



Newsletter

17

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

■ FIFTEENTH INTERNATIONAL ■

■ ISMN PANEL MEETING, OSLO ■

■ 31 MAY – 1 JUNE 2007 ■

■ PARTICIPANTS

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Kjersti Rustad, National Library of Norway

Dr. Sauliah Saleh, National Library of Indonesia, Indonesian ISMN Agency

Dr. Bettina von Seyfried, Deutsche Nationalbibliothek, Deutsches Musikarchiv Berlin (DMA)

Dalia Smoriginienė, Martynas Mažvydas, National Library of Lithuania, Lithuanian ISMN Agency

Orsolya Szabó, National Széchényi Library, Hungarian ISMN Agency

Carolin Unger, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz

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

Dr. Ulrich Wegner, Internationale ISMN-Agentur e.V.

Hanna Zawado, Biblioteka Narodowa, Polish ISMN Agency



View of some public area in the National Library of Norway, the venue of the Panel Meeting

■ AGENDA

- Opening
- First Ordinary General Assembly of the "Internationale ISMN-Agentur e.V."
- Opening of the Chair of the General Assembly
- Report of the Board / Report of the Treasurer
- Reading of the Report of the Cash Audit(s)
- Exoneration of the Board
- New Scheme for Membership Fees
- Miscellaneous
- The ISMN Revision Process
- MIC Solutions to a Small Domestic Music Publishing Industry (by Hilde Holbæk-Hanssen)
- Progress Reports of the National / Local ISMN Agencies

- Invitation to a 2008 ISMN Panel Meeting in Indonesia (by Sauliah Saleh)
- Miscellaneous

■ OPENING

Kjersti Rustad welcomed the participants of the Fifteenth International ISMN Panel Meeting on behalf of the National Library of Norway and stated that, for her and her colleague Berit Holth, it was a pleasure for having the opportunity to host this meeting.

Kjersti Rustad gave some background on the history of the building and the library in general. The first university library of Norway was established in Oslo in 1811 being authorized to fulfil in part tasks of a national library. In 1882, a national department was opened at this library. In 1989, a



Carolin Unger, the new Secretary of the Association (l.) and Dr. Bettina von Seyfried, treasurer and member of the Board, both heading for the city of Oslo

branch of the National Library was established in Mo i Rana, a city in the middle of Norway, a thousand kilometers north of Oslo. In 1999, the Norwegian department was singled out of the University Library and the National Library in Oslo was established uniting the two branches within the institutional setting of the “National Library of Norway.”

The legal deposit legislation in Norway dates back to 1797. The current legal deposit act was passed in 1989 including printed, digital and audiovisual media. Sheet music publishers underlie the legal deposit legislation as the book publishers do. The sheet music publications are listed in an online catalogue and in the National Bibliography which is accessible over the Internet as well.

The Norwegian ISMN Agency opened business in 1996. The first Norwegian publisher of sheet music is mentioned in the records in 1811. Until the end of the 19th century, the majority of Norwegian editions of printed music

were produced outside of Norway, in Denmark and, first and foremost, in Germany, for example, Grieg published his works at Peters in Leipzig.

Dr. Hartmut Walravens, chair of the Association, thanked Kjersti Rustad very much for her kind words of welcome. He declared the venue, the former hall of the music collection of the Library, the most appropriate setting for this Panel Meeting. He indicated that this year’s agenda included many important issues to be discussed – in the light of the fact that the International ISMN Agency changed its governance, being no longer a unit in a larger library environment. Along with this new institutional independence, Dr. Walravens pointed out, came the need for more organisational transparency and compliance with the legal requirements of running a registered association with charitable status. This all resulted in an increase in costs. The former position of the Director of the International ISMN Agency was substi-

tuted by a Board as required by the German law. There were more shoulders on which decisions and burdens could be put which definitely was an advantage.

Dr. Walravens informed the audience that very soon a staff change in the office of the International Agency was to be expected as Dr. Ulrich Wegner, after six years of ISMN work, was going to quit his job and was to be substituted by Carolin Unger, well known to most of the ISMN representatives for her expertise both in ISBN and ISMN matters. For fifteen years, she had been staff member of the International ISBN Agency.

Dr. Walravens gave a short introduction to the agenda explaining why it had been structured the way it was. He pointed to the special legal requirements which make it necessary to hold a General Assembly during the Panel Meeting in order to allow the members to take note of the reports of the Board as well as to present, discuss and vote on important issues of the Association. No additional topics were requested by the audience for the agenda when asked to comment on it.

Dr. Walravens explained the fact that the newly founded Association was registered in Germany resulting in the German version of the Agency’s name to become the official designation. As the Agency had been based in Berlin all the time and as there was no interest in changing the staff, this procedure, for obvious reasons, suggested itself.

■ FIRST ORDINARY GENERAL ASSEMBLY OF THE “INTERNATIONALE ISMN-AGENTUR E. V.”

Chair Person of the General Assembly:
Dr. Hartmut Walravens

Minute-taker: Carolin Unger
9.30 - 11.15 h

Participants: Dr. Michele Costa (Italy), Aiva Gailite (Latvia), Berit Holth (Norway), Dr. Joachim Jaenecke (Vice Chair Person of the Board, Germany), Antonín Jeřábek (Czech Republic), Dr. Besim Kokollari (Kosova), Alenka Kanič (Slovenia), Dr. Bettina von Seyfried (Treasurer of the Board, Germany), Dalia Smoriginienė (Lithuania), Orsolya Szabó (Hungary), Dr. Hartmut Walravens (Chair of the Board, Germany), Hanna Zawado (Poland)

12 members of the association entitled to vote attended the Assembly. Spain had transferred its vote to Norway so that there were actually 13 votes.

