



# Newsletter

# 20

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

■ EIGHTEENTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ LISBON, PORTUGAL ■

■ 14 – 15 SEPTEMBER 2010 ■

## ■ PARTICIPANTS

Maria Clara Assunção, Biblioteca Nacional de Portugal

Renata Cozonac, Camera Nationala a Cartii din Republica Moldova

Aiva Gailite, National Library of Latvia

Eva Kathrine Holst, National Library of Norway

Maarit Huttunen, National Library of Finland

Irina Ilina, Russian Book Chamber

Dr. Joachim Jaenecke, Internationale ISMN-Agentur e.V.

Antonín Jeřábek, National Library of the Czech Republic

Alenka Kanič, National Library of Slovenia

Marina Karpova, Russian Book Chamber

Jake Kirner, MPA, United Kingdom

Wolfram Krajewski, DE-Parcon, Germany

Jarmila Majerova, National Library of Slovakia

Kristine Matevosyan, National Book Chamber of Armenia

Renek Mendrun, National Library, Poland

Françoise Molitor, National Library of Luxembourg

Montserrat Morato, Instituto Nacional de las Artes Escénicas y de la Música

Iryna Pogorelovs'ka, Knyzkova Palata Ukrainy 'Ivan Fedorov', Ukraine

Dr. Bettina von Seyfried, Deutsches Musikarchiv (DMA), DNB



*Reading room at the Biblioteca Nacional de Portugal*

Dr. Heinz Stroh, DMV, Deutscher Musikverlegerverband, Germany

Carolin Unger, Internationale ISMN-Agentur e.V.

Mai Valtna, National Library of Estonia

Susan Vita, Library of Congress, USA

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

Jasenka Zajec, National Library of Croatia

Guests / lecturers:

Brian Green, International ISBN Agency

Sílvia Seixas Rodrigues, Centro de Informação da Música Portuguesa (CIMP)

## ■ AGENDA

■ Opening

■ Fourth Ordinary General Assembly of the "Internationale ISMN-Agentur e.V."

■ Score edition and distribution: A publisher's experience with ISMN (Sílvia Seixas Rodrigues, CIMP (Portuguese Music Information Centre))

■ Progress reports of the national / local ISMN Agencies

■ The ISMN in Portugal: Evaluation of a decade and present situation (Clara Assunção)

■ Further discussions and contributions

■ ISMN assignment for national agencies (Wolfram Krajewski)

■ Copyright and accounting settlement – Worldwide (Bettina von Seyfried)

■ Music Publishers' International ISMN Database (Carolin Unger)

■ Sheet Music goes Digital ? (Wolfram Krajewski)

■ Visit of the Music Department of the National Library of Portugal (Biblioteca Nacional de Portugal, Área de Música)

## ■ OPENING

Maria Clara Assunção of the Portuguese ISMN agency gave a warm welcome on behalf of Biblioteca Nacional de Portugal's Deputy Director General Dr. Maria Inês Cordeiro.

The Chairman of the Internationale ISMN-Agentur e.V., Dr. Hartmut Walravens, also welcomed the participants and thanked the colleagues of the Biblioteca Nacional for their kind hospitality. He pointed out that although Portugal was no major music producing country, it was interesting to see that in practice there was much more than the statistics showed. The little baby ISMN was growing, thanks to the work of the Portuguese ISMN agency.

## ■ FOURTH ANNUAL GENERAL ASSEMBLY OF THE "INTERNATIONALE ISMN-AGENTUR E.V."

Chair Person: Dr. Hartmut Walravens  
Rapporteur: Carolin Unger  
10.15 - 12.50 h

### Participants:

Clara Assunção (Portugal), Aiva Gailite (Latvia), Eva Kathrine Holst (Norway), Maarit Huttunen (Finland), Irina Iliina (Russia), Dr. Joachim Jaenecke (Vice Chairman of the Board, Germany), Antonín Jeřábek (Czech Republic), Alenka Kaniž (Slovenia), Marina Karpova (Russia), Jake Kirner (United Kingdom), Wolfram Krajewski (Germany), Jarmila Majerova (Slovakia), Renek Mendrum (Poland), Françoise Molitor (Luxembourg), Montserrat Morato (Spain), Iryna Pogorelovs'ka (Ukraine), Dr. Bettina von Seyfried (Treasurer of the Board, Germany), Dr. Heinz Stroh (Germany), Carolin Unger (International ISMN Agency), Mai Valtna (Estonia), Dr. Hartmut Walravens (Chairman of the Board, Germany), Jasenka Zajec (Croatia)

20 members of the association entitled to vote attended the assembly. Australia had transferred its vote to Hartmut Walravens, so that there were actually 21 votes.

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

Two observers attended the meeting as guests: Brian Green (International

ISBN Agency, United Kingdom), Susan Vita (Library of Congress, USA)

### AGENDA

- Opening of the Chairman of the General Assembly
- Adoption of the minutes of the Annual General Meeting in Bonn, 2009
- Report of the Board
- Report of the Treasurer
- Adoption of the Budget for 2011
- Resolution on membership fees for 2011
- Report of the Cash Audits
- Exoneration of the Board
- Adoption of the Budget for 2011 (continued)
- Miscellaneous

### ■ OPENING OF THE CHAIRMAN OF THE GENERAL ASSEMBLY

The Chairman declared the meeting open. The members had been invited according to the Statutes. Australia had transferred its vote to Hartmut Walravens. The agenda met the approval of the participants.

### ■ MINUTES OF THE ANNUAL GENERAL MEETING 2009 IN BONN, GERMANY

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

### ■ REPORT OF THE BOARD

#### - AGM in Bonn 2009

The Chairman reported on the AGM in Bonn, 2009, which had been splendidly hosted by the German ISMN agency. The meeting had been especially important since Germany had not had attended AGMs and Panel meetings for a long time.

