



# Newsletter

# 23

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

■ TWENTY-FIRST INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ WASHINGTON DC, USA ■

■ 13 SEPTEMBER 2013 ■

## ■ PARTICIPANTS

Marcel Barriault, Library and Archives, Canada

Renata Cozonac, National Book Chamber of Moldova

Morgan Cundiff, Library of Congress, USA

Saltanat Elemesova, National Book Chamber of Kazakhstan

Eva Kathrine Holst, National Library of Norway

Irina Ilina, Russian Book Chamber

Antonín Jeřábek, National Library of the Czech Republic

Paul Jessop, International ISRC Agency, United Kingdom

Alenka Kanič, National Library of Slovenia

Eckard Krajewski, Acamar, Germany

Wolfram Krajewski, Acamar, Germany

Bert Lyons, Library of Congress, USA

Sally McCallum, Library of Congress, USA

Renek Mendrun, National Library of Poland

Iryna Pogorelovs'ka, Book Chamber of the Ukraine

Zhanat Seidumanov, National Book Chamber of Kazakhstan

Meruyert Seidumanova, National Book Chamber of Kazakhstan



One of the music treasures of the Library of Congress:  
Pedro Ocharte (1531/2 - 1592), the first printer to issue music in the Americas:  
*Graduale Dominicale* (Mexico City, 1576)  
Photo by W. Krajewski

Roberta Shaffer, Library of Congress, USA

Dr. Heinz Stroh, Deutscher Musikverleger-Verband, Germany

Carolin Unger, International ISMN Agency

Mai Valtna, National Library of Estonia

Susan Vita, Library of Congress, USA

Dr. Hartmut Walravens, International ISMN Agency

Mary Wedgewood, Library of Congress, USA

Nick Woods, International ISBN Agency, United Kingdom

## ■ AGENDA

- Opening / Welcome addresses
- Seventh Annual General Meeting of the "Internationale ISMN-Agentur e.V."
- Launch of a new concept for decentralised distribution in practical illustration in the digital sheet music market: Technology, advantages and future prospects for digital markets (Wolfram Krajewski)
- A walk through the Music Division stacks at the Library of Congress (Mary Wedgewood)



*A glance into the reading room of the Library of Congress  
Photo by W. Krajewski*

- Update on ISBN (Nick Woods)
- International ISRC Agency update (Paul Jessop)
- Report of the U.S. ISMN agency (Mary Wedgewood)
- Further contributions

## ■ OPENING

After a tour through the premises of the Library of Congress, the meeting was opened by warm welcome words of Roberta Shaffer, Associate Librarian of the Library of Congress. She stressed that the ISMN project was a major milestone internationally. The Library of Congress was now very happy with the diversity of countries present for the AGM and Panel. That reflected the policy and aim of the LC to use technology helping to cross borders of all kinds.

Besides fulfilling the tasks of the most important library of the United States, the LC also served the creative class of the US and the world by maintaining its copyright office. The intention was to bring in the cultural heritage of other peoples as well, and not only the US'. As a consequence the use of ISMN would enable all to bring much more and effective access to notated

music and create a system that could benefit many people.

Following LC's policy to collect the whole field of music and to look at culture as a whole cloth, Ms. Shaffer closed with showing examples of the variety of scores from the library's stock.

Susan Vita, Head of the Music Division and now the US delegate for ISMN, added that there were 22 million scores held at the Library of Congress.

Hartmut Walravens, Chairman of the International ISMN Agency, said he was very pleased to have this meeting at the LC. It had been a long way to find a US agency. Now the advantage was that everything was prepared very carefully. It was a good idea to have the US agency located at the Music Division since LC also worked with the commercial sector which was important for such a big music market. At LC, the Music Division was an important part of the library activities. There was a big impact of being responsible for the numbering of notated music as well as for the copyright office. And the US membership as such also meant a big impact for other countries.

Music was not bound to languages. The ISMN was essential for purposes of

bibliographic control. It helped to make notated music available to the nation speedily and without obstacles.

This year meant the official start of the ISMN in the US and also the twentieth birthday of the ISMN. The Chairman thanked the management of the library, especially Susan Vita, Jan Lauridsen and Mary Wedgewood, the latter one being the heart and soul of the ISMN agency of the US.