The Assembly had been called according to the statutes.

AGENDA

- Opening of the Chair of the General Assembly
- Report of the Board / Report of the Treasurer
- Reading of the Report of the Cash Audit(s)
- Exoneration of the Board
- New Scheme for Membership Fees
- Miscellaneous

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

OPENING OF THE CHAIR OF THE GENERAL ASSEMBLY

The International ISMN Agency now is an independent institution, no longer attached to the State Library. For the purpose of establishing the organization, the founding members of the *Internationale ISMN-Agentur e.V.* were called together on 29 June 2006. The official name has to be in German because it is registered in Germany. A version of the minutes in German will have to be sent to German authorities.

On 31 October 2006 the German authorities registered the new association.

The next practical steps were taken: Establish an account, find office space, promote the standard revision, win new ISMN agencies as members. Another task was to conclude new contracts with the member institutions due to the new legal status of the International Agency. It was decided to have an annex to the existing contracts. By end of May, 35 out of 51 agencies signed this annex.

READING OF THE REPORT OF THE CASH AUDIT(S)

The Cash Audits could not personally attend the General Assembly. They had checked the account and sent their approval by fax.

REPORT OF THE BOARD

The Board consists of Hartmut Walravens as Chair Person who ran the International ISMN Agency since 1993. The Vice Chair Person is Joachim Jaenecke from the State Library in Berlin. The treasurer is Bettina von Seyfried from the Deutsches Musikarchiv (German Music Archives).

The International ISMN Agency offers institutional membership. Although the Association was founded by the 8 individuals, they are connected to organisations. We are not looking for private personal members. But needless to say, we are open to other members, especially from new agencies.

The present Board will last for three years. The next election will be in 2009.

The Association was registered in October and got a bank account in December. For this transition period the account of the International ISMN Agency was “parked” at the State Library Berlin – Prussian Cultural Foundation but as access was restricted because of administrative routines, all the investments were made only in spring 2007, and do not show on the 2006 balance sheet.

Due to the late implementation of the account, the Treasurer could only start after Christmas. So, there were only two transactions for 2006. The transactions in 2007 will be much more, among other reasons due to the new office. For 2007, the *Internationale ISMN-Agentur e.V.* will present a list of income and expenditure.



Lunch break for the panelists in the restaurant of the National Library of Norway

Three countries became members, recently: Belgium, Kazakhstan, and Singapore. Currently, the system is applied in 51 countries worldwide. Negotiations are going on with the United States. There are exploratory contacts with China, Japan, and South Africa.

REPORT OF THE TREASURER

The Treasurer has been responsible for activities of the *Internationale ISMN-Agentur e.V.* since its establishment on 31 October 2006.

EXONERATION OF THE BOARD

The delegate from Kosova suggested to exonerate the Board. Result (by show of hands): 10 yes, no dissenting votes, no abstentions.

NEW SCHEME FOR MEMBERSHIP FEES

The Panel approved the proposed list of membership contributions after careful consideration. It was agreed that the combination of the criteria of

overall annual music publications and the GNI (purchasing power of a country) were a suitable way of determining the quota. If members are unhappy with the published data they are asked to contact the International ISMN Agency and provide more reliable data and their sources.

The ISMN Panel resolved unanimously by show of hands (13 yes, no abstentions, no dissenting votes, all votes were valid):

The General Assembly resolves:

The annual membership fee of a member country or region of the *Internationale ISMN-Agentur e.V.* will be calculated on the basis of

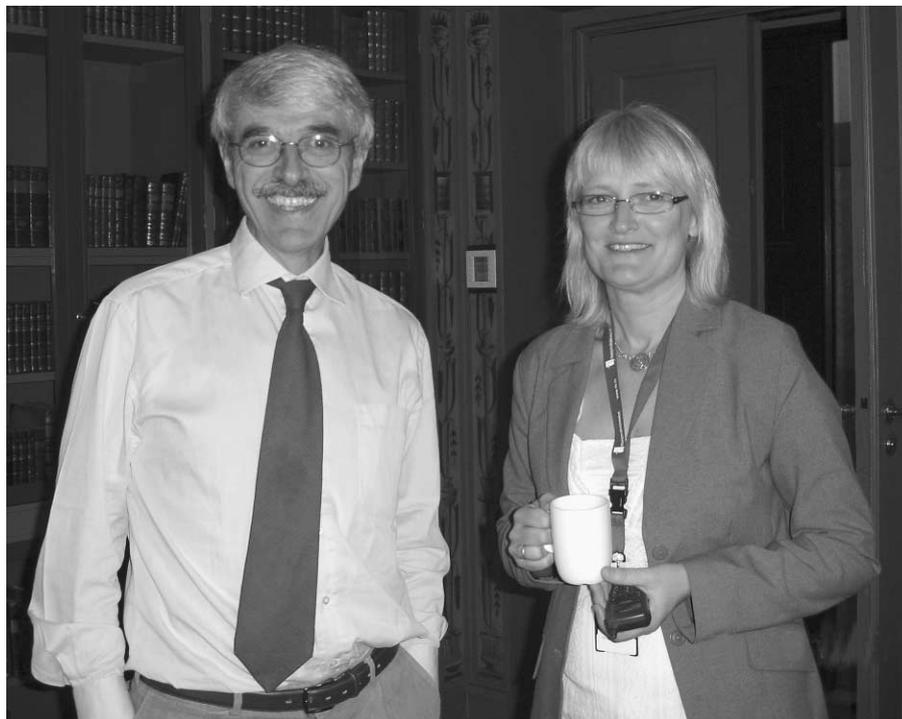
- (1) the output of editions of printed music in a certain year, and
- (2) the figure for the Gross National Income (per capita, method Purchasing Power Parity “PPP”) for the same year.