#### - Membership

The Internationale ISMN-Agentur e.V. currently had 51 member agencies, the latest being Colombia. Negotiations with potential new members were under way with several countries. China meanwhile had officially decided to become a member, although according to Chinese formalities it might take a while until this would become effective. South Korea was interested in adopting more ISO standards in the fields of bibliography. There was no official decision, yet, but they were very positive about the ISMN. The United States were a very important music market, and we were glad that Susan Vita as representative of the Library of Congress, the hopefully future ISMN agency, was present at this AGM. Ethiopia and Kenya had expressed their interest to join, too. The Netherlands as the only bigger country in Europe not yet a member, would hopefully join, soon. We had excellent contacts to MCN (Muziek Centrum Nederland). South Africa was a long-standing candidate with which we had been negotiating for 15 years. The South African musicologists were quite interested but the National Library was still hesitant. The musical rights association and the National Library were shifting the issue back and forth.

#### - ISO

The revised standard ISO 10957 was published in July 2009. The International Agency became an ISO Liaison A partner with TC 46/SC9 also in July 2009. A new contract between ISO and the International ISMN Agency was signed in October 2009.

- Publisher address database of the International ISMN Agency (IA)  
A database system had been customized for the purpose of maintaining the ISMN publisher data, in early 2010. It was recently made available on the IA website. Agencies were requested to let the IA know if they had any wishes for improvements. Since privacy was a major topic nowadays, agencies were kindly asked to notify the IA of publishers, mainly composer/author publishers that did not want to be list-

ed there. They could then just be archived without their address being shown on the Internet. Nevertheless, for distributing their notated music it should be in their own interest to give retailers a possibility to contact them.

#### - Publications

Since many of the publications on the topics of ISBN and ISMN were not searchable on the Internet, and since the Chairman of the International ISMN Agency had for 20 years been Director of the International ISBN Agency as well, during which time the international agencies had received many publications from national agencies, the Chairman had decided to publish a bibliography on ISBN and ISMN, with the Simon publishing company: Hartmut Walravens: *ISBN International Standard Book number: Bibliography - Literature on the ISBN and ISMN - From all over the world* Compiled and with a review about 40 years ISBN

Berlin: Simon Verlag für Bibliothekswissen 2010, 228 p.

ISBN 978-3-940862-21-1, EUR 25,00  
Several articles had been published by the IA on the subject of ISMN:

An article in Russian in Bibliografija, a brochure on individual numbering systems by the National Library of Korea and a report in the first issue of International Cataloguing, a newsletter published by IFLA.

#### - Membership fees

As the International ISMN Agency was financially consolidated and, outstanding fees had been received, the Board would suggest to lower the membership fees (cf. TOP Resolution on membership fees for 2011).

#### - Website project

As of October 2010, the IA commissioned a six months project to Siobhán Cahalan, experienced in publishing and bibliographic tasks, to improve the contents of the website. So far, the website gave basic information on ISMN and participating agencies, but better communication options should be offered. In the future, more up-to-

date information, current news that might be interesting to the ISMN community should be given.

#### - ISBNs used for music publications

It was practice in some countries that publishers used ISBNs for their publications of notated music. The Chairman had attended the ISBN Panel meeting in Lisbon, the day before, and had brought the subject up. It was no controversial issue since the ISBN and ISMN standard clearly stated that music publications would receive an ISMN and that ISBN must not be used for them. To a degree it was the ISMN agencies' task to find out about the correct use or misuse. Of course, there were so many things to do at the agencies that there were not enough time for this. But occasionally agencies might find out about a misuse. Then they should please contact the publisher and try to convince him to use ISMN for his notated music. But there hardly was any means or sanctions to force him. The only way was when they ran out of numbers and approached the agency for a new identifier. Then they would only get new numbers if they followed the rules.

#### ■ REPORT OF THE TREASURER

"The year 2009 can be taken as one of consolidating our finances.

We again sent out some material to our members including Christmas cards to the ISMN community and friends. The postage altogether was about 900.- .

We worked again on our web appearance and database as well. All that work involved turned out to be pretty moderate in terms of costs.

Hartmut Walravens' work as Board member and his appearance at several meetings and conferences throughout the world, like in South Africa, Kenya and the IAML meeting in Italy was altogether: 3900.- .

After two interesting meetings, one in Norway and one in Indonesia, we decided to have the 2009 meeting in Germany. As you already learned, we were lucky enough as to be guest of Dr. Stroh and his organization, the German

Musikverlegerverband. I thank Dr. Stroh very much for his kind invitation and the commitment to organize interesting events and present us with a wonderful dinner and even next day another invitation into a restaurant near Beethoven's house.

Being invited so graciously, we not only did not spend more than necessary on our living expenses, but as well, expenses for travel and lodging for the four of us was pretty solid.

And since the air fare from Berlin to Bonn was reasonable, we altogether spent about: 1500 EUR in that respect.

We included some insurances in our office expenses, and paid for a language course in English for our manager Carolin Unger.

To have a proper cash audit, Mr. Krajewski was kind enough to come to Berlin. The International ISMN office of course was more than willing to pay for his air fare.

We are very happy as shown in our handout, how the cashflow from the agencies all over the world is active and we are looking forward to new visits, members and challenges in the years to come."

Bettina von Seyfried

#### ■ ADOPTION OF THE BUDGET FOR 2011

The expenditures in the budget 2011 were commented upon by Carolin Unger: The position "salary" included the manager's and the intern's work. Promotional activities would include the printing of a brochure on the applications of the ISMN. This would be a one-time publication which would only need to be updated in case new developments of technology that affect the ISMN might make it necessary in the future. The website would eventually need some more programming as a result of the intern's work. The landlord had announced to raise the rent moderately. Also, since April 2007 the landlord had sent no telephone bills. He wanted a reasonable fare of about 50,- per month. But since he never gave details of the telephone contract this was based upon, no payment was made.

As to the website, the new ISMN colleague from Portugal, Clara Assun-

cao, asked whether it was planned to have a check digit program, there. Carolin Unger answered that the IA's website already offered that under Ranges/Tools. There was the possibility to generate the correct check digit for a certain ISMN and also generate lists of possible item identifiers under a certain publisher identifier.

The participants agreed to look at the income column of the budget and vote on it only after the membership fees would have been decided upon which they wanted to be done right away. So TOP Resolution on membership fees for 2011 was moved here.