## ■ SEVENTH ANNUAL GENERAL MEETING OF THE "INTERNATIONALE ISMN-AGENTUR E.V."

Chair Person: Dr. Hartmut Walravens  
Rapporteur: Carolin Unger

Participants: Marcel Barriault (Canada), Renata Cozonac (Moldova), Saltanat Elemesova (Kazakhstan), Eva Kathrine Holst (Norway), Irina Ilina (Russia), Antonín Jeřábek (Czech Republic), Alenka Kanič (Slovenia), Eckard Krajewski (Germany), Wolfram Krajewski (Germany), Renek Mendrun (Poland), Iryna Pogorelovs'ka (Ukraine), Zhanat Seidumanov (Kazakhstan), Meruyert Seidumanova (Kazakhstan), Dr. Heinz Stroh (Germany), Carolin Unger (International ISMN Agency), Mai Valtna (Estonia), Susan Vita (USA), Dr. Hartmut Walravens (Chairman of the Board, International ISMN Agency, Germany), Mary Wedgewood (USA)

Dr. Bettina von Seyfried and Dr. Joachim Jaenecke had transferred their votes to Dr. Hartmut Walravens. Finland had transferred its vote to Slovenia. So there was a total of 17 votes of members of the association present.

Observers attending the AGM as guests:

Mr. Morgan Cundiff (Library of Congress, USA), Paul Jessop (International ISRC Agency, United Kingdom), Dr. Jan Lauridsen (Library of Congress, USA), Bert Lyons (Library of Congress, USA), Sally McCallum (Library of Congress, USA), Nick Woods (International ISBN Agency, United Kingdom)

## AGENDA

1. Adoption of the Minutes of the Annual General Meeting in Chisinau, Moldova, 2012
2. Reports of the Board:
  - Report of the Chairman
  - Report of the Treasurer
3. Report of the Cash Audit
4. Exoneration of the Board
5. Donations
6. Resolution on membership fees for 2014
7. Adoption of the budget for 2014
8. Miscellaneous

The 7th annual meeting was opened by the Chairman, Dr. Hartmut Walravens.

### TOP 1: ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN CHISINAU, MOLDOVA, 2012

The minutes of the 6th AGM had been circulated in autumn 2012 already and were now unanimously adopted: 17 yes, 0 against, 0 abstentions.

### TOP2: REPORT OF THE BOARD

- Report of the Chairman

#### AGM 2012

The Chairman thanked Renata Cozonac and her colleagues for the very good organization of the 2012 AGM in Chisinau, Moldova. He especially emphasized the hospitality they had shown to all participants. The 2012 meeting had again been aligned with that of the International ISBN Agency. This made it easier for interested parties to join the AGM since travel costs did not have to be paid twice.

We now had 57 member agencies, so ISMN was still a small standard mainly due to the smaller amount of publications as compared to books.

The 2014 AGM would be a very special one since the three standards for manifestations would hold their meetings in the same week and at the same place, hosted by the Turkish Ministry of Culture. The venue would be the

University of the Golden Horn Campus in Istanbul.

#### Membership

Membership was growing slowly. The newest member was Iceland; while the volume of music publications might be small it was the quality that counted. Before ISMN, it was often difficult to get publications from these smaller music-producing countries. ISMN made it easier to identify such publications. Interest in joining the ISMN association was expressed by Cambodia, Ethiopia, Mongolia, Myanmar, Nigeria and Vietnam. In China preparations for actual implementation of the system were being made.

Carolín Unger are present, we can save a relevant sum. Still, the extra money that could be saved in previous years will drop to a sum that we have to save as 'security belt'. Nobody knows what the next international financial crisis will be like and with what consequences for our agency. We have to make sure to always be able to pay for our rent and the fixed expenses. As we already did for the Indonesian meeting, we will again try to get support for the forthcoming meeting. The cash audit again reported that all our filing and actions are well kept and transparent."

Bettina von Seyfried



*During the meeting, from left to right: Heinz Stroh, Eckard Krajewski, Wolfram Krajewski, Susan Vita, Paul Jessop, Mary Wedgewood, Alenka Kanič*

The International ISMN Agency was represented at several conferences such as the CDNL (Conference of Directors of National Libraries) and the IAML conference (International Association of Music Libraries), the ISO TC 46 meeting, the Frankfurt Music Fair and the Frankfurt Book Fair.

#### - REPORT OF THE TREASURER

Excerpt: „In my responsibility as treasurer, I have to make you aware that we still have to be careful with any membership fee reduction. We try to spend the money as reasonable as possible.

The AGM in the USA is an expensive one but since only Dr. Walravens and

### TOP 3: REPORT OF THE CASH AUDIT

The International ISMN Agency has three cash auditors who examine the book keeping and look at certain cases. They found that everything is alright and in good order.

### TOP 4: EXONERATION OF THE BOARD

Antonín Jeřábek proposed to exonerate the Board.

With 14 yes votes there was unanimous consent. The three members of the Board abstained.

So the Board was exonerated.

