



Newsletter

27

December 2017 • ISSN 2414-1976

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

■ TWENTY-FIFTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ OTTAWA, CANADA ■

■ 13 SEPTEMBER 2017 ■

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Wolfram Krajewski, DE-Parcon/Acamar, Germany



Detail of a display of Library and Archives Canada's music collection

- Katarzyna Nakonieczna, National Library of Poland
- Heidi Poapst, Library and Archives Canada
- Iryna Pogorelov's'ka, Book Chamber of the Ukraine
- Angélique Régimbal, Library and Archives Canada
- Franceline Robas Cadet, Bibliothèque nationale d'Haïti
- Rajae Rouijel, Bibliothèque Nationale du Royaume du Maroc
- Dr. Bettina von Seyfried, International ISMN Agency, Germany
- Joseph Trivers, Library and Archives Canada
- Carolin Unger, International ISMN Agency, Germany
- Mai Valtna, National Library of Estonia
- Dr. Hartmut Walravens, International ISMN Agency, Germany
- Gengmei Wang, Publication Identification Department, China
- Nick Woods, International ISBN Agency, United Kingdom
- Prita Wulandari, National Library of Indonesia

■ AGENDA / CONTENTS

- Opening / Welcome address (Monica Fuijkschot) 2
- Eleventh Annual General Meeting of the "Internationale ISMN-Agentur e.V." 2
- Progress reports of national / regional ISMN agencies 5
- Identifiers update – progress with ISRC, ISNI and DOI (Paul Jessop) 7
- Miscellaneous 8
- A brief overview of sound recording and sheet music publishing in Canada (Joseph Trivers) 8
- Practical use of ISMN Manager, IDNV and sale of digital sheet music (Wolfram Krajewski) 11
- ISBN Update (Stella Griffiths) 14
- ISSN data goes linked! (Gaëlle Bequet) 15

■ OPENING

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

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

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



Monica Fuijkschot, Library and Archives Canada

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

LAC’s Music Collection

The music collection at LAC is indeed a national treasure. At 11,294 items, we hold the largest collection of Canadian sheet music in the world and our

approximately 550,000 other items include recordings on disks and music in many formats including piano rolls, reels and spools, cassettes and eight-track tapes.

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

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

Challenges

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

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

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

We anticipate that the necessity of ISMNs will increase as retailer aware-

ness rises and more publishers offer their products in physical and digital formats. I know Heidi Poapst and Angélique Régimbal, our 2 ISMN technicians, take every opportunity to persuade publishers to use an ISMN, even when they come calling for an ISBN. LAC is also happy to announce that as of June 2017 the ISMN program has a new webpage on our Publishers Portal and a dedicated mailbox. It is our hope these improvements will facilitate communication with our ISMN clients and further raise awareness of the program. We have also specifically included ISMN related messaging in our Publishers Outreach Strategy and we are committed to continue working with our various partners to promote the ISMN Standard and its benefits.

Importance of Standards

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

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

Chair Person: Dr. Hartmut Walravens
Rapporteur: Carolin Unger

Participants: Mr. Oral Akyol (Turkey), Ms. Helen Apouchtine (Canada), Ms. Alison Bullock (Canada), Mr. Mark Camilleri (Malta), Mr. Mehmet Demir (Turkey), Mr. Jamshid Farahani (Sweden), Ms. Aiva Gailite (Latvia), Ms. Ratna Gunarti (Indonesia), Ms. Eva Holst (Norway), Ms. Alenka Kanič (Slovenia), Mr. Eckard Krajewski (Germany), Mr.

Wolfram Krajewski (Germany), Ms. Katarzyna Nakonieczna (Poland), Ms. Heidi Poapst (Canada), Ms. Iryna Pogorelovs'ka (Ukraine), Ms. Angélique Régimbal (Canada), Dr. Bettina von Seyfried (International ISMN Agency), Mr. Joseph Trivers (Canada), Ms. Carolin Unger (International ISMN Agency), Ms. Mai Valtna (Estonia), Dr. Hartmut Walravens (International ISMN Agency), Ms. Prita Wulandari (Indonesia)

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

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

AGM AGENDA

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

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

TOP 1: ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN VIENNA, AUSTRIA, 2016

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



Hartmut Walravens opening the ISMN Annual General Meeting at Library and Archives Canada

TOP 2: REPORT OF THE BOARD

- Report of the Chairman

Annual General Meetings

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

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

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

Membership

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

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

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

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

Publications

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

Website

The Board decided to improve the structure of the ISMN website and commissioned a software specialist to do this. The principle design does not change so much but the inner structure, the content management, and the connection between website as such and the publisher database will be

easier to manage. This project also provides for more safety of the data.