Heinz Stroh from the German ISMN agency pointed out that they had difficulties to pay their fee. The members of the German music publishers association were willing to pay their share of the German ISMN fees whereas the non-members were not. Therefore, the German agency proposed to fix 5,000 as maximum fee (instead of 12,000 as before). So far, due to the high annual output figures of editions of notated music, the German fee from his point of view had been disproportionately high in comparison to what other countries had to pay (for 2010 Germany had to pay 11,000, the next highest paying

Jake Kirner (United Kingdom) mentioned that as fellow publishers association they were a business - although not for profit - institution themselves which depended on their current members and had to collect money from them, themselves. Therefore, they had sympathy with the German positions.

Clara Assunção (Portugal) considered a reduction from 12,000 to 5,000 as maximum fee as being too much. The best solution would be to find s.th. in the middle.

Renek Mendrun (Poland) alluded to the fact that the German agency represented three countries (Germany,

Austria and Switzerland) without Austrian and Swiss publishers being members of the German music publishers association and without them contributing to the German fees. This should be changed.

Heinz Stroh replied that the German agency had no means to get money from publishers in the other countries.

Maarit Huttunen feared that the acceptance of the German proposal might affect the fees of other agencies.

The Chairman pointed at the budget for 2011 which stated a deficit between income and expenditures already. This deficit would be

higher if the German proposal would be accepted. He favored to find a compromise, as Clara Assunção already had suggested. The Panel could decide on a cap (maximum fee) which should not be set firmly, right now. For example, a possible cap for 2011 could be 8,000 which could be lowered in later years, depending on the development of membership and finances.

Clara Assunção wanted to know whether it was not part of the problem that ISMN in Germany, Austria and Switzerland was run by one agency instead of three.

The Chairman answered that this constellation was historical, since the former German ISMN agency already had been the ISBN agency for the German speaking countries. Also, there was hardly an alternative since Austria



*Participants from Russia, Ukraine, Moldova, Armenia, Germany, Finland, Slovenia, Estonia and Spain, together with Hartmut Walravens, listen to welcome words of our Portuguese host*

#### MEMBERSHIP FEES 2011

The financial basis of the Internationale ISMN Agentur e.V. had finally become consolidated. The Board of Directors and the Treasurer therefore suggested to the members of the association a 10 % overall reduction of the membership fees. Due to administrative costs the minimum fee should be kept at EUR 100, however. (With regard to the fee calculation, the Chairman mentioned that the IA depended on the figures provided by agencies for registered items of editions of notated music. So whenever agencies got notice of changed figures they were asked to inform the IA.)

In addition, the German ISMN agency had submitted a petition for amendments to the scheme for fees for the International ISMN Agency. Dr.

country France paid 4,000, followed by the United Kingdom and Spain with 3000).

The Chairman stated that both proposals (10 % fee reduction with minimum fee of 100.- and the German petition of a maximum fee of 5,000.-) did not exclude each other. The acceptance of such a maximum fee would be in a slight contrast to the current fee scheme based on the overall output figures in relation to the GNI, though.

Dr. Heinz Stroh referred to procedures established by the former German ISMN agency. At that time, music publishers had paid just once when buying the numbers and then never again. The process of changing this procedure to an annual payment for publishers provoked lots of problems.

and Switzerland did not want to establish agencies of their own. The Swiss National Library did not have legal deposit for their music publications, and the Austrian National Library did not consider the task to be their responsibility since music publishers were the right people for doing it.

Montserrat Morato added that in some cases the statistics were not quite consistent since they covered not only commercial publications. So the data were differently based from country to country.

Jasenka Zajec and Maarit Huttunen were concerned whether the results of the votes would possibly affect the budget as it had been presented at the AGM.

The Chairman answered that the budget as documented was already based on the fees after a 10 % reduction. But he agreed that in the case of voting on a new maximum cap, an adjusted budget should be presented.

Votes:

1) Do you want a 10 % reduction of fees, with the exception of a minimum fee of 100.

By show of hands the vote was:

- 18 yes
- 0 against
- 1 abstention
- 2 participants did not vote.

The proposal was accepted.

2) Do you want to set a general maximum fee of 5,000 as of 2011?

By show of hands the vote was:

- 4 yes
- 12 against
- 3 abstentions
- 2 participants did not vote.

The proposal was not accepted.

3) As the proposal had not come through Jake Kirner proposed to fix the maximum cap of 5,000 only for the year 2011, to use the IA's surplus for compensation for this and let the decision on future fees be suggested by a working group. That would help the German agency for 2011 and would leave the possibility open to create a possible stable fee structure for the future. The working group should analyze and revise the fee structure, en-

dorsed by key members of agencies and present a proposal for next year's meeting. The existing surplus of the IA could be used for covering a deficit and so no negative effect on the expenditures planned for 2011 would arise.

Do you want a 5,000 maximum fee for 2011 only, and do you want to create a working group to investigate the fee structure?

By show of hands the vote was:

- 17 yes
- 2 against
- 2 abstentions

The proposal was accepted.

The Chairman stated that this proposal had come through. He thanked the participants for their constructive contributions. It had been a very difficult decision and he was grateful for their cooperation.

[The working group was set up during the Panel session in the afternoon and consisted of Maarit Huttunen (Finland), Jake Kirner (United Kingdom), Montserrat Morato (Spain), and Dr. Heinz Stroh (Germany).]

#### ■ REPORT OF THE CASH AUDITS

Wolfram Krajewski emphasized that the cash audits' job was to find whether the book keeping was done accurately and well. He and Susanne Hein as the cash audits had checked all financial transactions and found that everything was in order. All transactions had been transparent and plausible.

#### ■ EXONERATION OF THE BOARD

Wolfram Krajewski proposed to exonerate the Board. By show of hands the vote was:

- 21 yes
- 0 against
- 0 abstentions

#### ■ ADOPTION OF THE BUDGET FOR 2011 (CONTINUED)

By show of hands the vote was:

- 20 yes
- 0 against
- 1 abstention

So the budget for 2011 was adopted. Alenka Kanič suggested to integrate the surplus into the budgets.

[In practice, this proves to be difficult since one cannot predict what the surplus on 1 January 2011 and the expenditures will be.]

The AGM was closed at 12:50 h.