## TOP 5: DONATIONS

As ISMN was not a rich association the Board was willing to contact interested parties in various countries often without compensation of the travel costs. Therefore the Board asked the assembly to allow them to file such costs for tax reduction. It would be a requirement by German law that the association agreed to this before the fact. Proposal: If the Board undertook efforts in the interest of ISMN but the International ISMN Agency was not able to compensate for that, then the travel costs could be used for the individual tax reduction of the Board members. With 14 yes votes there was unanimous consent. The three members of the Board abstained.

## TOP 6: RESOLUTION ON MEMBERSHIP FEES FOR 2014

There was no change in the proposed membership fees for 2014 in comparison to those for 2013 other than the addition of new members and the fact that Brazil recently canceled its ISMN membership. As the Chairman explained the case of the National Library of Brazil was a special one. They had been a long-time member, had paid their annual fees but had never worked as an ISMN agency, only as an ISBN agency. We very much regretted this and the Chairman tried in talks to staff from the Brazilian ISBN agency and in a letter to the library president to explain the importance of the ISMN implementation for such a large and important country like Brazil. Alenka Kanič from Slovenia asked about the status of Romania whose membership was listed as being dormant. The Chairman reported that they always were very hopeful to implement the system. But so far the library never saw fit for the start because they were waiting for a grant from the ministry to prepare the ground. So for the time being they were not charged. As Zhanat Seidumanov from Kazakhstan pointed out they had a similar problem. So far, the ISMN agency in Kazakhstan had not issued any

ISMNs since they did not have the legal authorization by their government and therefore could not pay their annual contribution. But in July 2013 they had translated and accepted the ISMN Standard and the juridical requirements to establish the agency were now fulfilled. Therefore they proposed to the assembly to allow them to start payment of their annual contribution as of 2013.

With 15 for, 0 against and 1 abstention the proposal of the Kazakh agency was accepted.

The assembly adopted the membership fees for 2014. There was unanimous consent, no against, no abstentions.

## TOP 7: ADOPTION OF THE BUDGET FOR 2014

The budget for 2014 had been circulated in advance. We hoped to receive 47,225,- Euros in 2014 as fees. The expenditures might amount to 55,000 Euros, also due to a rent raise and telephone costs that would no longer be included in the rent.

In the discussion concerns were raised regarding the unbalanced budget proposal. The deficit had to be eliminated quickly. The working group on membership fees had to help by a proposal for adjusted fees, or propose other sources of income.

We anticipated that we would go into the year 2015 with a starting balance of 16,000 Euros.

The assembly adopted the budget for 2014 with 15 yes, 0 against, 2 abstentions.

## TOP 8: MISCELLANEOUS

- Membership contributions  
Heinz Stroh from the German ISMN agency presented as handout the suggestion for a new calculation scheme of membership fees. This would be based solely on the amount of items of editions of notated music per year and thereby make the calculation a lot simpler. The minimum fee would stay the

same, but the other bands would partly be higher than with the current scheme. See here the proposal:

“Proposal for a new ISMN fee structure

The objective of the following proposal should be to ensure the financing of the ISMN agency in Berlin by the following measures:

- Simplification of the contribution groups
- The contribution should be based on the annual number of sheet music publications in a country. (The problem yet to be solved is how to determine the correct numbers of the particular countries.)
- With this proposal, the burden of contribution within the lower groups will either not change or the changes will be insignificant.

*Proposal for a new fee structure:*

Group	Publication of sheet music	Annual fee in Euro
A	up to 25	100,00
B	up to 50	250,00
C	up to 200	500,00
D	up to 500	1.000,00
E	up to 1.000	2.000,00
F	up to 2.000	3.000,00
G	up to 5.000	4.000,00
H	up to 10.000	5.000,00
I	more than 10.000	6.000,00

Additional membership contribution of the State Library Berlin (as before)

This proposal with its recognition of the number of publications of sheet music is easier, fairer and more equitable as it does not take into account the gross national product of a country. For most countries, there will be no difference in comparison to the fees of the previous years. Using the number of sheet music publications in 2012 as a basis, the total volume of former years will be obtained or even exceeded with the new fee structure.

Bonn, September 2013

Dr. Heinz Stroh“

As the Chairman reminded the audience, the current membership fee calculation was based on two factors, the amount of items of editions of no-

tated music per year in combination with the Gross National Income of a country. This calculation had been decided upon in 2007 since it removed a few weak points of the statistic difficulties the evaluation of music publishing in various countries bore. It was enormously difficult to get reliable updates for these figures whereas the GNI, publicized by the World Bank, was a very reliable figure that enabled international comparison of economic wealth of countries. Also, Spain and the Latin American countries seemed to have a different method of statistic calculation than most other countries. This resulted in higher figures and consequently to higher fees, and was therefore considered unfair.