Meetings

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



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

- Report of the Treasurer

At the time of compiling the financial report in early 2017, we can inform you:

1. Open fees

For 2011 one member had not paid yet, for 2013 one member had not paid yet, three countries had not provided the money for 2014 and 2015. For the year 2016 we did not yet receive € 2700 from four countries. Another € 5000 are still open. The discussion about this fee for 2016 has not yet been solved.

These open fees for the years 2011 till 2016 amounted to 9,250 Euros missing in our budget.

2. Conferences

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

Additional travel costs for the participation at different conferences by

5. Office

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

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

7. Balance

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

That means, we had a plus-income of 4870 Euros in 2016.

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

Bettina von Seyfried

TOP 3: REPORT OF THE CASH AUDIT

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

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

TOP 4: EXONERATION OF THE BOARD

Wolfram Krajewski, speaking for all three cash auditors, proposed to exonerate the Board. There were no votes against and two abstentions from the participating members of the Board. So the Board was exonerated.

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

3. Cash audit

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

4. Promotional activities

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

TOP 5: RESOLUTION ON MEMBERSHIP FEES FOR 2018

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

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

TOP 6: ADOPTION OF THE BUDGET FOR 2018

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

The expenditures were mostly similar to the ones in former years.

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

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

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

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

The Chairman formally closed the meeting at 10:15 h.

■ PROGRESS REPORTS OF NATIONAL / REGIONAL ISMN AGENCIES

In Turkey, there was only a limited number of music publishers, as *Oral Akyol* reported. Most of them used the ISBN for their publications. But for 2018, the Turkish ISMN Agency planned to organize a conference of music publishers and universities to promote the services of the agency. So far, only a limited number of ISMNs had been allocated. Publishers still used ISBNs despite of information and warning through the Turkish ISBN agency.

Hartmut Walravens said that as long as the retail chain in a country did not make use of the ISMN it was understandable if some publishers still used the ISBN. But there was a formal difference between the two kinds of publications, books and music. The ISMN as a separate number had to be developed because book sellers and also many ISBN agencies were not prepared to deal with notated music.

Finding a certain piece of sheet music in a large amount of publications was

it was complicated to sell music since they did not really know what they sold (or not sold).

So there had to be a clear dividing line for practical reasons. As the retail chains for books and for sheet music were slightly different, a separate system for books and for music was the best solution.

Hartmut Walravens asked the audience about their experiences with music publishers using ISBN for music. Did they do so because otherwise they would miss additional benefits that were just connected to ISBNs?

Alison Bullock said that Canadian music publishers used the ISBN lively. She hoped that next year, with the 25th anniversary of the ISMN Standard there could be found a way to look strategically and systematically at this problem. The best way would definitely be to speak directly to publishers.

Hartmut Walravens agreed that it was an excellent idea to make a move. It would be nice to link one's efforts to that aim. E.g. we could spend time at the Malta AGM in 2018 with a work-



difficult. A search on the Internet or in a database would lead to an awful amount of hits. It proved to be better to have a more limited file of music only.

Only a minority of people was able to read music. Nowadays, even many young musicians were no longer able to read music. For many in the retail trade

shop. As basis for discussion there it would be welcome if the International ISMN Agency received some written statements beforehand.

Wolfram Krajewski reported that in Germany the ISMN agency was very successful in using the ISMN. For all agencies, the basis for cooperation



The participants of the 2017 Annual General Meeting

could be the ISMN Manager software and the IDNV (see his presentation on page 11).