## ■ SCORE EDITION AND DISTRIBUTION: A PUBLISHER'S EXPERIENCE WITH ISMN

Sílvia Seixas Rodrigues

### PORTUGUESE MUSIC INFORMATION CENTRE (PMIC)

- Established: 2002
- Website launch: 2006
- Public service project
- Fills a void concerning Portuguese music:
  - promotion
  - availability
  - Portugal and abroad
  - edition: scores excerpts for all composers
- Interactive database and search engine with multimedia content
- PMIC website database numbers:
  - 2009: 1 000 000 hits
  - information on 161 composers (XIXth century - nowadays)
  - 7948 works
  - 6302 documents
  - currently 446 PMIC scores available online / 42 composers
- IAMIC Member
- Part of Miso Music Portugal
  - PMIC website: <http://www.mic.pt>

### PMIC SCORE EDITION OVERVIEW

- XX and XXI centuries Portuguese composers
- Online free access
- 42 composers / 446 scores
- Computer edited scores
- Facsimile scores
- Large files available on request

### PMIC SCORE DISTRIBUTION

- PMIC website
  - Online catalogue
  - Digital support (PDF files)

- Online free access with username and password required for download proposes
- Camões Institute
  - Protocol
  - Online access: digital library <http://cvc.instituto-camoes.pt/conhecer/biblioteca-digital-camoes.html>
  - Forward to PMIC website
  - 128 scores
- Paper support on request
- Parts available on hire, on sale or on perusal, by request and according with the composers own conditions
- CESEM: digitized files of composers Jorge Peixinho and Constança Capdeville

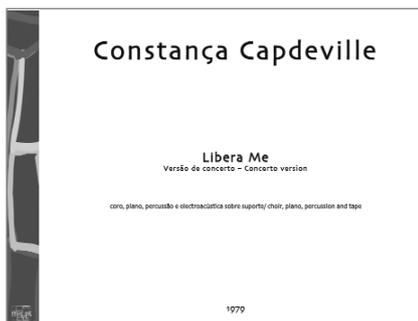
#### ISMN IMPLEMENTATION: CONSEQUENCES

- Beginning of 2010
- Enabled:
  - review of the files
  - restyling of the cover of the scores
  - revision of the terms of use text
  - legitimation of PMIC digital score edition and distribution



- 138 available scores with ISMN
- 30,9 % of total scores

#### OLD LAYOUT & FACSIMILE EXAMPLE



- Constança Capdeville
- 1979
- *Libera me*
- Choir, piano, percussion and tape
  - Information on performance of the downloaded works: The PMIC free service of score edition for download aims to be a mark in the promotion, diffusion and circulation of works by the represented composers. Therefore, we kindly re-

quest that instrumentalists and programmers let us know of any public performance of the scores downloaded through PMIC, may it be on school auditions or public concerts, with the indication of performer, venue and date. PMIC will then inform the composer or his representatives so that they may follow the work's diffusion. Should you require a score with higher resolution, please contact the PMIC

- Miso Music Portugal
- Networks:
  - Circuits
  - ISCM
  - CIME
  - ECPNM
  - ICMA
  - IAMIC
  - IETM
  - On-the Move
- Funds by: Ministério da Cultura/DGArtes
- Support: Camoes Institute and British Council

#### NEW LAYOUT WITH ISMN NUMBER



- Miguel Azguime
- 2001
- *Derrière son Double*
- Flute, Clarinet, Violin, Viola, Violoncello, Piano and Live Electronics
  - This score is for private use only. Any use in public or any other non private purpose should be authorized in written by the publisher: PMIC

The following discussion showed that the work of the Portuguese Music Information Center was started with funding of the Ministry of Science and Technology (Ministério da Ciência e Tecnologia) and the European Union, mainly spent on the database, interviews to 50 composers, internet site, and articles by musicologists. The staff now works on the basis of scholarships since the MIC did not receive any direct financial support.

The scores are the composers' originals (in digital or facsimile formats) and only exist as digital documents available for free online. Since there are no prints unless required, there is no legal deposit to be done at the National Library.

Some of the scores were very large in size (bigger than A 1) and the MIC was currently exploring ways to digitalize these, too.

#### CONCLUDING

- List with edited scores with ISMN included (see below)

ISMN	CMP No.	WORK TITLE	COMPOSER
ISMN 979-0-55050-000-8	APV0006	Movimentos do subsolo	António Pinho Vargas
ISMN 979-0-55050-001-3	APV0007	Suite para Violoncelo	António Pinho Vargas
ISMN 979-0-55050-002-0	JPO0029	Cassiopeia	João Pedro Oliveira
ISMN 979-0-55050-003-7	JPO0030	Images de la Mémoire	João Pedro Oliveira
ISMN 979-0-55050-004-4	JPO0031	Integrais I	João Pedro Oliveira
ISMN 979-0-55050-005-1	JPO0032	Integrais II	João Pedro Oliveira
ISMN 979-0-55050-006-8	JPO0033	Integrais IV	João Pedro Oliveira
ISMN 979-0-55050-007-5	JPO0034	Peregrinação	João Pedro Oliveira
ISMN 979-0-55050-008-2	JPO0035	Pirâmides de Cristal	João Pedro Oliveira
ISMN 979-0-55050-009-9	JPO0036	Pyramids	João Pedro Oliveira
ISMN 979-0-55050-010-5	JPO0037	Timshel	João Pedro Oliveira
ISMN 979-0-55050-011-2	MA0005	O Centro do Exocêntrico do Centro do Mundo	Miguel Azguime
ISMN 979-0-55050-012-9	JPO0038	Zapping	João Pedro Oliveira
ISMN 979-0-55050-013-6	VR0021	I Hate Music	Vitor Rua
ISMN 979-0-55050-014-3	VR0022	Aerofonia	Vitor Rua
ISMN 979-0-55050-015-0	VR0023	Six Pieces for the Next Millennium	Vitor Rua
ISMN 979-0-55050-016-7	VR0024	Cyberpunk	Vitor Rua
ISMN 979-0-55050-017-4	AL0015	Cancão de Izis	Ângela Lopes
ISMN 979-0-55050-018-1	ACR0001	Deep Water Music	António Chagas Rosa
ISMN 979-0-55050-019-8	ASD0001	Komm, tanz mit mir!	António de Sousa Dias
ISMN 979-0-55050-020-4	IS0007	Le Navigateur du Soleil Incandescent	Isabel Soveral
ISMN 979-0-55050-021-1	IS0008	Paradisois	Isabel Soveral
ISMN 979-0-55050-022-8	KM0007	Glosa (in memoriam)	ka'mi
ISMN 979-0-55050-023-5	MPF0001	The Mother of God	Manuel Pedro Ferreira
ISMN 979-0-55050-024-2	MPF0002	Faz de Conta	Manuel Pedro Ferreira
ISMN 979-0-55050-025-9	RP0003	Azimuth	Rui Penha
ISMN 979-0-55050-026-6	PSA0001	Aranea - insidias noctis serenae...	Patricia Sucena de Almeida
ISMN 979-0-55050-027-3	PSA0002	Argumentum	Patricia Sucena de Almeida
ISMN 979-0-55050-028-0	PSA0003	Fatum Hominis	Patricia Sucena de Almeida
ISMN 979-0-55050-029-7	PSA0004	Monstrum Horrendum - Versão Ensemble	Patricia Sucena de Almeida
ISMN 979-0-55050-030-3	PSA0005	Solitude	Patricia Sucena de Almeida
ISMN 979-0-55050-031-0	PSA0006	Mens Sana in Corpore Sano - Versão Orquestra	Patricia Sucena de Almeida
ISMN 979-0-55050-032-7	PSA0007	Res Adversae	Patricia Sucena de Almeida