The Chairman then asked the participants for comments on the two schemes and whether they were able to get up-to-date and reliable figures. Marcel Barriault from Canada admitted that it would be very difficult to find out reliable numbers. They had not

which ever scheme we would decide in the future, we were in the need of improving that.

Heinz Stroh declared that he had put the GNI out of his proposal because for him this meant no relevant data for music publishing.

Nick Woods from the International ISBN Agency wanted to know whether there would be intention to recalculate the statistical figures every year. The Chairman conceded that with one indicator only it would only be fair to check the figures annually.

Alenka Kanič from Slovenia inquired whether this proposal was coming just from Heinz Stroh or from the working group for fees that had been created at the Lisbon AGM in 2010 which consisted of Heinz Stroh together with Maarit Huttunen from Finland and Montserrat Morato from Spain. The Chairman explained that the proposal came just from Heinz Stroh since he

September 2014, in Istanbul, Turkey. It would kindly be hosted by the Turkish Ministry of Culture.

The Chairman thanked the delegates for having taken part in this AGM and ended the meeting at 15:15 h.

■ LAUNCH OF A NEW CONCEPT FOR DECENTRALISED DIGITAL DISTRIBUTION IN PRACTICAL ILLUSTRATION IN THE DIGITAL SHEET MUSIC MARKET: TECHNOLOGY, ADVANTAGES AND FUTURE PROSPECTS FOR DIGITAL MARKETS WITH THE AODP (AUTOMATIC ORDERING AND DELIVERY PROTOCOL) STANDARD

Wolfram Krajewski, De-Parcon/Acamar

In June 2009, we already informed you about the possible changes that could take place if a product „goes digital“ and suggested to find a new way to solve the digital sales process through the creation of a new communications standard for digital distribution. In 2010, in the article “Creating a new future for the digital distribution of sheet music” we introduced the project NNND as an official project of the sheet music sector.

Today, after almost three years of work, the project will soon be completed and we are pleased to inform you about the launch of the new concept for decentralized digital distribution here in the Library of Congress, Washington.

I. Background: What the project is all about

To get an idea of the new concept, imagine the procedure of selling an item – in this case sheet music: There are suppliers (here: publishers), there are retailers and there are consumers. When it comes to selling an item, a distribution process between publisher and consumer takes place, and for the NNND project, two aspects of this distribution process are of note: First, the



*Wolfram Krajewski presenting his distribution concept for digital sheet music*

supplied CIP for music in the last 15 years. Therefore they would be unable to provide a number.

Wolfram Krajewski from Germany asked, since this statistical figure was part of the current scheme, how this problem was solved now. The Chairman answered that we had found out about the problem only recently by complaints from Spain and the Latin American world. Whatever we did, for

came up with it just a few days ago and there had been no time to discuss it in advance within the working group.

After discussion the working group was of course welcome to present the proposal for voting at the next AGM.

- AGM 2014  
The Annual General Meeting 2014 would take place on Monday, 15

logistics of delivering an item from the supplier to the consumer, and second, the sales and marketing process to attain the consumer (either via intermediaries in the channel or directly).

## II. How it works in the physical market

In the market of physical items, naturally all the details of the distribution process are solved perfectly. The ordering and transportation of the physical items are organized. In the end, a lorry literally delivers the items from the publishers' warehouse to a retailer. In the sales and marketing process for sheet music, it is the current norm for suppliers to work with retailers (note: the concept of direct distribution from the publisher to the consumer also exists). The retailers are close to the consumer and they aggregate a complete stock of items produced by different publishers, thus the consumer finds an interesting collection of items in the retailers' shelves as well as new releases, help and further information. In the physical world, this distribution channel concept has developed over a long period of time which indicates to be the proven economical way to work. It is important to mention here that this distribution concept functions decentralized, which means that there are many publishers and many retailers operating independently in different locations and in their own interest and interact from time to time in order to run their business.

## III. Today's centralized concept for the digital market

Interestingly, in markets with digital items, the distribution concept today is mostly centralized and therefore remarkably different to the concept of the physical market. Which is quite surprising, since there is no obvious reason why this has to be. Some reasons for the development of this centralized concept may be found in the early days of the digital business (e.g. download of music), as the costs for the storage of all the files and for the internet access were very expensive and technically complicated (you can find more and detailed information on this topic in our article from 2009). So in the begin-

ning it seemed to make sense to centralize this task. Thus, sales platforms for the download of digital items and therefore the centralized way to do business were established.

We all know that technically, this centralized concept works and solves many aspects of the distribution, logistics and the sales processes. Yet, upon closer inspection, you will find that the centralized solution has a deeper impact and that it changes the character of the collaboration and thus, the whole business. In order to fill the platforms

and not all of them may be fully compatible with the interest of the publishers and authors. In the end, these changes can lead to content devaluation and to a downturn and change of the whole market. The development of the music market and industry has partly been boosted by these effects and can be seen as an interesting example of how a change of technology may lead to new constellations in the value chain and in the whole market (see also the economic literature, e.g. Michael Porter: *Competitive Advantage*).



