

# Arrival of native digital documents in the Music Département : the example of legal deposit of electronic scores , BNF

*Les entrées de documents nés numériques au  
département de la Musique : l'exemple du dépôt légal  
des partitions numériques*

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# Digital information in the music libraries

## ▶ 80s : Beginning of the digitalization of primary information

Music engraving softwares : first proprietary (Finale , Sibelius...) then open source in the 90's(LilyPond, musiXteX...)

## ▶ Digitalization of the publication

- published document itself produced with digital technologies

- extends upstream to the whole process : sketches, digital « manuscripts», author's corrections...

⇒ As a result : the earlier versions of a work are no longer preserved (unless specific will of the author)

# Impact of the Web on music publication

- ▶ First consequences :
  - massive increase of content supply
  - appearance of a « get-it-for free » culture
- ▶ All the public domain music is likely to be available online either from the digitization of an early edition or a new digital engraving through several institutional or collaborative projects
- + These sheets can be downloaded, mostly for free, from the whole planet
- Uncertain quality of the newly engraved scores = OK for amateur or pedagogical needs but not always suitable for professional or scientific uses

# Challenges for music edition & libraries

## ▶ For music publishers

- they can't compete with free supply and lost strategic market segments (pedagogical sector for ex.)
- they are forced to a radical re-think of there products and related services

## ▶ For libraries

- In this new ecosystem any big library is expected to provide a digital library (with open or restricted access)
- The new activity of digitizing the ancient collection may compete with the traditional ones, as the new forms of online use sometimes competes with the traditional visits of the reading room
- They are also forced to a radical re-think of their offers and services!

# The legal deposit of music in France

- ▶ The legal deposit of printed music has been established by the French revolution (1793)
- ▶ Former printed music arrived before this date by the system of the « privilège du roi »
- ▶ The legal deposit changed the status of the national collections of music which was before exclusive property of the king
- ▶ Through the legal deposit during the XIX<sup>th</sup> and XX<sup>th</sup> centuries hundreds of thousands of printed scores and music sheets arrived in the Bibliothèque nationale, belonging to all repertoires

# Legal deposit of electronic scores : WHY?

- ▶ Need to maintain the continuity of legal deposit
  - 1) if the legal deposit is interrupted, it could be impossible to go back
  - 2) it is the continuous will of the French State
  - 3) it fulfils the commitments to the international agreements concerning the universal bibliographic control
- ▶ In 1993, the legal deposit was extended to broadcasting productions (French TV channels and radio) who was allocated to the INA (Institut national de l'audiosuel)

# Legal deposit of electronic scores : the legal grounds

- ▶ In 2006, the National Assembly adopted the DADVSI Law (loi relative au droit d'auteur et aux droits voisins dans la société de l'information = law on author's right and related rights in the information society)
    - Transposition into the French Heritage code of the European directive 2001/29/CE
    - Concerns mostly intellectual property rights
    - Also requires the deposit of online electronic documents communicated to a public:
- « Sont également soumis au dépôt légal les signes, signaux, écrits, images, sons ou messages de toute nature faisant l'objet d'une communication au public par voie électronique. [CP, L 121-2] »*

# Intellectual property and legal deposit according to the DADVSI law

- ▶ The deposited electronic documents must be communicated in a specific venue
  - ⇒ the BnF in Paris and a short list of libraries on the French territory
- ▶ The BnF is allowed to transfer the document to an other medium only for preservation purpose
- ▶ The depositor must give a copy free of digital right management system
- ▶ The law also covers the legal deposit of the french part of the Web, entrusted to the BnF and the INA

# Legal deposit of electronic documents : the french Web

- ▶ Which websites are concerned ?
  - Sites with a French domain name (fr, .bzh, .re)
  - Sites domiciliated on the French territory (.gouv, .edu, also .com...)
- ▶ How ?
  - Bulk harvesting by robots. 2 or 3 times a year
  - Human selection for several sites that are more completely collected
  - For more information, see the [dedicated page](#) on the BnF Website

# Legal deposit of electronic documents: the published resources

- ▶ The robot collecting the Web legal deposit could harvest scores hosted on websites but is stopped by payment or identification requests:
  - ⇒ **Commercial documents can not be collected by legal deposit of the Web**
- ▶ The legal deposit of published forms like notated music or e-books involves technical and legislative measures
  - **legislative:** the library is waiting for the adoption of a specific decree for e-books and other electronic published documents
  - **technical:** implementation of an entry and deposit line for electronic documents

# What is an electronic scores ?

- ▶ An e-book is a published items identified by
  - a specific ISBN (different from printed material)
  - a specific format files (pdf, EPUB)
  - consultable via a specific reader
- ▶ The electronic score is not as mature as the e-book (it is not as well known and used by the final users, at least in France)
- ▶ E-scores are distinct from applications running on electronic scores (Smartmusic, Weezik...) which provide services added to the score (easy turn, pointing on a measure, autocorrect...)