## ■ PROGRESS REPORTS OF THE NATIONAL / LOCAL ISMN AGENCIES

Since progress reports of nearly all member agencies were documented at the Panel meeting and none of the participants had to add new developments, the papers were not read except for Clara Assunção's report on the work of the Portuguese agency.

## ■ THE ISMN IN PORTUGAL: EVALUATION OF A DECADE AND PRESENT SITUATION

Maria Clara Assunção



*Maria Clara Assunção*

The National ISMN Agency started operating in Portugal in 1998, firstly with 5 publishers. Since then, some music publishing companies were established and others have disappeared. Some music editions have been published by entities other than specialized music publishers.

Portugal received, initially, 153 ISMN publisher identifiers, 1 with four digits, 51 with six digits and 101 with seven digits. In May 2010, one more ID was received, with five digits.

Until today, the National Agency assigned publisher identifiers to 14 music publishers. The publishers most active are Musicoteca (now extinct) and AvA.

The CIMP (Music Information Centre) joined the ISMN system in 2010 and expectations are of intense

activity. These three publishers are those that published hundred or more publications.

From September 2009 to September 2010, the figures are as follows:  
AvA: 300 ISMN  
CIMP: 137 ISMN  
4 other publishers: 9 ISMN  
Total: 446 ISMN

## ■ FURTHER DISCUSSIONS AND CONTRIBUTIONS

### BARCODING

Hartmut Walravens reported that the International ISBN Agency offered barcoding to agencies, not to pass it on to publishers but to their clients such as author publishers, small publishers who can use it free of charge. He asked Brian Green (International ISBN Agency) whether that could be an option for ISMN, too, since the software might be of considerable use to agencies.

Brian Green agreed to explore the feasibility of this. Currently, it was not possible since the program automatically gives the information that 979-0- was reserved for ISMN and no barcodes could be generated with this prefix. But there might be found a solution. The benefit of the program is the fact that the ranges were built in, already.

Wolfram Krajewski referred to a new administrative program for ISMN of his agency which would cover this, too.

### AGM 2011

Hartmut Walravens resumed that the present meeting was the first time align the annual ISBN and ISMN meetings. His impression was very positive since many participants of the ISBN meeting were now present at the ISMN meeting who otherwise would not have been able to attend both meetings. The ISBN side was positive, as well, since there was a lot of synergy. Therefore, Hartmut Walravens suggested to follow this line in the future, if possible. The participants favored this, too.

Nevertheless, the venue of the ISMN meeting in 2011 was not yet clear. ISBN would meet in Pretoria on invitation of the National Library of South Africa. But South Africa was no ISMN member, yet, though interested. It was suggested that both ISMN and ISBN would approach the Director of the National Library and explore his view. But for the time being, everything was still open.

Clara Assuncao feared that we might risk to have only very few participants, there.

Hartmut Walravens considered it important to think of other parts of the world since all of Europe already was member of ISMN.

Brian Green explained that ISBN followed a modus of having alternative years with meetings in Europe and outside. (2011 Pretoria in South Africa, 2012 Malta.) ISBN had a lot of member countries on the African continent. He suggested to explore a possible alignment with ISSN for their 2011 meeting in Sarajevo since many of the ISMN agencies were also ISSN agencies.

Bettina von Seyfried stressed the importance to reach out to other parts of the world to attract more agencies.

Hartmut Walravens was going to explore the possibility to convene in South Africa.

### MISCELLANEOUS

Jake Kirner alluded to ICMP (International Association of Music Publishers) meetings which had a very good attendance and might offer an opportunity to reach the ISMN target group.

Brian Green suggested to get a slot in their meeting to provide information on ISMN.

Hartmut Walravens thought that a good idea and assumed that the organizers might be agreeable. Publishers after all cared to save money and staff etc.

Hartmut Walravens referred to some countries where compromises had to be made. E.g. in Poland where the ISBN was exempted from VAT, but not the ISMN. Therefore many publishers used ISBN for their notated music. The ministry was not sure

whether they would prolong the tax exemption scheme. In such a situation it was not possible to punish music publishers to use ISBN. Therefore the IA arranged with the Polish ISMN agency that ISMN and ISBNs might be used side by side temporarily.

#### WORKING GROUP FOR NEW FEE STRUCTURE

Maarit Huttunen reminded the audience to establish a working group on a possible new fee structure.

Jake Kirner, Dr. Heinz Stroh (both representatives of music publisher associations), Maarit Huttunen (representing a national library) and Montserrat Morato (representing the government funded Centro de Documentación de Música y Danza, Instituto Nacional de las Artes Escénicas y de la Música, under the Ministerio de Cultura agreed to participate; they would communicate by email.

#### ISMN ASSIGNMENT FOR NATIONAL AGENCIES

Wolfram Krajewski

At first sight, the work done by a national ISMN agency appears to be relatively simple. In fact, the tasks to be performed can be solved with the help of a simple protocol and some specialised programs (ex. to calculate check-sums).

With time the list of allocated ISMN number ranges and that of publishers become longer and longer and more complex.