*Mary Wedgewood displaying music from all over the world during a tour of the stacks*

with the digital content, the digital master files of all the different rights owners have to be aggregated and centrally stored in the database of each digital sales platform. Therefore, a license agreement from the rights owners is needed, since the copying of the download file for consumers is now operated by the digital sales platform. Yet, this concept is no longer an ordinary „goods for money“ sales concept, but rather a license business. This changes the individual sales and marketing strategies and limits the tools that the supplier normally has at hand when using the sales channel of his intermediary retailers. The centralized platforms have more control and power than any retailer in the physical world. Furthermore, the centralized platforms have their own strategies and targets

## IV. The future solution of decentralized distribution for the digital market

Today, a new solution is possible as data storage and internet access have become affordable for everybody. So, the publisher as a supplier can run his own digital warehouse and stores his digital items on his own server keeping the digital master files available for download. Each publisher can run his own digital warehouse server. Therefore, these internet based servers have a decentralized structure. A retailer can offer the digital items. To be able to do this, the retailer does not need the digital master files, because they are available on demand from the warehouse-server of the publisher anytime the retailer sells a digital item to a customer.

Regarding the two important aspects of distribution – logistics and the sales process – logistics appears to be easy because the “internet“ as a network offers various methods to transfer the digital files between supplier, retailer and customer (download).

Furthermore, the internet works completely decentralized as a network. However, not only the transport of the files needs to be solved. Another important aspect is the transaction and communication that is necessary and vital for the preparation of the download. This transaction between the decentralized computers of the retailer and publisher has to work instantly and on demand whenever the consumer wants to buy a digital item from a retailer.

This is exactly the aspect that does not currently exist and that has now been developed in the course of the NNND project.

The new AODP standard (Automated Ordering and Delivering Protocol) coordinates the transactions between the parties: the publishers’ digital warehouse server and the retailers’ download shop. The communication standard ensures that the digital sales process can take place securely and automated. Does this sound too complicated at first? It isn’t, because once implemented in the software of publishers and retailers, the standard simply coordinates the transactions in the backend. Publishers, retailers and customers just „use“ it and they will not even notice the technical processes and details.

#### V. Advantages and future prospects

This new concept of decentralized digital distribution has many similarities to the business processes of the physical market. The publisher as supplier is the only one who does the copying. The retailer is his business partner, the principle „goods for money“ is reinstalled. Thus, the supplier regains several marketing tools and the power structure between publisher and retailer regains balance. Furthermore, it is much easier for a retailer to offer digital items since he does not have to care for the aggregation, licensing and storing of the digital data, because he has a direct

connection to the publishers’ warehouse server anytime he needs it in order to sell digital items to his customers.

This makes it possible for more retailers to offer digital items and even traditional retailers coming from the physical market have the possibility to develop and offer both items, physical and digital. The smooth development and transition from the traditional method to the new opportunities and services is made possible. Last but not least, important economic advantages are possible and the decentralized concept might motivate more market participants to improve their services and to develop their business. Lastly, all this may lead to the development of better products and services than in the centralized world, which surely is a benefit for everyone including the consumers and the authors.

In the course of the NNND project, which will be completed in 2014, DeParcon will provide a complete technical documentation that contains an exact technical description of the transaction process, as well as a reference system and a test platform for technicians. Based on the documentation, technicians can implement AODP in their software. For publishers and retailers, the project partners are currently developing a preparation guide, standards for terms and conditions and other accompanying guideline documents.

The NNND project’s results will provide the basis for working with the new concept of decentralized digital distribution. The project already has partners, important music publishers and retailers, which have been involved in the development process of AODP. Furthermore the functional basis, e.g. for metadata services, is soon available within the IDNV system. Of course, the ISMN will also be an important instrument for the digital sheet music editions.

After a successful introduction in the sheet music market, we see no limits for an application of the new concept in any kind of digital goods business. Thus, AODP sets the stage for the sale

of digital goods in a new way and is a paradigm shift in digital business with benefits for all transaction partners.

After all, the project has the possibility to be of a cultural significance since it sends out a strong signal to the sheet music sector and all other industries which deal in digital goods: There is a different solution to handling the challenges that currently emerge with digitalization.