A multiplication of both figures leads to a number which is to be matched with the following payment ranges:

EUR	Output x GNI
100	0–500
250	501–1000
500	1001–5000
750	5001–10000
1000	10001–20000
2000	20001–50000
3000	50001–75000
4000	75001–100000
5000	100001–125000
6000	125001–150000
7000	150001–175000
8000	175001–200000
9000	200001–225000
10000	225001–250000
11000	250001–275000
12000	275001–300000

Figures will be updated on a yearly basis.

All members have to pay membership fees without exception as stated in the Statutes. If for economical reasons they are unable to pay, the *Internationale ISMN-Agentur e.V.* will investigate each individual case and the General Assembly will decide on further proce-



Dr. Michele Costa (Italian ISMN Agency) and Kjersti Rustad from the National Library of Norway

dures. The same applies when objections are raised against the amount of the contribution.

MISCELLANEOUS

The invoices for 2007 were sent out. The AGM was closed at 11:15.

■ THE ISMN REVISION PROCESS

Dr. Walravens reported that, in the course of the revision process, the ballot, the deadline of which had passed on March 30, 2007, yielded a 100 percent approval of the Committee Draft (CD). Quite a number of comments were simply of an editorial nature referring to proper grammar, adjustment of wording, etc., which did not change the meaning of the content.

In addition, some more serious changes were considered. An ad hoc working meeting of the ISMN Working Group took place in Santiago de Compostela on May 9 with the Technical Director of ISO in Geneva participating. Most of the comments were accepted. There was some dissatisfaction

on the side of the British Standards Institute regarding the term “Musicland” that we had been using for a long time. It denotes that contingent of numbers starting with “979 0” in order to avoid any competition with the “Bookland” (trenches of numbers starting with 978/979). Due to the objections, the term will not be part of the standard text. It should be kept in the “User’s Manual,” though, for reasons of convenience.

Furthermore, “EAN UCC barcode” will be substituted by “EAN-13 barcode.” A reference to legal deposit laws, as suggested by a member, was not entered into the standard text. The nature of the standard does not make it mandatory to mention the legal deposit in ISMN countries or regions although the work in legal deposit offices exemplifies one of the possible applications of the standard.

Some found it confusing to demonstrate the rules of the standard by separating the single elements by hyphens or by spaces side by side; we therefore decided to use only hyphens in the examples given in the standard text in order to avoid any confusion. In practice, of course, everybody is free to use either hyphens or spaces.

Some criticism was expressed within the Working Group concerning the

Annex of the draft standard text on the implementation of the 13-digit standard which was considered too short in order to deal with this important matter. But, replacing the “M-” by the prefix “979 0” is the simple and only step to be taken to convert a 10-digit into a 13-digit number. The implementation from the technical point of view, therefore, is fairly simple – so easy that it does not require more than two sentences; more important and more difficult is, of course, the implementation in the user communities.

One major change was initiated by AFNOR, the French standards organisation, which insisted on the integration of one further annex, a list of kernel metadata. This issue had been discussed already during a past ISMN Panel Meeting and had been discarded due to the fact that most ISMN agencies are either connected with national libraries, and national libraries have their cataloguing codes and requirements which is much more than a basic kernel metadata set, or, in the case of commercial organisations, they are connected with some kind of music-in-print catalogue or something similar and this requires a metadata set anyhow. During the Working Group meeting, participants agreed to comply with AFNOR’s recommendation and include this appendix, but it was labeled “informative,” not “normative,” i.e., prescribed by the standard. This annex, therefore, did not represent a major change of the Committee Draft, a change which would have made another round of voting on the same draft necessary.

The next stage of the revision process, the Draft International Standard (DIS), therefore, was reached without any further delay. The TC 46/SC 9 office stated that the present approved and amended Committee Draft should be proposed for Draft International Standard as of the end of June 2007. Resolution 5 of the TC 46/SC 9 meeting in Santiago de Compostela states: “SC 9 resolves that CD 10957 [= the ISMN Committee Draft] as modified by the decisions of the ad hoc Working Group meeting held on the 9th of May, 2007, should be advanced to the inquiry stage for distribution and voting as DIS 10957 by the 30th of June, 2007.”