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

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

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

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

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

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

Katarzyna Nakonieczna informed that they had the same situation in Poland. In these cases they allocated ISBN as well as ISMN because then a publica-

tion would be better viewed on the market.

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

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

Hartmut Walravens referred to downloads of sheet music which was a completely different market. He asked whether agencies gave numbers to such companies.



from left to right: Mark Camilleri, Jansbid Farahani, Katarzyna Nakonieczna

Alison Bullock answered that she knew that they existed in the market. The question was, did we accept that, could we do anything against it.

Hartmut Walravens mainly agreed. He reported that the International ISMN Agency had tried to contact those Internet suppliers but they had no interest in ISMN at all. Mostly, they did not even answer. With their large offer online it was not in their interest to show the source of a publication. Most of those publications probably came from copying. An ISMN therefore would be the devil for them ...

IDENTIFIERS UPDATE - PROGRESS WITH ISRC, ISNI AND DOI

Paul Jessop
County Analytics Ltd, United Kingdom

International Standard Recording Code (ISRC)

The revision of the International Standard Recording Code (ISO 3901) has been dragging on for years with different visions for the future of the identifier being advanced by different parties. Eventually it became clear that the only revision that everyone would accept was relatively minor though it has involved a full re-write of the standard. ISRC still identifies recordings and music videos, and still does not have a central database for inspection (which some people had considered essential). However, "unofficial" (non-authoritative but operationally useful) databases are becoming available and people are starting to address the important links between recordings and musical works. Links between recordings and notated music remain weak, which restricts the utility of ISMN as a marketing tool.

International Standard Name Identifier (ISNI)

The International Standard Name Identifier (ISO 27729) is a stable standard that was published in 2012 and

has been growing in size and acceptance since then. There are currently over 9.5 million codes assigned to the names of creators, performers, bands and ensembles, publishers, libraries and a few fictional characters.

ISNI is emerging as an important tool for ensuring that contributors to creative works are accurately credited – with the obvious consequences for payments and attribution.

Names are registered in a number of ways – some large-scale ingestions from library systems have resulted in the assignment of ISNIs to contributors who have been catalogued by librarians while other creators have registered

be used by entities outside the private CISAC system,

The implications for ISMN are that users will soon expect to see ISNIs for creators and other parties. ISMN providers should ensure that their systems can accommodate ISNIs and, where possible, check supplied ISNI number against the central ISNI database to ensure its accuracy.

Digital Object Identifier (DOI)

The Digital Object Identifier is an ISO standard identifier (ISO 26324) but it is unlike others in that it is not tied to any particular media type. Rather implementations are driven by sector



Paul Jessop speaking about ISRC, ISNI and DOI

themselves through registration agencies set up for the purpose. The entity that runs the ISNI system (a multi-stakeholder, not-for-profit company) is always looking for new ways to bring more names into the system.

The composers of the musical works that are contained in notated music probably have an IPI number assigned by CISAC. However, this number is private to the CISAC societies and their members. ISNI is seeking to ensure that all composers have an ISNI that is mapped to their IPI number. The ISNI can then act as a public identifier and

needs and exploit the general capabilities of DOI. These include all identifiers being "resolvable" to metadata that can include a web presence for the identified object (not necessarily the object itself) and that the identifier will continue to work for a very long time.

Current implementations focus on the scholarly environment (scientific datasets and journal articles – where DOI is a key part of the global infrastructure) and the TV/movie industries where the Entertainment ID Registry (EIDR) system is widely adopted by Hollywood. Under devel-

opment is a system for identifying building products such as bricks and door handles. DOI is truly versatile!

DOI can readily be applied to existing identifier systems and ISMN would be a very interesting opportunity. Creating a public registry of assigned codes would not happen without some effort but it would be very functional. Initial resolution of the ISMN-DOI would be to metadata but this could evolve over time to reference to an offer to buy, or to the document itself where it is public domain and available.