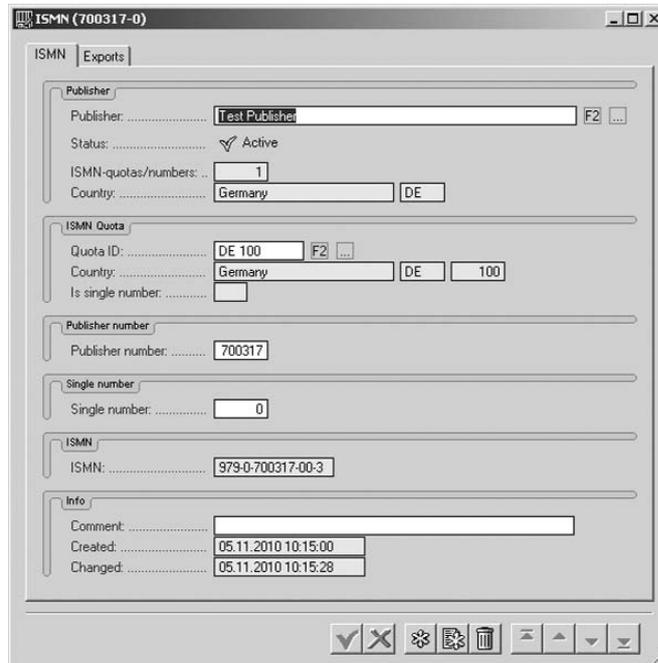
Furthermore, it may happen that a publisher is contacted after several years and

only then does it become clear that this publisher no longer exists, or they may notify the agency that they have ceased their activity within the music sector. We ourselves perform the ISMN agency work for Germany, Austria and Switzerland. This work becomes more and more complex over the years, therefore it is more and more difficult to provide reliable information about

ISMN allocation for statistics.

Moreover, relatively easy tasks (e.g. allocating a new number range) should be performed in the most efficient and practical way possible. The time gained can be used for other important things, such as for personal communication and support for the users.

Based on these reasons and on our practical experience, we have developed a database system for our work that meets all our requirements and offers many additional advantages. This program perfectly supports the different steps of our agency work.



These are:

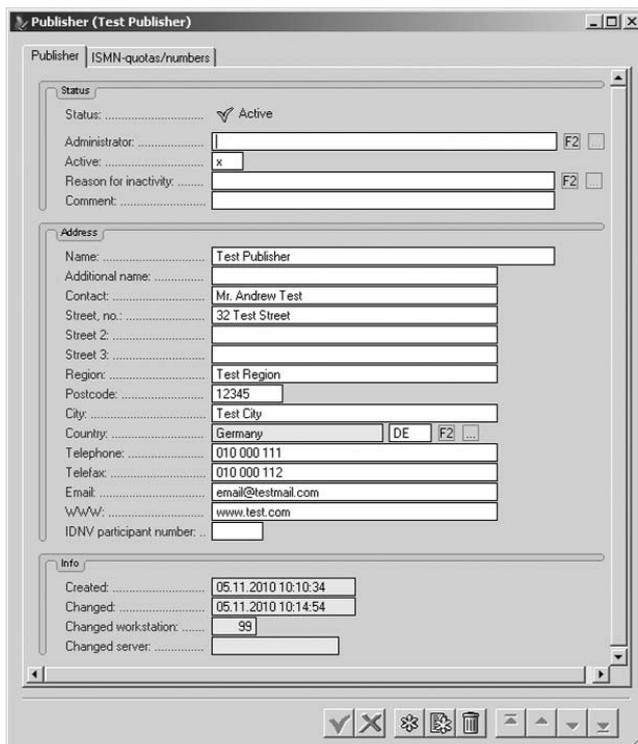
1. First allocation of ISMN contingent
2. Maintenance of contact data, registration of changes
3. Synchronisation and exchange of address data; enables the agencies to form a network and communicate current and reliable information for statistics.

To 1): Of course, the most important task is the first allocation of ISMN contingents. The program provides an ideal structure for this, is easy and efficient to use and guarantees a reliable work procedure.

- Address input (see illustration on the left)
  - Defining the correct ISMN number
- Here, the next available number will be suggested. With this system, you can be absolutely sure that ISMNs will only be allocated once and that no gaps will occur.

-> To make this possible, all the basics necessary for the allocation of ISMN are stored within the database (ISMN contingents available, already allocated ISMN contingents etc.). All a member of staff has to do is use it and errors will be automatically avoided. (see illustration above)

- Exporting the allocated numbers in different formats for the publisher.
- For this purpose different lists are available. In addition, the program can generate ISMN as barcodes which can be forwarded to the publisher in pdf format.



ISMN 979-0-700317-00-3



To 2): A publisher's status may change over the years. For example, they may stop their activity or be sold to another company. An ISMN contingent can therefore become inactive, this means that although the publisher has received their numbers, these remain unused as the publisher's business is no longer active. This important information should be communicated.

To 3): The database system provides a data exchange facility. Through this the agencies are connected to one another. This enables each agency to publish their current information. Moreover, each user can upload and view the complete data. Therefore all the users are connected and work together on the use of the ISMN. In addition, it is possible for all connected users to communicate and synchronise their information immediately, which means that the International ISMN agency can also receive all current statistical data.

The presentation during the ISMN meeting in Portugal this year was very well received. Many interesting questions about the program were asked. We will therefore develop the program so that other agencies can use it for their own work with ISMNs and benefit from the advantages it offers. The program will be made available in English, French and German.

## **■ COPYRIGHT AND ACCOUNTING SETTLEMENT SYSTEMS – WORLDWIDE**

Bettina von Seyfried

During the last few years the public discussion on how to adhere to copyright regulations has changed a great deal. Even during conferences of library associations there is a big gap between the personnel who are engaged helping users to find and receive information, and the lawyers who remind the field to consider copyright regulations.

Last year, I was lucky enough to attend a conference organized by the German Friedrich-Naumann-Stiftung on 'Kreativwirtschaft' – which means business in the field of creativity.

Important for us was the statement of Prof. Gorny, head of the association of the German music-industry (Bundesverband der Deutschen Musikindustrie), who pointed out what many of the people in the audience already thought: "Abgreifmentalität" meaning taking and using everything for free.