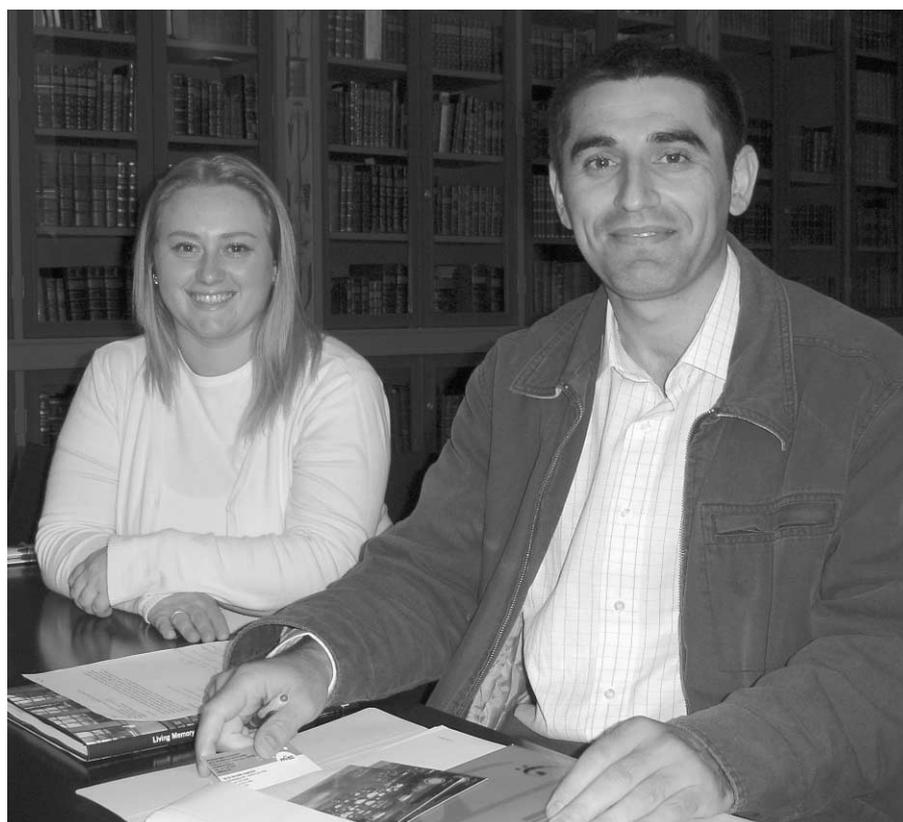
After a French translation of the CD will have been done, the French and English version will be put up for ballot again – the final ballot in which only “yes” and “no” ballots would be applicable. In the light of the general approval of the Committee Draft and the consistent integration of comments and suggestions, it is to be expected that every institution will vote for the acceptance of the DIS. We should expect to have the standard revision passed by the end of 2007.

Dr. Walravens underlined that, at this point of the revision process, it is essential to develop strategies to inform all partners and cooperating institutions especially in the business sector (music publishers, music publishers associations, etc.) about the ongoing changes. One should alert the computer companies which develop software and deal in barcodes, etc. We should in general think about how to implement the new standard in one’s own country and region. Everybody who has a professional interest in the revision and its outcomes – also with regard to the technical application – should get informed as soon as possible as we want the standard to be applied.

We certainly should inform IAML, Dr. Walravens continued; we passed a report to the IAML Board and will submit another report with the updates on the revision process which is hoped to be read by Dr. Jaenecke at the next IAML meeting in Australia. It would also be important to inform the national branches of IAML. It might in some cases be necessary to point out that ISMN has been using its contingents among the prefix 979 for quite some time already which is not known among some distributors if they are mainly dealing with books.

The national or regional ISMN agencies are requested to see to it that all of the user communities in the respective country are well informed. It furthermore would be appropriate to start with the translation of the standard text right now in order to have the translated text ready when one should get down to work with the implementation of the revised standard – probably at the beginning of 2008. One should go ahead with the translation, but wait with the printing of the text until the international version is passed.

The representatives of the Kosovarian ISMN Agency: Edona Munishi and Dr. Besim Kokollari





Orsolya Szabó (Hungary)



Alenka Kanič (Slovenia)



Berit Holth (Norway)

Introducing the paper to be held by Hilde Holbæk-Hanssen, Dr. Walravens pointed out that the Music Information Centres (MIC) all over the world are very important institutions, promoting at first place the contemporary music scene by preserving manuscripts of composers, etc. The International ISMN Agency has a strong interest in fostering relationships with the Music Information Centres.

■ MIC SOLUTIONS TO A SMALL DOMESTIC MUSIC PUBLISHING INDUSTRY (BY HILDE HOLBÆK-HANSEN, SENIOR ADVISER, MUSIC INFORMATION CENTRE NORWAY [MIC])

The Music Information Centre Norway is the main distributor of contemporary sheet music in Norway. We do not use the ISMN numbers. I shall try to explain why.

Norway is small, but, in fact, one of the longest countries in Europe. If you turn it upside down and keep the southernmost point where it is, our northernmost point would end up south of Rome. Our coastline is the second longest in the world.

But it is narrow. And scarcely populated. The capital of Oslo is the largest city; it has approximately 540.000 inhabitants. The second biggest city is Bergen with less than 250.000. The

number of cities with more than 100.000 inhabitants are four in all (including the two mentioned). The entire population of Norway is 4,5 million. Like a corner of New York. Small!

We are also a comparatively young nation. It all began long time ago: We use to say that our area was populated by a tribal fool from the continent, who got confused when the snow and ice finally disappeared after the Great Ice Age and followed the glacier as it withdrew northwards. And the evidence for this theory, we think, is the fact that a big part of the population follows the snow up in the mountains for their Easter holidays, in order to keep skiing, – while they could actually enjoy spring!

