers to certain formats or market structures, nor was it designed for exclusively commercial purposes; even the question of copyright infringement, important as it is with reference to Internet trading, does not provide solid arguments in favour or against an ISMN assignment. Finally, the ISMN was not conceived as a tool to uphold high editorial standards and to restrict market accessibility for carelessly prepared editions of notated music.

On the other hand, some Internet publishers do great service to the field

of sheet music publishing as a closer look at their publication list shows: Companies like “Capella” and “Sibelius” – to mention only two of the largest of their kind – offer on their websites a publishing platform for those composers whose works would never have a chance to be published by a traditional music publisher. Both companies, in the first place, sell software for music typesetting, but administer at the same time large collections of music notations. Over 42,000 compositions are downloadable at “www.sibeliusmusic.com.” It is the “largest collection of new scores on the web” according to the operators of this website. Everybody, whether composer, arranger, teacher or musician, can publish notational material – “from coursework to orchestral scores, from early music to avantgarde and rock/pop” – provided that the scores have been written with Sibelius software. The Sibelius collection focuses on so far unpublished works of music submitted by their composers. By doing so, it doubtlessly contributes to the preservation of our musical heritage. There is no reason why cultural preservation should not be an objective deserving the support of the ISMN.

Sites like sibeliusmusic.com owe their existence to the fact that traditional music publishing is very selective: only a small group of composers is offered the privilege of publication. Digital suppliers here are not destroying established market structures, they react to the inherent limitations of this market, and overcome its restrictions.

■ THE ATTITUDE OF THE DIGITAL SUPPLIERS TOWARDS THE ISMN

While Internet editions of notated music in their diverse formats are fully covered by the regulations of the ISMN standard, the question remains why, with a few exceptions, the International Standard Music Number until now has not found its way into this realm of Internet music publishing. What are the reasons for this obvious deficit? In order to find explanations to this inadequate situation, I contacted over 350 website hosts offering musical notations for download and would like to report about the results of this survey.

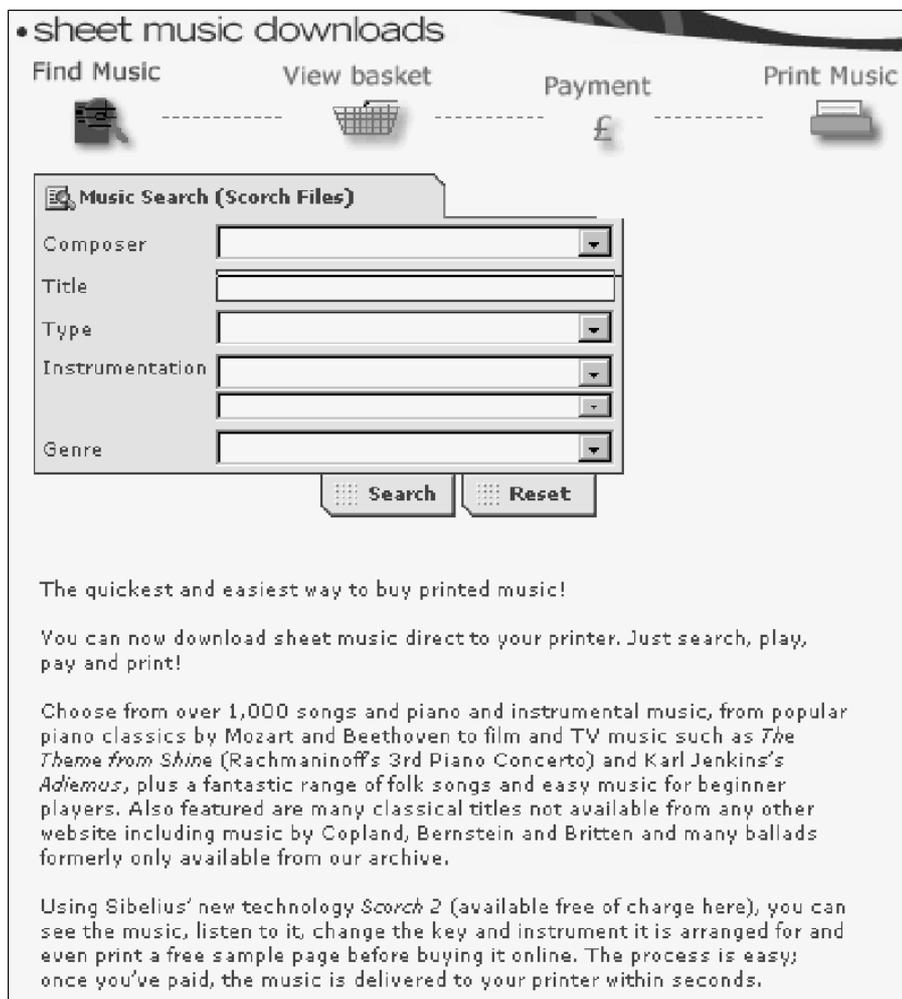
In my communication, after having introduced the International Agency and its functions to the addressee, I wrote: “It would interest us how you, as a publisher of digital notated music, view the significance of the International Standard Music Number in relation to your online offer. [...] We are [...] trying [...] to explore the prospects of the International Standard Music Number within this framework.”