### ■ A WALK THROUGH THE MUSIC DIVISION STACKS AT THE LIBRARY OF CONGRESS

Text by Mary Wedgewood  
Photos by Tom Barrick

The Music Division of the Library of Congress (LC) contains almost 22 million items, including rare treasures, composers’ manuscripts, correspondence, photographs, posters, scrapbooks, and – of special interest to those of us in the ISMN world – published notated music. By virtue of the 1870 federal copyright law, two copies of everything published in the U.S. must be deposited at the LC, and that includes sheet music. Moreover, the Library has always acquired lots of music from other countries as well, either by purchase, gift, or through exchange programs. The result is that the Music Division oversees an astounding array of musical creation – storing, preserving, and making it accessible to the public.

On the ISMN tour of the Music Division stacks, we looked at some of the ways this music is organized and stored.

Much of it is laid flat in boxes. An example of this is single popular songs, grouped by nationality of composer, and then arranged alphabetically by surname of composer. Most of this is Americana of course, but there are numerous boxes containing popular songs from all around the world. The number of boxes is ever growing, as new publications are inter-filed into boxes with songs dating back as far as 1840. These are searchable through the LC online catalog.



*Boxes in the stacks*

Another example of music laid flat in boxes is items registered for copyright, which are not subsequently sorted into the classed collections. These are organized by copyright number, with the highest numbers being on music most recently received. Included here is music of all kinds, in all genres – just whatever was registered with the U.S. copyright office. Copyright registrations are searchable through the Copyright Office online catalog.

Special collections focusing on the lives and works of composers, performers, conductors, critics, etc. are housed in boxes appropriate to the material. For example, music in the Jascha Heifetz collection includes many standard published scores and parts, extensively edited by the violinist. These are stored lying flat in boxes suitable to the size of the publications. A finding aid, listing the contents of the entire collection (about 17,500 items; 280 boxes; 52 linear feet) is online at <http://hdl.loc.gov/loc.music/eadmus.mu003008>

Most of the music in the Ella Fitzgerald collection requires oversized boxes, to accommodate the complete band parts, scores, composer's and arranger's working materials for music she performed. Each jazz arrangement has its own box, and these manuscript materials are not of standard dimensions. A finding aid, listing the contents of the entire collection (about 23,500 items; 285 containers; 176 linear feet) is online at <http://hdl.loc.gov/loc.music/eadmus.mu010023>

The Aaron Copland collection includes many boxes of correspondence, financial papers, artwork, awards, books, in addition to published and unpublished musical works. Here we see filing box-

es housing paperwork, in upright folders. A finding aid, listing the contents of the entire collection (about 400,000 items; 564 boxes; 306 linear feet) is online at <http://hdl.loc.gov/loc.music/eadmus.mu002006>

The complete catalogs of major music publishers are arranged by publisher number. Each piece is housed in an acid-free paper folder. When a part of the run is complete, the folders are boxed for off-site storage. This historic music is indexed in catalog listings which were maintained by the publishing houses and which are now kept at LC. Currently, one must visit Washington, DC to use these catalogs,



*The Aaron Copland collection*

as their content has not yet been made available online.

The Theodore Presser/Oliver Ditson collection is the oldest, continuing publishing house in the U.S. Before the merger of these two businesses, the Oliver Ditson company had bought up early American music publishing companies dating back to the late 18<sup>th</sup> century. These scores (two semi tractor-trailer loads of them!) are currently being sorted, foldered, and piled neatly on available shelves while work continues.

The Tams-Witmark collection is likewise a huge two-publisher archive. At one time this was the world's largest stage-musical-opera publisher, renting out music materials for Broadway shows and grand opera. But they also rented out complete sets and costumes – for example, for a Kern's *Showboat* or Verdi's *Aida* and shipped them all across the country via railroad box car.



*The Theodore Presser/Oliver Ditson collection*

Oversize formats are commonly produced for contemporary compositions and for conductor scores. Thousands of them, testifying to the vitality of modern music, are stacked sideways because they are too large for standard shelving.



*Folio range for oversize formats*

When compact storage openings are synchronized to allow us to see the "vanishing point vista," the extent of the Music Division stacks from one end to the other becomes apparent.

In the stacks, all is in flux all the time. The holdings of the Music Division create a dynamic organism which requires constant re-working. As new items arrive, those least used must be shipped to storage elsewhere. The collection is continually expanding, changing, and being shifted within boxes, within



*Vista half mile*

shelving units, within ranges, and among buildings.

While the Music Division has many unique and wonderful items, I think the most interesting thing is the collection as a whole – it's magnitude, scope, populist bent, legacy systems, and evolutionary momentum. Remember that you are hearing all this from a technical librarian who loves nothing more than "behind the scenes" and the big view.

## ■ UPDATE ON ISBN

Nick Woods  
(International ISBN Agency)

ISBN is a mature standard with 151 national agencies and is recognised in more than 200 countries. It is an ISO standard since 1970.