You are probably more familiar with our proud history of the Vikings. In fact we do not have much reason to be so proud of them, with their plundering, killings and raping all over Europe. But they still are important to our tough image. Norway at that time consisted of a number of small counties, that were gathered and converted to Christianity towards the end of the Viking Era.

In 1349, the Black Death came to Norway. In one year our population was reduced by 2/3 from 300.000 to 100.000 people approximately, and because of more epidemics throughout the 15th century the population sank even more. After that we had almost no possibility to remain an independent nation, and to make a long story short

we became a province under Denmark – for 400 years. We call this period the “Danish night.” Not a glorious period. Poverty, illiteracy, exploitation and misery! The capital was Copenhagen, and all education took place there or in other important cities of the continent. We only got our own university in Oslo in 1811. In other words: We lost many of our talents; they simply did not find it interesting to return to Norway, after having tasted the interesting life down south.

In 1814 we got loose from Denmark, and ratified our own Constitution on the 17th of May. – Well, to be honest, we were, in fact, given away to the Swedes, as a war profit from Denmark who had fought on the French side during the Napoleonic wars. The Swedes were reasonable enough to make this arrangement a Union. So we were allowed to have our own parliament. The union lasted until 1905, when we finally got our Sovereignty, our own Government, and a brand new King – imported from Denmark!

While, during the preceding centuries, more prominent cultural countries in Europe, with strong court- and monastery traditions, had built up their art music history and music institutions, nothing had happened in Norway. We did, however, build a strong folk music tradition which is still very much alive, and that folk music enthusiasts throughout the world envy us.

Since 1765 the Hansa city of Bergen had a music society, “Harmonien,” very



Dr. Joachim Jaenecke (Germany)



Dr. Sauliah Saleh (Indonesia)



Dr. Bettina von Seyfried (Germany)

much influenced by German city musicians who settled down in our cold environments for shorter or longer period of time. “Harmonien” is still alive today as the Bergen Philharmonic Orchestra. – But it was hardly very “philharmonic” until a couple of decades ago.

In the 19th century, however, Ole Bull entered the music scene. Ole Bull was a national character. His life was like a fairytale to simple Norwegians: A violin virtuoso, with a considerable career throughout Europe, especially in Italy and France. He also was a composer and a cosmopolitan. His first wife was French, the second one an American. He even tried to establish his own colony in the United States, Oleanna. – A complete fiasco, by the way.

Besides his influence on the music scene as a performer and composer, he felt an obligation to contribute to his poor, native country: After his return from the failure in the USA, he founded “The Norwegian Theatre” in the city of Bergen in 1852. It became the first real cultural institution in Norway.

Ole Bull was an important source of inspiration for Edvard Grieg, Henrik Ibsen and Edvard Munch, who made a name for themselves as artists on an international level in the last half of the 19th century. They all became important persons for our national identity towards the end of this century and in the building of our nation. Without them I doubt if we had managed to get loose in 1905. One reason for their international reputation was the lack of

possibilities at home. They spent much time abroad. Ibsen wrote many of his plays in Italy, Edvard Munch lived in Berlin for long period of time, and Edvard and Nina Grieg spent most of their time touring Europe. In fact they regarded their home, Trollhaugen, in Bergen as a summer house.

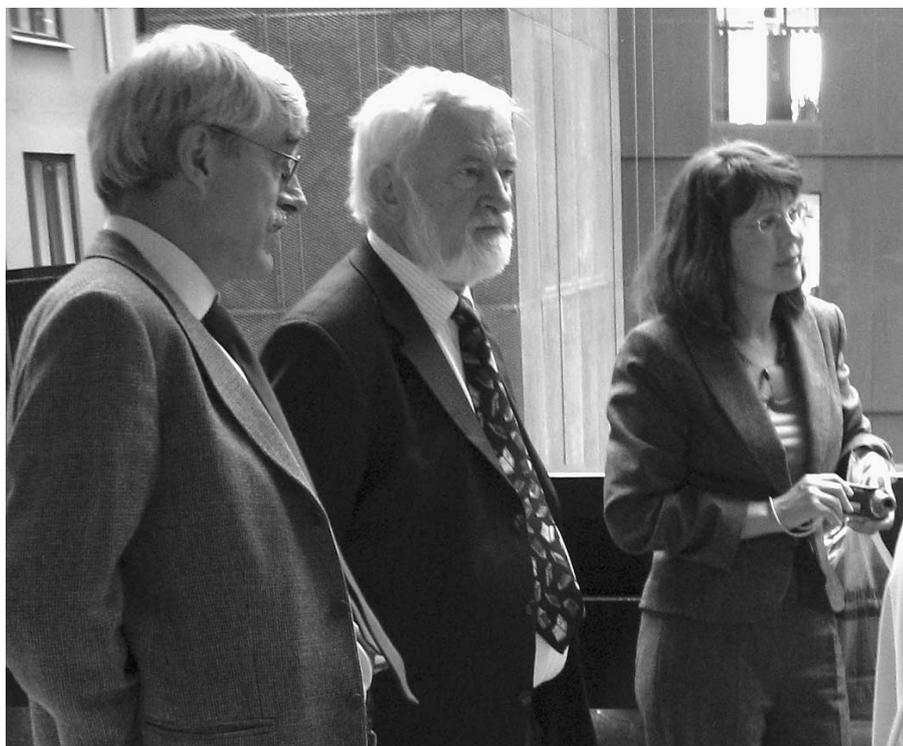
In the 1890s, Edvard Grieg founded what was later, in 1919, to become the Oslo Philharmonic Orchestra. Today we have two full symphony orchestras (Oslo, Bergen), three middle-sized (Stavanger, Trondheim and the Radio), and two under construction (Tromsø and Kristiansand). The Norwegian State Opera, which is our only full time opera company, opened in 1957 and shall move into its own premises only next year. Except from the very modest beginnings of the orchestras in Bergen and Oslo, all these institutions have come through – very slowly – throughout the 20th century.