For me, the most thrilling presentation at this conference was given by a representative of the community called simply: G.A.M.E.S.

This person already lived in a new reality; somewhere above the physical reality of our everyday lives, i.e. in the area of the digital universe. For him, his life was as real as it could be and he could not understand why all people's actions in the world are not the same as his. It was amazing to see him impart his ideas since he was constantly shaking his head to underline his lack of understanding for this old-fashioned world. He became rather precise about the 'great new world' of GAMES, which interact worldwide, or as far as I understood, within Europe.

Perhaps in this year's conference taking place in Berlin, things might again be developed to a wider scope. I tried to get him back to our reality, but I was unsuccessful. I was amazed to hear, that in those very complex games, whenever someone gets stuck, or if the whole system does not work properly, there is - within seconds - help from anywhere to set the game back to work again.

Just like this – digitally connected, able to help anytime, in any case, anywhere - in seconds! I was thrilled. So many things are possible, if only one dares to think the unthinkable. Shouldn't it be possible for the World Wide Web community to use the solutions of the G.A.M.E.S community to establish a system to make a far more advanced copyright payment regulation possible? There are so many number-based digital systems on the way – why not start a system to combine those and to establish a payment systems. Whenever I mentioned this basic idea,

I received the full-stop-term: Impossible!

At the beginning of this year, there was another conference hosted by the Friedrich-Naumann-Stiftung. The focus of this conference was Copyright.

There were many interesting papers on the field of creativity, the new options of using the Internet and the great news that there are practically no limitations to get any information you want – for free. Whenever the question came up, who actually pays the intellectual input one is using, there was this reply: "who asks such an old fashioned question? - it's INFORMATION." There was only one lawyer as part of the panel and he fought a lone fight.

Even specialists on Internet usage did not want to hear anything regarding payment regulations.

I began to tell the audience that, in my everyday work at the Deutsches Musikarchiv of the German National Library, I have a conversation on those topics with users at least once a day.

Even more alarming is that people younger than 30 years of age don't even consider the possibility of eventually paying for what they need and what they acquire digitally.

And whenever I try to explain, why this cannot be, I am considered a Dinosaur!!

Fortunately, it was not just me in the audience who was deeply concerned about that level of ignorance towards this difficult topic. I got in touch with a representative of the BVMI (Der Bundesverband – der deutschen - Musikindustrie) and we discussed finding a way to install such a digital number-based accounting system. My major goal was to find an answer to the question: what role could be played by our ISMN number?

A few days ago, I received an answer from the staff occupied with developing such ideas.

They said several important things:

First of all, to establish such a system is possible and there are already several pending projects. The BVM, in a well-timed manner, tries to ensure that several slightly different systems will not start with this kind of accounting. And the good news is that our

ISMN number system has a good chance to take part in such a digital worldwide project. When I mentioned that China and perhaps the US might join, they became very interested.

There is nothing more to present today, but hopefully we have got our foot into this important door. And I hope to be able to report next year on how this system is progressing.

## MUSIC PUBLISHERS' INTERNATIONAL ISMN DATABASE

Carolin Unger

The IA website [ismn-international.org](http://ismn-international.org) now offers a long-desired tool for publisher address search. The Music Publishers' International ISMN Database can be used to quickly find the publisher and the country of origin for a given ISMN. It lists addresses and telecommunication numbers of several thousand music publishers and similar institutions involved in the production of notated music, from many countries all over the world. The database is the most comprehensive up-to-date reference tool for the notated music trade

and the library world. It is constantly updated with data supplied by the national ISMN agencies.

Under menu item "ISMN Directory" (<http://ismn-international.org/directory.php>) users have access to our online publisher address database.

Search is possible by either entering an ISMN publisher identifier or the name of a publisher. The corresponding address can easily be found, e.g. for ordering a publication.

The search leads to a shortlist (see illustration below with the example of Schott), which includes publishers by the same or similar name. The shortlist offers various sorting options and gives the ISMN publisher identifier, name, city, and country code. A click on *Detail* allows

Detailed information for  
**Publisher name: Schott Musik International GmbH & Co KG**

ISMN 979-0-001 979-0-54350	Address <b>Publisher name:</b> Schott Musik International GmbH & Co KG <b>c/o:</b> <b>Street/POB:</b> Weihergarten 5 <b>City:</b> 55116 Mainz <b>Country:</b> GERMANY (DE)
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additional information  
**Telephone:** (06131) 246-0, Auslief. 505-100  
**FAX:** (06131) 246-211, Auslief. 505115  
**E-mail address(es):** [info@schott-musik.de](mailto:info@schott-musik.de)  
**Website(s):** [www.schott-music.com](http://www.schott-music.com)

other address(es)  
**c/o:**  
**Street/POB:** Postf 3640  
**City:** 55026 Mainz  
**Country:** GERMANY (DE)

**Telephone:**  
**FAX:**  
**E-mail address(es):**  
**Website(s):**

cross-reference(s)  
**Verweisname:** Schotts Söhne, Musikverlag  
**Verweisname:** Wiener Urtext  
**Verweisname:** Music Factory GmbH  
**Verweisname:** Schott Music & Media GmbH  
**Verweisname:** Schott Frères

to see the complete address with telecommunication numbers etc. (see illustration above) The result can be printed.

A users' guide and a list of country codes, alphabetical by name and by country code, complete the page.

Please note: For privacy reasons, author publishers (individuals/composers) may inform us if they object against the publication of their address data. We ask all ISMN agencies for their kind cooperation in this respect. If an interested party wants to contact these publishers, he or she could approach the responsible national ISMN agency for further information.

The Music Publishers' International ISMN Database proves to be a helpful new feature, in addition to the already existing tools:

- A check digit calculator, and
- a tool for printing a list of all complete 13-digit ISMN numbers possible under a certain publisher identifier.

Please, visit <http://ismn-international.org/tools.php> for these.