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

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

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

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

■ MISCELLANEOUS

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

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

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

AGM 2018

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

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



■ A BRIEF OVERVIEW OF SOUND RECORDING AND SHEET MUSIC PUBLISHING IN CANADA

Joseph Trivers
Music Acquisitions Librarian, Library and Archives Canada

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

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

Sound Recording in Canada

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

Despite the lack of clarity, some general patterns about the sound recording do emerge. Roughly 85% of new Canadian sound recordings are in English or

French, Canada's two official languages. Up to 75% of new releases are in English and 10% are in French. The remaining 15% percent of new releases is composed of new sound recordings in other languages or of purely instrumental recordings. Pop and rock are the most popular genres of new releases in Canada.



Photo by Adi Goldstein on Unsplash

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

Sheet Music Publishing in Canada: A Quick Overview

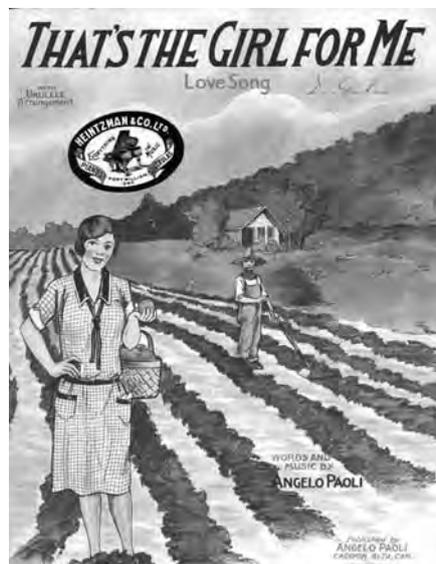
We can trace the impact of technology throughout the history of sheet music publishing in Canada. There has been evidence of music publishing in Canada since 1800. Music was predominantly published in three formats from 1800 through to the mid-20th century in volumes, entries in newspapers and magazines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



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

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

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



Advancements in technology have affected how and what sheet music publishers chose to publish, especially since the mid 20th century. As home audio equipment became increasingly predominant and cheaper, fewer pieces of popular music were printed and sold. Music reproduction and copying technology also affected sales, due particularly to the practice of unauthorized photocopying for schools and choirs. However, that same technology has allowed composers to self-publish and share their scores. Today, many composers take advantage of notation software to edit, print and distribute their music more easily. Notation software has also enabled smaller publishing companies to operate.

Interviews with Canadian Sheet Music Publishers

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

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

Left: Paoli, Angelo. 1927. That's the Girl for Me. Cadomin, AB: A. Paoli. Source: Library and Archives Canada.



Joseph Trivers speaking about music in Canada

want and download digital files, they usually print the music at home.

Print or Digital?

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

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

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

What Might the Future Bring?

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



Photo by Marius Masalar on Unsplash

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

National Associations

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

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

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

Wolfram Krajewski recommended to not only contact publishers but also retailers to inform them about the use of the ISMN.

**PRACTICAL USE OF ISMN
MANAGER, IDNV AND SALE OF
DIGITAL SHEET MUSIC**

Wolfram Krajewski
DE-Parcon/Acamar

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

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

As you may know, the idea and first concept of the ISMN Manager leads back to the year 2010. At that time, I



Wolfram Krajewski presenting the ISMN Manager

presented an early version of the ISMN Manager Software on the ISMN AGM in Lisbon. We, the DE-PARCON are a software development company. And since our partner company ACAMAR is doing the practical part of an ISMN agency on behalf of the DMV in the German-speaking countries (AT, DE, CH), we invented a tool that supports Acamar in the agency's daily work.

When I presented the ISMN Manager in Lisbon, many agencies were interested in getting such a tool as well. So, we

decided to design a new application that can be used by all ISMN agencies. Right from the beginning of the development, we were convinced that it would be a good idea to use the ISMN Manager as a tool to interconnect all national agencies with the International ISMN Agency in Berlin. Via an integrated secure data exchange function, every national agency can send new entries or changes to the International ISMN Agency in Berlin and as a result, all the changes are published and available for all agencies using the ISMN Manager application.