So, what has all this to do with our lack of ISMN numbers? Well, this is how I explain a very small home market, an even smaller audience, and subsequently a very small music publishing industry in Norway. Music publishing has never been a smart way of making money here. The great publishing houses throughout the world make their living from performing rights and orchestral hire – and to a lesser degree from sales. All major music publishers in Europe have orchestral hire and rights from this part of their repertory as a main source of their income. In

fact this hire business is now so important that more and more pieces of contemporary chamber music also become hire materials. Simply because this is more profitable than selling it.

With only five symphony orchestras, one opera house and scarce audience this is not easy. In fact music publishers in Norway today make most of their living from tutorial books, music for choir and wind band, and particularly marching bands. Marching band is a kind of a national sport here. It is an aim for almost every school in Norway to have one. The reason for this is our National Constitution Day on May 17th, – you remember 1814? – when all children in Norway march the streets. We have made it a tradition not to have military parades, but children’s parades to celebrate our freedom. And in front of every school goes a marching band. – Band music, in fact, keeps at least two Norwegian publishing houses going.

But for composers of art music this is a difficult situation. The publishers do not earn enough on them, although they would very much like to have them in their catalogues. Subsequently, few Norwegian composers have a publisher. Our small music publishing houses, of which none are a part of a big international chain, such as Music Sales, can’t afford to have their own promotion departments. For the composers, it is of less importance to have a nice looking score that neither they nor their families can eat their fill from.



From l. to r.: Dr. Michele Costa (Italian ISMN Agency), Dr. Hartmut Walravens and Carolyn Unger (both International ISMN Agency)

tween a library and a publisher. Our library contains both copies of manuscripts and published Norwegian contemporary works. MIC maintains copyright for all works deposited as manuscripts by the composers, all in all more than 7000 works. We have filed more than 3000 published works by the same composers. MIC passes on music by more than 300 composers, out of which 2/3 are now living. Through sales of sheet music, our in-house printing facility generates an annual turnover amounting to NOK 2–300 000 (25.000–37.000 Euros). Hiring out of orchestral materials generates roughly the same figures.

MIC is a member of the IAMIC – International Association of Music Information Centres. There are more than 40 MICs throughout the world, most of them in Europe. Some of us have the same system for music production and distribution: Norway, Finland, Sweden, Iceland, The Netherlands, Belgium, Canada, etc. Some of us have professional publishing houses parallel to this kind of manuscript copying: for example, Sweden (Edition Suecia) and The Netherlands (Done-mus).

And now I finally get to the point: The reason why we do not use the ISMN numbers is that we simply do not have the right to do it, because we have no legal rights to the works. As a mixture of library and publisher, it has never occurred to us to think of ISMN. The composers only deposit their works with us. They are free to withdraw it, revise it or publish it whenever they want.

Most of them don't. One reason for that could be that we don't take away any performing rights money from them. That means that they may keep those 33% that the publishers charge of the performing rights income. But we have had some waves of interest for publishing. In fact we are in the middle of one right now, and now some of them have managed to get good publishers abroad, that do what publishers are supposed to: They promote.

MIC also offers promotion. But being financed by the state we can't choose 4–5 of our 300 composers and concentrate on them. Thus our way is, depending on the target group in ques-

Full time composers make their living from commissions and performing rights, – if they don't have grants.

To keep themselves alive, the composers found a solution some time in the 1950s. In order to make their members' works available, the Society of Norwegian Composers built up their own archives of scores and parts, and offered copies of orchestral materials for sale and hire. That was not easy before the copying machines came through. So in the first decades they lent out originals manuscripts and parts, and later used light copying and onion skin paper, just like the publishers – and architects.

By the end of the 1970s the composers' society realized that this production of music was too much to deal with for a trade union. And they had realized that availability of the music was not enough. Information was crucial. So they took the initiative to open a Music Information Centre, and managed to make the state pay for it! – One of the fortunes being a small country, and a language minority, is that we are very much concerned not to drown in Anglo-American culture, which became quite influential here after World War II. In the 1970s this way of thinking was particularly strong. We opened in

1979 and inherited the entire archives of the composers: Approximately 8.000 titles, both printed music and manuscripts.

It's our humble belief that Norwegian contemporary music would face an entirely different situation presently without the existence of MIC. Today, Norwegian composers regardless of their organisational appurtenance are not forced to rely on a publisher in order to have their music distributed and to inform on their works.

No offence to the music publishers is intended here, but MIC has for many years maintained a position as the largest distributor of Norwegian contemporary music. Each year we file approximately 300 new works. We produce more than 90% of all parts copied for Norwegian orchestral works.

Distributing Norwegian orchestral music, in an extent that publishers do, is often done by the MIC at a later stage – after the premiere – thus resulting in the orchestral material often being purchased from us. On an annual basis, MIC hires out approximately eighty Norwegian orchestral works worldwide, and out of these ¼ are premieres for which we have produced new parts.