The response to this mailing campaign can only be described as meagre. I received only thirty answers to my e-mail messages. Some spam filters might have sorted out my communications as spam by mistake, or some e-mail messages might have gone unnoticed in overflowing mailboxes. Therefore, I think it is difficult to find a reliable explanation for this sparse feedback.

Yet, it is worth having a closer look at those responses that gave a more detailed description of the publisher’s attitude toward the ISMN. Most of the addressees who responded frankly confessed that they had never heard of the International Standard Music Number before. A considerable information deficit as far as the ISMN is concerned be-

Dr. Heinz Stroh (Deutscher Musikverleger-Verband) and Dr. Joachim Jaenecke (Staatsbibliothek zu Berlin) after the Inaugural Meeting of the “Internationale ISMN-Agentur e.V.”





Ill. 1. The sheet music download page of Boosey & Hawkes. Customers are enabled to tailor the digital content to their musical needs in choosing a certain musical key or instrumental arrangement (www.boosey.com/pages/sheetdownload/).

comes obvious here. Most of the respondents admitted that a standard identifier for printed music is an appropriate tool to make the work flow in a commercial context more efficient, but they denied that the ISMN could be of much use for them as non-commercial suppliers of digital notations.

For some webmasters, the ISMN is inseparably connected with commercial issues. Downright anti-commercial approaches in a sense that “we can do it as good as the traditional music publisher, and we do it for free” are widespread. This outspoken opposition to traditional sheet music publishing and trading goes together with a critical attitude that sees the ISMN as an exponent of the world of music commerce. One publisher explicitly states: “My stuff is free and I don’t have the time or interest to track downloads. Contrary to much of the world I am not into making a buck. I am interested in making lives of people better by providing

some music for them to perform. Have a good day. You could say I am a bit radical – but what have you done for someone else today???” And Thomas Schall, who runs a website offering lute music tablatures, writes: “I have objections if one is obliged to obtain an ISMN, thus giving order to the ‘creative chaos’ of the Internet and steamrolling each and every corner.” In these misconceptions about the ISMN, the identifier is seen as a tool to structure and – one should add – to destroy the non-hierarchical nature of the World Wide Web in this respective segment. It is not an asset, but rather a threat.

A minimal requirement for applying the ISMN in non-commercial contexts should be that ISMN publisher IDs are obtainable free of charge. Pamela Marshall of “www.spindrift.com” offers a rough estimate of costs for a U.S. small-scale music publisher in case of an ISMN assignment: “The cost for a small publisher like myself is prohibi-

tive. Most self-publishing composers would not want to pay \$ 850,- for 1000 numbers, and the next lower alternative of 100 numbers is too few when you consider that one orchestra title might use 25 to 30 numbers or more if all the parts are available individually.”

Christian Mondrup runs the reputable “Werner Icking Archive” at the Århus Royal Academy with several thousands of musical notations as PDF files (“www.icking-music-archive.org”); he admits that even digital archives could benefit from the ISMN if it would be possible to have a digital item being retrieved by Internet search engines with the help of the music number. Yet, he predicts in a rhetorical understatement that “including ISMN-IDs would not just ease my task as the sole administrator of this site.”