To the regular activities of the International ISBN Agency belong

- the PIID, the Publishers' International ISBN Directory
  - A collection of data from our national ISBN agencies
  - In 2013, we received a total of 120 submissions, equating to 79% of agencies
  - Data from 113 agencies processed for PIID product
  - First time submissions from 5 agencies

- Process is changing next year.
- Progress report
  - Statistical information about the usage of ISBN.
  - Also collected from national ISBN agencies.
  - Helps us understand speed of use and capacity.
  - Have received 79 submissions, though 2013 process is still ongoing.
- Meetings
  - Annual General Meeting 2013 held in New York. Next year we will be in Istanbul with ISMN and ISSN.
  - ISBN holds Regional Meetings of certain groups. Nordic-Baltic, Balkan and CERLALC have all met in 2013.
  - ISBN also arranges seminars and training meetings. Training in Oman held in September 2012. ISBN Seminar held in September 2013 in New York, involving several agencies we hadn't previously met.
- Since then, several translations have been completed.
- Translations of the Users' Manual
  - Currently also available in Arabic, Dutch, Estonian, French, German, Mandarin Chinese, Portuguese, Serbian, Spanish.
- Revision of the ISO Standard
  - ISBN Board has agreed to revise ISBN Standard
  - June 2013 – ISO Plenary meeting in Paris, France. Resolution by ISO TC46/SC9 to revise ISBN. Stella Griffiths nominated as convener of Working Group. Deadline for working group nominations is 31 Oct 2013
- New website and database:
  - Major project for 2013
  - Complete overhaul of public-facing website and private portal including the database
  - Working with CINECA – a non profit Consortium, made up of 67 Italian universities, and 3 Institutions



*Participants at the meeting: Antonin Jeřábek, Nick Woods, Renek Mendrun, Eva Holst, Marcel Barriault, Zbanat Seidumanov, Renata Cozonac, Irina Ilina*

Current projects and major work are:

- The ISBN Users' Manual
  - Latest edition released in early 2012 in English.
- Began in March, due for completion end of 2013.
- Prototype for new modern website now delivered

- New database allows efficient assignment of ranges to our agencies and supports ISBN agencies assigning publisher prefixes
- Ties together prefix records assigned to a publisher

Questions are welcome at any time to: [info@isbn-international.org](mailto:info@isbn-international.org)

## ■ THE EVOLUTION OF THE INTERNATIONAL STANDARD RECORDING CODE

Paul Jessop  
(International ISRC Agency)

The ISRC standard was last revised in 2001. Since that time it has served the music sector well but scheduled review by the International Organization for Standardization (ISO) provides an opportunity to revise it. This article outlines

- 1) areas where the current standard does not take full advantage of technology that is now available,
- 2) the process for revising the standard and
- 3) the proposal of the International ISRC Agency for a revised standard.

### • The Current ISRC Standard

The current ISRC system was designed long before the Internet was available and therefore does not have a central database of assigned codes. This means that users assign their own codes using a prefix allocated to them – which does create a reasonable expectation of uniqueness.

However, other users are not able to find out the assigned codes if they want to use them and cannot find out what recording a code represents.

Also, there is no way to find out if a recording has previously had an ISRC assigned so multiple assignments are too common.

### • ISRC Standard Revision at ISO

The International ISRC Agency is recommending that ISO revise the ISRC standard. This will involve the creation of a working group of experts nominated by national standards bodies and interested organizations. These experts will start with a working draft provided by the International ISRC Agency and develop this into a draft that they all approve. This is then voted on by national standards bodies and, depending on the result of the vote, further revised until it is ready for publication.

### • The International ISRC Agency's Proposal

The proposal from the International ISRC Agency is the product of its experience running the ISRC system for many years. It also draws on detailed discussions with recording owners (both large and small), their representatives and service providers, ISRC users such as online services and the registration authorities of other standards. It further takes into consideration the identification recommendations of the Linked Content Coalition. These recommendations are widely respected.

The proposal is designed to deliver the benefit of the available technologies while causing as little disruption to users as possible. The code length and structure will not change – so little or no change to databases storing ISRC will be needed.

It is planned to introduce a registry that will store the ISRC together with just enough metadata to define the track – probably just the title, version title, featured artist, duration and recording date. It will not store information about rights, ownership, genre or popularity for instance, but these important classes of data can be curated and made interoperable by others using the ISRC as a foundation. Only by being in the registry would an ISRC be valid under the new specification.

Existing ISRCs would not change and can be entered in to the registry. The registry would generate most new ISRCs – once the recording had been registered.

As an exception, some registrants with demonstrably effective policies to prevent duplication would be able to assign their own codes for a limited time even under the new system. Indeed, where countries already have systems in place that ensure that all recordings with ISRCs are registered, this would be allowed to run alongside the new system for a time provided the registry receives all assigned ISRCs and their reference metadata.