With regard to scores, MIC holds something of a transitional position be-

tion, to choose among a variety of styles, instrumentations, ages, male and female composers, etc. We have booths at music fairs, we talk to orchestras, conductors, festivals etc. and give them scores, CDs and other materials. We also send CDs to radio stations, universities, and journalists.

And we have a rather voluminous Internet site that has become very important for us, being a small country on the periphery: mic.no – with a catalogue, calendar, directory, news and a download shop for Norwegian recordings. We have combined it with an online magazine that publishes daily all kinds of things on the entire Norwegian music scene, and an English site that also publishes daily, but with information dedicated to an international audience. All our information is linked together, so that the works of our composers are in fact available to a very big audience. We have for the time being approximately 3 million page views a month, and approximately 400.000 unique readers a month.

When I travel abroad I have noticed that some composers, especially the young and not yet established from strong music publishing nations like France and Germany, envy their Norwegian colleagues. They claim that it is almost impossible to get a contract with a publishing house. They first have to prove their talent, which is again quite hard to do without sufficient scores, performances and recordings.

With our system the composers have the possibility to try out things, to experiment, to correct their failures, and thus develop and grow into a career. Some of them disappear. Many – some would say far too many – keep it going. A considerable group makes their living from composing. And a small group has real success; among them we find those with international contracts. And they thank us for having made this possible. – And we still promote them and cooperate with their publishers. We do not regard ourselves as competitors to the publishers, but as a supplement to the publishing sector.

More of our MIC colleagues consider to make similar systems for their composers. I am no expert in international publishing business, but they seem to apply the same way of thinking



Dr. Michele Costa (Italian ISMN Agency) and Hilde Holbæk-Hanssen

that we find in the record industry: From being based on a reasonable mixture of what we describe as “stockmarket and cathedral” (i.e., greed and idealism), an increasing tendency towards aggressive market thinking makes them buy and sell each other. A good example was Warner Music, that established national companies throughout the Nordic countries in the 1990s, only to sell them a couple of years later. For Norwegian composers that meant that they suddenly had a publisher abroad that they neither knew nor wanted. Such operations happen more frequently now, and big music publishers reduce their activities in certain areas, etc.

This is no longer a game they reserve for minor nations like ours. The classical music market as a whole is regarded a minority. The classical CD market represents 6% of the entire sales worldwide. I don't dare to think of how small the share is which contemporary music is covering. It is therefore quite understandable that our solutions for sheet music production could seem quite attempting.

With the Internet, the old distribution lines of the music publishers, where the materials often take months to reach the customers and often to a

huge price, face a new competition. Within not too many years, digital distribution of scores and parts will really take off, whether we like it or not. What impact this will have on the traditional music publishing is hard to say. Many of the young composers manage their own distribution from home.

We digitized all our manuscripts three years ago. So far we have used the computer files to make copies on paper. Large works, like symphonies and concertos, still are too big to send by e-mail. But when technology makes it possible we shall sure distribute the music electronically, like some publishers already do with smaller works. And this development has gone really fast during the last decades. I shall not be astonished if some day we will see whole orchestras playing from the screens. Thank you!

Dr. Walravens commented on the paper given by Hilde Holbæk-Hanssen clarifying one issue stating that there is no connection between the ISMN and rights management by the very nature of the standard as is the case with the International Standard Work Code (ISWC). The ISMN might facilitate the handling of rights, the booking of royalties, etc. But not owing the legal

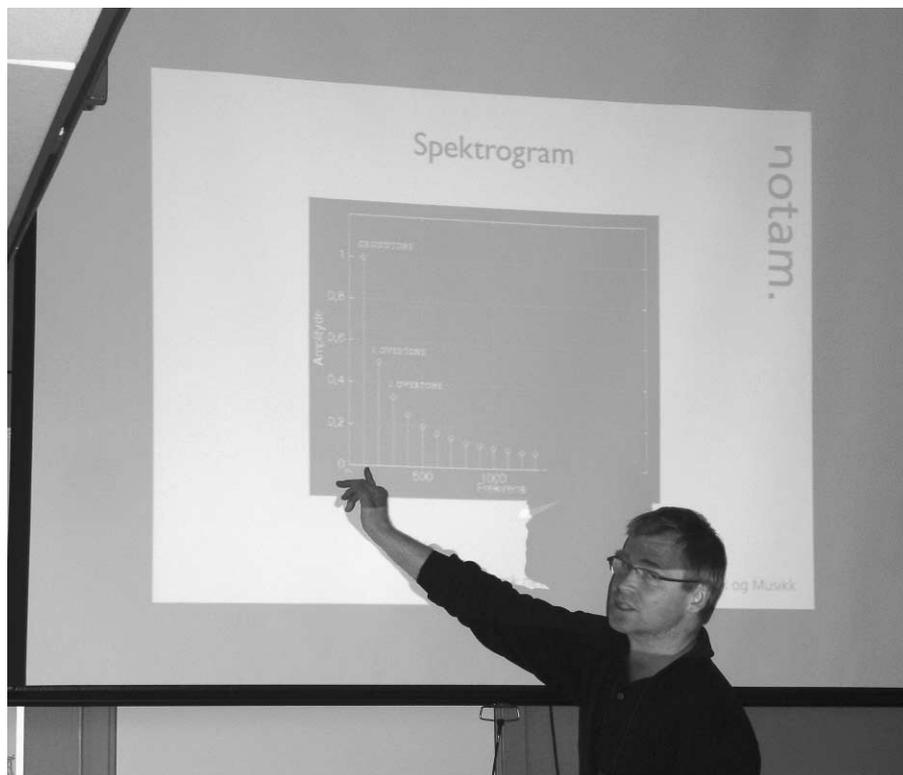
rights for a work should not be a reason for not assigning an ISMN to the representation of this work in digital or paper format.