| Sending | Current I | Error | Name | Street 1 | Postal code | City | Country | Status | Sho | Registrant numbers | Single numbers | Ass |
|-----------|-----------|-------|------------------------------------|-----------------------|-------------|---------------------|-------------|----------|-----|----------------------|----------------|-----|
| Available | | | BMV | Uekenpohl 31 | 32791 | Lage | Germany | Active | x | 50137 | | Bl |
| Available | | | BOBILO-edition | Furtbachstr. 2a | 70178 | Stuttgart | Germany | Active | x | 700245 | | Bt |
| Available | | | Bonifatius Verlag | Karl-Schurz-Str. 26 | 33100 | Paderborn | Germany | Active | x | 50045 | | Bt |
| Available | | | Books on demand | Brunnmattstr. 27 | 5600 | Lenzburg | Switzerland | Active | x | 9000022 | | Bt |
| Available | | | Boosey & Hawkes II | Lützowufer 26 | 10787 | Berlin | Germany | Active | x | 2025 / 5603 | | Bl |
| Available | | | Bosmanszky, Dr. Kurt | | | | Germany | Inactive | x | 700229 | | Br |
| Available | | | boss-edition | Sonnhalde 162 | 4937 | Ursenbach | Switzerland | Active | x | 9000042 | | bc |
| Available | | | Bosworth Verlag | Dorotheenstr. 3 | 10117 | Berlin | Germany | Active | x | 2016 | | Bt |
| Available | | | Brand, Johann | Aßkofener Straße 12 | 85560 | Ebersberg Oberbay | Germany | Active | x | 50040 | | Bt |
| Available | | | Brandenburgischer Chorverband e.V. | Postfach 100 322 | 03003 | Cottbus | Germany | Active | | | 00092 | Br |
| Available | | | Brass, Christophe | | | | Germany | Inactive | x | 700151 | | Bt |
| Available | | | Brass Works Munich | Forstennieder Str. 4a | 82061 | Neuned Kr München | Germany | Active | x | 50144 | | Br |
| Available | | | Braun-Peretti | Dreieck 16 | 53111 | Bonn | Germany | Active | x | 2041 | | Br |
| Available | | | Breitkopf & Härtel | Walkmühlstraße 52 | 65195 | Wiesbaden | Germany | Active | x | 004 | | Bt |
| Available | | | Bruno Uetz Musikverlag | Voigtel 39 | 38820 | Halberstadt | Germany | Active | x | 50146 / 700089 / 700 | | Bt |
| Available | | | Buccino Musikverlag | Beselerstr. 28 | 25746 | Heide Holst | Germany | Inactive | x | 50140 | | Bt |
| Available | | | Bulke, Bruno Antonio | Walkerstr. 5 | 41462 | Neuss | Germany | Inactive | x | 50168 | | Bl |
| Available | | | C.F. Schmidt Musikverlag | Postfach 1152 | 71264 | Renningen | Germany | Active | x | 50033 | | Ct |
| Available | | | Canticus Verlag | Fahrenkamp 28 | 20535 | Hamburg | Germany | Active | x | 9000058 / 700368 | | Ct |
| Available | | | Capella-Verlag Speyer | Roßmarktstraße 32 | 67346 | Speyer/Rhein | Germany | Active | x | 50170 | | Ct |
| Available | | | Caput Musikverlag Jena | Burgstr. 50 | 07751 | Rothenstein | Germany | Active | x | 50149 | | Ct |
| Available | | | Cardamina Verlag | Willbrodstr. 11a | 56637 | Plaidt | Germany | Active | x | 50191 | | Ct |
| Available | | | Cardenas, Elvira | Nageisallee 2 | 23669 | Timmendorfer Strand | Germany | Active | x | 700342 | | Ct |
| Available | | | Carlton Musikverlage | Postfach 100435 | 51404 | Bergisch Gladbach | Germany | Active | x | 50003 | | Ct |
| Available | | | Carus-Verlag | Sielminger Straße 51 | 70771 | Leinfelden | Germany | Active | x | 007 | | Ct |
| Available | | | Caucasusmusik e.V. | Frankenhermesstr. 5/1 | 10465 | Mien | Austria | Active | x | 700147 | | Ct |

Main view of the ISMN Manager application with register "Agency Registrants" in the foreground. You can open other databases by clicking the corresponding register buttons. View settings can be set individually.