The existing network of national ISRC agencies would no longer allocate pre-



*Hartmut Walravens during one of the sessions  
Photo by Renata Cozonac*

fixes but there would be provision for local support and assistance in local languages. Existing ISRC Managers who assign ISRCs on behalf of their clients would be able to continue but would need to get their ISRCs from the



*Susan Vita, Head of the Music Division at the Library of Congress*

central registry rather than assigning them in-house.

As well as allowing the registration of recordings, the registry would offer two further services: a resolution service would translate ISRCs into their metadata and a query service would return a list of ISRCs for tracks that match some search.

The current system is the least expensive media identifier system that has been standardized by ISO. A revised system with a registry will inevitably have higher operational costs reflecting the increased functionality. These will need to be recovered but the intention is to keep registration costs as low as possible so that getting an ISRC is not a significant part of the cost of creating music.

- Next Steps

Comments on this proposal are welcome and should be sent to [isrc@ifpi.org](mailto:isrc@ifpi.org) while anyone with the resources to participate in the formal

working group should approach the relevant committee secretary of their national standards body to seek nomination.

Existing ISRC system users should continue to use the current system until a revision is complete and implemented. The codes that are assigned will be able to be registered later and should be used in the meantime.

This article is based on a bulletin posted on the ISRC website at [www.ifpi.org/isrc](http://www.ifpi.org/isrc) and further information will appear there in due course.

## ■ REPORT OF THE U.S. ISMN AGENCY

Mary Wedgewood

The Music Division of The Library of Congress has responsibility for administration of the U.S. ISMN Agency of the International ISMN network. It has recently launched a website with general information on the ISMN as well as detailed instructions on its practical application. ([www.loc.gov/ismn](http://www.loc.gov/ismn))



*Mary Wedgewood explains the different stack systems. In the background: Iryna Pogorelov's'ka.*

The site contains direct links to online registration forms. While most communication with the publishers takes place via automated form letters, requiring

no staff intervention, the Agency does handle questions by telephone and a dedicated ISMN email account [ismn@loc.gov](mailto:ismn@loc.gov)

The online registration forms are of three kinds:

- For U.S. music publishers to receive unique ISMN prefixes
- For others with “read only” interest in the online data
- For publishers to register single pieces of music and receive ISMN

Data provided by publishers for each piece of music is automatically formatted into a catalog record appropriate for display as an RDA compliant MARC record or in other schemes as desired (METS, MODS). A permanent public archive of these records is maintained by the Music Division. ISMN are issued free of charge to publishers in exchange for this rich data, which is of value to the Library of Congress for cataloging purposes.

The Music Division also maintains a public Directory of U.S. Music

Publishers using ISMN, listing those publishers who wish the name of their company and the URL of their website to be made public.



From the music treasures display  
Photo by Eva Holst

The site allows publishers to track their own statistics very easily. It allows the Agency manager to harvest detailed statistics and format them in ways useful to the Music Division, to the International Agency, to researchers, etc.

The newly developed online forms will continue to be refined as publishers contribute more feed-back on using them, as more cataloging-specific terms are formatted and programmed in, and as the system is made yet more self-sufficient – all while a high level of security continues to be guaranteed.

Collaboration with the U.S. Copyright office is still on the U.S. Agency agenda. So while the U.S. ISMN Agency is currently issuing ISMN to American publishers, there is still much to accomplish.

## FURTHER CONTRIBUTIONS

### REGIONAL MEETING FOR BALKAN AGENCIES

For the first time, the International ISMN Agency was present at a regional meeting of ISBN agencies. This is intended to be continued in the future.

On 20/21 May 2013 the International ISMN Agency attended the regional meeting of ISBN and ISMN agencies from the Balkan region and around. The event was excellently organized by Emilija Brasic from the Serbian ISBN agency and



Participants of the regional meeting for Balkan agencies. On the right: Emilija Brasic.

her colleagues from the National Library of Serbia in Belgrade. Participants came from Bulgaria, Croatia, Montenegro, Serbia, Slovenia and Srpska.

In a special workshop lively discussions brought an overview of music publishing in these countries. The situation differs a lot, e.g. in some countries there are only about 10 music publishers, in others 100. Also, there is no more than one music store in Serbia anymore whereas there are several special music shops in Slovenia.

ISMN is used by nearly all publishers in the Balkan region, due to a very good information policy of the agencies who offered seminars to music publishers and explain the ISMN system on their libraries' websites.

It was evident that under the prevalent circumstances of economic decline music departments in libraries become the more important to give users access to sheet music.

For their daily ISMN administration the agencies use special software (Cobiss or Aleph) which also produces barcodes for the publications.

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>