■ PROGRESS REPORTS OF THE NATIONAL / LOCAL ISMN AGENCIES

As a considerable number of Progress Reports were accessible for the panel participants as part of the folder material distributed, and as most of the reports turned out to be more of a statistical nature, it was agreed to refrain from reading them out loud to the auditorium.

Two national issues were investigated more closely, though: In the British report, there was a note that the U.K. ISMN Agency had lost two major publishers because the standard revision was delayed too much and the ISMN could not be converted to 13 digits in a time when the ISBN turned into its 13-digit format. This demonstrated once more what arguments might cause a sheet music publisher to use the ISBN for practical purposes: either ISMN applications were not available in time, or the ISMN revision had not been advanced fast enough. This, again, underlines the need to develop strategies to disseminate information about the new 13-digit standard and the progress which has been made in the revision process as fast and as efficient as possible.

Hanna Zawado from the Polish ISMN Agency informed the audience that the tax privileges for ISBN and ISSN users among Polish publishers, effective since 1994, will probably be cancelled from the beginning of 2008 on, a change which became necessary due to the membership of Poland in the European Union. In 1994, the ISMN had not been implemented in Poland, therefore the tax privileges did not go for the ISMN putting later ISMN users into a disadvantage and encouraging music publishers to stay with the ISBN although this usage was not in conformity with the ISO rules of standard numbering offering a separate standard for sheet music.



Joran Rudi, director, explaining a spectrogram at Notam, a “production centre for work with sound - in music, research, education and mediation” in Oslo

■ INVITATION TO A 2008 ISMN PANEL MEETING IN INDONESIA (BY DR. SAULIAH SALEH)

Dr. Saleh informed the audience on behalf of the Director of the National Library of Indonesia, Mr. Dady Perdana Rachmananta, that the Library was ready to host the next ISMN Panel Meeting in 2008. The Library had prepared a formal invitation which Dr. Saleh passed on to the participants in Oslo. The venue of the Panel Meeting would be a place on Bali Island. In order to give a first impression of the traditional music of Bali, Dr. Saleh presented a video excerpt with *gong kebyar* gamelan music which the ISMN representatives attending the Bali meeting would have the opportunity to learn more about.

The Panel Meeting welcomed the invitation very much. Dr. Walravens stated that the perspective of an ISMN Panel Meeting on Bali indeed was very tempting and thanked Dr. Saleh for the kind invitation. A far-away conference venue in Indonesia though, he pointed out, might pose some problems for colleagues with respect to funding or

other institutional support indispensable for the travel. Dr. Walravens suggested that, in order to enhance the importance of this panel meeting, an ISMN outreach should become effective by organising a one- or two-day workshop following the Panel Meeting itself. As far as Southeast Asia, the ISMN and its dissemination there are concerned, an active promotion of the standard in this area seems to be compelling. So far the ISMN users communities were centered in traditional music countries in Europe. Outside of Europe, only a strong ISMN representation would make good the ISMN's promise to be effective on a truly international level. One of the reasons why the music production of non-Western countries should be included in the ISMN system more forcefully is that the rich musical traditions in areas outside of Europe offered a strong inspiration for European composers.

An additional outreach seminar in Indonesia would serve the dissemination of the ISMN in Southeast Asia considerably provided that representatives from the music business in these areas would be invited and given the opportunity to become familiar with the ISMN standard. Dr. Walravens



Participants of the Panel Meeting at Notam learning about spectrograms, sound synthesis, and soundscape research

strongly voted for exploring the option of having a wider outreach besides inviting representatives of the Indonesian music business to participate in the Panel Meeting itself which for sure would be a good idea as well.

Thailand and China would be potential ISMN partners in the future, preliminary talks with local representatives took place in the past already. India and Vietnam would be two more promising candidates for a future ISMN membership.

Dr. Jaenecke pointed out that 2008 indeed would be an appropriate year for a distant panel venue whereas in 2009, with the board elections on the agenda, it would not be advisable to invite to far-away places. Dr. von Seyfried stressed the fact that an international standard organisation should strongly focus on the international impact of its work, and a panel meeting in Indonesia would serve this purpose perfectly.

No definite decisions were made. The Director of the National Library of Indonesia, Mr. Dady Perdana Rachmananta, was kindly asked to see into the possibilities of organizing such an outreach seminar by contacting colleagues from the Conference of Directors of National Libraries (CDNL) and

discussing the project with them encouraging their participation in the outreach meeting.

Dr. Jaenecke recommended to invest some thoughts into possible venues for the 2009 meeting as well. He asked the local ISMN representatives to submit proposals to the Berlin office.

■ MISCELLANEOUS

No miscellaneous topics were discussed.

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The old and the new Secretary of the International ISMN Agency enjoying the Oslo Panel Meeting. Ulrich Wegner was succeeded by Carolin Unger on July 1, 2007.