Search for publisher or ISMN publisher identifier  
 search string:

Your search has 10 results

ISMN publisher identifier(s)	Publisher name	City	Country	Action
979-0-66056	Schott Music Panton, spol. s r.o.	Praha	CZ (CZECH REPUBLIC)	<a href="#">Detail</a>
979-0-001 979-0-54350	Schott Musik International GmbH & Co KG	Mainz	DE (GERMANY)	<a href="#">Detail</a> <a href="#">up</a>
979-0-50180	Oertel, Louis, oHG (Schott)	Mainz	DE (GERMANY)	<a href="#">Detail</a> <a href="#">up</a>
979-0-54001 979-0-801202	Española de Ediciones Musicales Schott, S.L.	Madrid	ES (SPAIN)	<a href="#">Detail</a> <a href="#">up</a>
979-0-2301 979-0-56007	Schott Paris Editions Schott Freres	Paris Vincennes	FR (FRANCE) FR (FRANCE)	<a href="#">Detail</a> <a href="#">Detail</a> <a href="#">up</a>
979-0-2201	Schott & Co Ltd	Ashford, Kent	GB (UNITED KINGDOM)	<a href="#">Detail</a> <a href="#">up</a>
979-0-65001	Schott Japan Co Ltd	Tokyo	JP (JAPAN)	<a href="#">Detail</a> <a href="#">up</a>
979-0-80001 979-0-800011	Schott Music Corporation	New York, NY	US (UNITED STATES)	<a href="#">Detail</a>
979-0-60002	European American Music Distributors Corporation, Affiliate of Schott & Universal Edition	New York, NY	US (UNITED STATES)	<a href="#">Detail</a> <a href="#">up</a>

## ■ CREATING A NEW FUTURE FOR DIGITAL DISTRIBUTION OF SHEET MUSIC

Wolfram Krajewski

In the previous paper "Does sheet music go digital" (*ISMN Newsletter* 19 (2009)), the creation of a new open communication standard for the internet business of digital items was suggested. With this standard, digital sales would happen within a network in which the different participants carry out their functions and maintain their business relationships. What has happened since then?

NETZWERK NRW NOTEN DIGITAL: OFFICIAL PROJECT OF THE SHEET MUSIC SECTOR

The project "Netzwerk NRW Noten Digital" (NNND) was initiated (NNND is the name of the project, the results will have a new name). The three project partners are DMV (German Music Publishers Association), Acamar and De-Parcon. Furthermore, market participants of the sheet music sector will actively accompany the project's development. All the parties involved in the project are professionals working with and for the sector.

The concept of the project won an award in October 2009 in a competition for innovation and technology in the area of culture and media. This award is an excellent basis for the development of the project since with this, it has been officially acknowledged as an important way forward into a digital future. Moreover, the project is partly funded by the Ministry of Economy of Nordrhein-Westfalen (NRW). This is essential for the project as it is due to last until the end of 2013 and involves a lot of time and costs. The project was officially launched last September after approval by the Ministry.

The three main tasks of NNND are:

1. Information and communication
2. Technology and standards
3. Practical operation, training, market introduction and use in other areas

1) Information and communication  
As described in last year's paper in the example of the record industry, the appearance of new technologies (hardware and software) and new usage of the internet can cause fundamental changes in the media sectors. Of course the technologies offer new ways of accessing and using media content, but this is a known fact and only the "trigger" for demand and supply of digital content.

More interestingly, the introduction of new technologies can also lead to a complete change in the market structure (value chain and functioning of the sector). As the example of the record industry shows, new digital distributors mastering these technologies have appeared. A completely new power structure has been formed within the digital market mainly to the advantage of the digital distributors, the focus now being on the technology rather than on the creation of content.

The risk for all media sectors is that, if this kind of market development is seen as normal and no longer questioned, it could be repeated (or continued). However, there are other ways of doing digital business and the NNND project will offer an interesting alternative.

For all those working in the sheet music sector (members of the value chain), especially publishers and retailers, it is important to look towards the future, to engage in the changes, and to adapt and develop the possibilities the new technologies offer. The NNND project will be a basis for this and provide support.

2) Technology and standards  
As well as detailed knowledge of the topic, tools to work digitally are also necessary. For this, two important technical tools will be developed within the project:

2.1. Software for publishers to build up and manage their digital media content. With this tool the creation and supply of digital items is made possible for a publisher.

2.2. A new procedure able to handle decentralised shopping on the internet. This consists in new standards and processes for the internet. With the help of these new standards the following essential principles apply:

- The publishers keep their "original master files" on their own server: this means better control (no uncontrolled duplication or access) and no problems with sales reports etc.
- Retailers only need metadata to offer and sell digital items: this will enable them to offer digital content in a much simpler way without having to store and manage all the original digital files. They will be able to connect their standard web shop to the new infrastructure.
- With the new standards a decentralised infrastructure running fully automatically will be created, of which the retailers, publishers and customers will not notice the technical backend.

Given these principles, the structure of digital business will be very similar to that of the physical market and the power relationships between the main market participants can remain balanced. Publishers and retailers will be able to carry out their business functions as usual, although of course their work procedures will change due to digitisation.

3) Practical operation, training, market introduction and use in other areas  
Alongside the development of the project, tests will be carried out to ensure that the technology meets the practical requirements in the best possible way. For this, the market participants accompanying the project will obtain a reference system with which they can work. The results of their practical work will be integrated into the project's further technical development. At the end, a fully functional and running system will be made available, as well as clear documentation about the project and its components, in order to give many users (publishers, retailers) the opportunity of using the new technology (e.g. for retailers to connect the technology to an existing web shop).

Although the project is initially based within the sheet music sector, at the end it will be possible to apply the technology to any other media sectors.

## POTENTIAL AND ADVANTAGES OF THIS PROJECT

The project offers a new answer to the question on how to do digital business. It will make digital business accessible and cheaper to all those who currently work in the sector and create content

(e.g. sheet music). They will get the opportunity of adapting to the new technology and developing new digital products, innovations and services. The customers will also benefit from this as they will be able to carry on buying high-quality products.

The new principles established in this project can create a dynamic market structure.

We hope the project will attract your attention in the coming years and we will inform you about further details.

## ■ ÁREA DE MÚSICA

The meeting was closed with a visit of the music department Área de Música of the Biblioteca Nacional de Portugal where parts of a splendid collection could be seen.



Above: a small songbook with sacred and profane music from the 15th and 16th centuries. The manuscript is dated 1530 -1550.

On the right: a very large choirbook with plainchant about 16th century from the collection of choirbooks.



Addresses of national ISMN agencies are listed on our website. ISMN agencies are requested to kindly inform us if their address and communication data changed.

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