*Creating a new registrant data record:
Checklist and overview to enter the basic information for a new registrant.*

Thus, the system today is not only a very helpful system for the daily work. Moreover, the ISMN Manager also takes over communication tasks as it is able to interconnect all the agencies worldwide in a network. We consider it to be a perfect infrastructure for all of us to work together.

As you can imagine, the development of all this requires a lot of time and since we have been very busy regarding further demanding projects – in particular the NNND project for the sale of digital sheet music – we did not have much extra time throughout the last years. Furthermore, we faced a lot of unexpected trouble and extra work in adopting the already existing data from the International ISMN Agency's website for the ISMN Manager. Carolin Unger is still detecting problems in the existing data records, and together we are working on a solution. Yet, the ISMN Manager technology as such is ready and as soon as the data revision will be finished, all ISMN agencies can start with a quite sophisticated and

complete system. Due to all this pre-development, the first version of the ISMN Manager that will be launched will already be version 1.5.

Let me show you how it works:

The system needs a one-time installation which is easy to do. After the installation, you will find several data-

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

To give you an example: A publisher using ISMN informs you, that they moved and have a new address. This is easy to handle – just find the data entry and modify the address. But of course, the most important task is the allocation of new ISMN. So, when there is a publisher who wants to start using ISMN, you create a new entry in the database "Agency: Registrants". Just enter the contact information and allocate a new ISMN number for this publisher. The ISMN Manager automatically suggests the next available number and helps you with the next steps, e.g. creating ISMN lists or barcode files for the publisher, and thus, everything needed to use the ISMN.



When you are finished, just execute the ISMN Manager's integrated "data exchange". Through this, all changes and new data entries you made are sent to the International ISMN Agency in Berlin. Carolin receives the data and will publish the data updates via the data exchange for all users of the ISMN Manager. So, next time you use the ISMN Manager you will find your changes in the main databases "Registrants" or "Numbers", and so you and all other agencies equipped with the ISMN Manager software can research in up-to-date database information.

should therefore remain in the database. But you can add a note that the registrant will no longer actively use the ISMN in the future. These entries may as well help you to sort your contacts by active and inactive, e.g. for newsletter purposes etc.

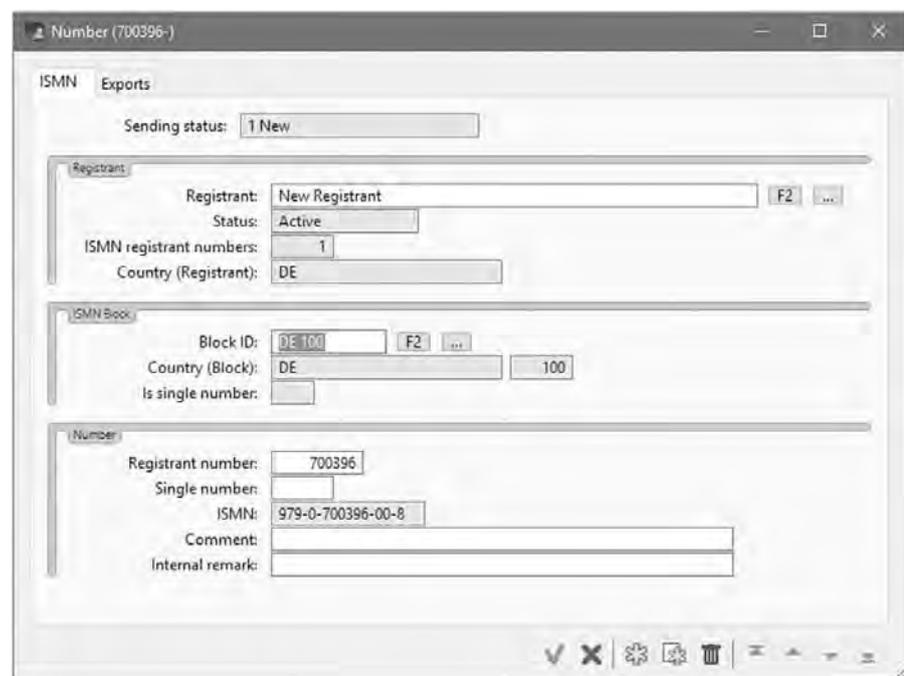
The IDNV 3.0

One of the main questions of ISMN agencies in Lisbon and afterwards was: Will it be possible for us to register the metadata of an item with ISMN in the ISMN Manager? At first, we thought

the two systems. On this basis, an ISMN agency can obtain a personal account in the IDNV system and can thus register items with ISMN with the status "Info partner". This status is a special administrative status exclusively available for ISMN agencies in the IDNV 3.0.