Frank Nordberg in Norway runs ten different websites with musical notations mostly for plucked string instruments. He sees the main problem in applying the ISMN to his material in “the sheer number and the dynamic nature of digital publications.” His main site “musicaviva.com” includes over 17,000 music titles; a considerable number of them are downloadable in three different file formats. It is not only that Nordberg, as he figures, would “soon run out of ISMN numbers even with the maximum of 100,000;” it is the fact that open digital formats allow users to edit musical notations after the download at will. Who guarantees that a digital music notation carrying an ISMN will be kept untouched after hundreds of users have downloaded it? Nordberg explains with reference to the “open source” format of ABC notation: “You can expect the same file to be found at numerous sites on the web, with or without minor and major modifications. Sometimes multiple tunes are merged into a single file, sometimes not. [...] Unfortunately, I am afraid I have problems seeing how we can manage to come up with any coherent cataloguing system for ABC files.”

Even at “www.boosey.com,” the official website of Boosey & Hawkes, visitors are invited to modify a given notation according to his or her own wishes before the download is started: “You can see the music, listen to it, change the key and instrument it is arranged



The Inaugural Assembly at the State Library Berlin initiating the "Internationale ISMN-Agentur e.V." on June 29, 2006

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do ISBN. Att.: Ms. Celia Ribeiro Zaher. Av. Rio Branco, n. 219 - 1. andar. Rio de Janeiro 20040-008. Tel.: (+55 21) 2220-1981; 25448596. Fax: (+55 21) 2544-8596. E-mail: czaher@bn.br, isbn@bn.br. URL <http://www.bn.br>

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■ GERMANY

DE-PARCON Softwaretechnologie & Marketing GmbH. Att.: Anne Schink. Kalscheurener Str. 8, 50354 Hürth. Tel.: (02233) 804 10-0, 804 1022. Fax: (02233) 804 1030. E-mail: wk@de-parcon.net. URL <http://www.de-parcon.de>

■ GHANA

Ghana Library Board, George Padmore Research Library, On African Affairs. Att.: Omari Mensah Tenkorang, P.O. Box 2970, Accra. Tel.: (+233 21) 223526, 228402. Fax: (+233 21) 247768. E-mail: Padmoreres1@yahoo.com.uk. URL <http://www.ghana.com.gh/padmore>

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■ IRAN

Iran Book House, Iran ISMN Agency. Att.: Vahraz Nowrouzpur Deilami. 1178 Palestine Crossroad, Enghelab Ave., Tehran 13157. Tel.: (+98 21) 6414 991. Fax: (+98 21) 6415360, 6414991. E-mail: isbn@ketabnet.org.ir. URL <http://www.ketabnet.org.ir>

■ ISRAEL

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■ LITHUANIA

Martynas Mažvydas National Library of Lithuania. The Centre of Bibliography and Book Sciences. Att.: Dalia Smoriginiene. Gediminas av.51, 2600 Vilnius. Tel.: (+370 5) 249 7023. Fax: (+370 5) 249 6129. E-mail: d.smoriginiene@lnb.lt, isbnltu@lnb.lt. URL http://www.lnb.lt/services_e.html

■ MACEDONIA

Narodna i Univerzitetska Biblioteka/National and University Library "St. Kliment Ohridski". Att.: Borko Zafirovski, Director. Bul. "Goce Delcev" 6, 1000 Skopje. Tel.: (+389 02) 3115-177. Fax: (+389 02) 3226 846. E-mail: zafirovski@nubsk.edu.mk. URL <http://www.nubsk.edu.mk>

■ MOLDOVA

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■ NEW ZEALAND

Bibliographic Services, National Library of New Zealand. Att.: Deirdre McFarland, Acquisitions Team Leader. PO Box 1467, Wellington 6001. Tel.: (+64 4) 474 3093. Fax: (+64 4) 474 3161. E-mail: deirdre.mcfarland@natlib.govt.nz. URL <http://www.natlib.govt.nz/en/services/publishers/isbn.html>

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The National Library of the Philippines. Att.: Prudenciana C. Cruz, Director IV. P.O. Box 2926, Ermita, Manila 1000. Tel.: (+63 2) 5241011. Fax: (+63 2) 5241011

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Biblioteca Națională a României, Centrul Român ISBN-ISMN-ISSN-CIP. Att.: Mihaela Laura Stanciu. Str. Ion Ghica nr. 4, 79708 Bucuresti. Tel.: (+40 21) 311 2635. Fax: (+40 21) 312 4990. E-mail: isbn@bibnat.ro. URL <http://www.bibnat.ro>

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