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

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



Allocation of a new registrant number: Select the corresponding block from the list (F2) and the system proposes the next free registrant number

The tool is highly user-friendly, and in a cooperation with Carolin we prepared a checklist for you so you can inform yourself about the most important functions and start right away. Since the system is flexible and logical, I am sure that you will not face any problems when using it and you will find little by little more and more details helping you in your job as an ISMN agency.

Here is another helpful feature: You can also enter information about the current status of a registrant. Maybe the registrant was sold to another publisher or it is closed down. Of course, the ISMN number is blocked for this company for all time and the entry

that we could add an item database to the ISMN Manager system which would allow you to enter the metadata/ ISMN combination. But since at that time, we were also working on a new version of the IDNV (which is a professional database system for printed music metadata) we had the idea to use the powerful and already existing and widely used IDNV infrastructure instead of an additional smaller database.

To make this possible, we planned to establish a data export from the ISMN Manager into the IDNV with the aim of a compatible data structure between

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

contribution from the ISMN Agency of the German-speaking countries (AT, DE, CH), and all ISMN partners are invited to use it. We hope you will like it – feel free to join and participate!

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



During the meeting

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

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

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

■ ISBN UPDATE

Stella Griffiths
Executive Director, International ISBN Agency

The International ISBN Agency (IIA) welcomed two new directors to its Board recently – Jamshid Farahani (Sweden) who replaces Maarit Huttunen (Finland) who has resigned from the Board and María Isabel Deaza

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

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

It has been a busy year so far for ISBN regional groups with meetings having already taken place as follows:

- Nordic-Baltic group in Helsinki, Finland in February
- Arab World group in Rabat, Morocco in May
- Balkan group in Bucharest, Romania in May
- CERLALC group in Santo Domingo, Dominican Republic in July

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

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

About 60 delegates from 35 different ISBN Agencies attended the AGM in Ottawa, Canada this year. We are very

grateful to our hosts Library and Archives, Canada for all their kind help and assistance throughout the preparations and also during the meeting. There were guest presentations from Noah Genner (BookNet Canada), Alenka Kanič (Slovenia), Gaëlle Béquet (International ISSN Centre), Mireille Laforce (Canada – French speaking agency), Carolin Unger (International ISMN Agency) and Rajae Rouijel (Morocco) as well as presentations by the IIA.

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

■ ISSN DATA GOES LINKED!

Dr. Gaëlle Béquet
Director of the ISSN International Centre

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

Assembly of the ISSN International Centre passed in 2016 two resolutions which now provide the roadmap for the development of the ISSN new services.

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

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

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

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

However, users from organizations which have a subscription to the portal will access the “corporate” portal including full valid identification information for each serial title and provisional identification data for resources to be published. Simple and

advanced search options will allow users to identify specific serial titles. Searching on a map a place of publication and getting the list of all serial titles published in one city will be possible. Facets will be used to refine the results of a search. The new ISSN portal is based on ElasticSearch and Drupal. ISSN data may be reused according specific conditions, and in various formats such as MARC, MARCxml and RDF.

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



Gaëlle Bequet

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

The Extranet will also provide services for publishers requesting ISSN to identify their serial publications. This serv-

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

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

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

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

Please get in touch if you want to learn more!



In the front row: Eva Holst, Aiva Gailite, Mai Valtna



The team of the Canadian ISMN agency: Alison Bullock, Helen Apouchtine, Angélique Régimbal and Heidi Poapst (from left to right) together with Carolin Unger

If not otherwise indicated, all photos in this newsletter were either taken by the Library and Archives Canada or by participants of the ISMN meeting.

Below, you see more from the music collection of Library and Archives Canada.



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

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