# An entry line for e-documents at the BnF

- ▶ The BnF started to set up a **line of entries and documentary processes** for e-books: the CEDN (=chaîne d'entrées du documents numériques)
  - developed since 2015
  - tested in Febr. 2016 with 2 distributors
- ▶ 2 possible modes:
  - 1) **Unit processing:** metadatas are entered manually by the depositor
  - 2) **Flow processing:** metadatas are automatically entered with the e-document
- ▶ Flow processing has been made possible by the adoption of a common standard of Metadata : **ONIX** for books

# An entry line for e-documents at the BnF

- ▶ The e-book entry line can be replicated for e-scores :
  - books and scores are very similar: originally printed or manuscripts, material carrier, international identification number, electronic format, etc., especially compared with other type of material (audio recordings, moving images, maps...)
  - The main difference between the medias lays in the structure of musical edition (full score, sheets...) which has no equivalence in published book.
- ▶ The CEDN relies on several already existing applications
  1. 1. Input (via a specific extranet for depositors)
  2. 2. Cataloguing (automatic or manual)
  3. 3. Preservation (SPAR project)
  4. 4. Communication (Gallica)

# 1. Input : the depositor's extranet

## ▶ Aims

- giving depositor a view of the internal steps of the documentary process
- showing the new publications on the specific BnF Website [Nouveautés éditeurs](#)
- collecting associated data like book covers, statements...
- integrating the metadata flow from the publishers in a standard format

## ▶ The entry itself is a short operation which consist in

- deciding if the document meets the requirements of the legal deposit
- verifying if it is complete, readable and in a format that can be preserved
- giving it an entry and shelf numbers which integrate the document to the national collection

## Bienvenue

<http://depotlegal.bnf.fr/>Accédez au **formulaire**

- >> Remplir une déclaration de monographie  
*Livre, Document cartographique, Document graphique ou photographique, Musique imprimée, Document sonore, Document vidéo, Multimédia, logiciel ou base de données*
- >> Remplir une déclaration de périodique  
*Revue, magazine, journal, bulletin, etc.*

Vos déclarations et **dépôts**Nombre de déclarations et dépôts réalisés à ce jour : **239**

	Déclarations en cours : <b>2</b>		Dépôts enregistrés : <b>11</b>
	Déclarations validées : <b>2</b>		Documents catalogués : <b>222</b>
	Déclarations réorientées : <b>1</b>		Dépôts reçus (recueils) : <b>0</b>
	Déclarations en suspens : <b>0</b>		Dépôts reçus (périodiques) : <b>0</b>
	Déclarations annulées : <b>1</b>		Dépôts réclamés : <b>0</b>

>> Consulter vos **239** déclarations

Dernier document enregistré par la BnF le : 13/06/2017

Récépissé

...un temps de silence...

Flash info **déposants****Comment modifier votre déclaration ?**

Vous pouvez modifier une déclaration tant que le dépôt n'a pas été enregistré par la BnF.

Si la déclaration est au statut "Déclaration validée", cliquer sur le bouton "Modifier".

Vous pouvez alors corriger les données erronées ou joindre une image de couverture correcte.

Si la déclaration est au statut "Dépôt enregistré", elle n'est plus modifiable: vous ne pouvez plus ajouter ou remplacer une image de couverture.

**Nombre d'exemplaires à déposer**

Le nombre d'exemplaires à déposer dépend du type de document : **1 exemplaire** pour les documents imprimés et **2 exemplaires** pour les documents audiovisuels et multimédias, les logiciels et les bases de données.

BnF Bibliothèque nationale de France

**Nouveautés Éditeurs** Découvrez les nouveaux documents,  
Découvrez les parutions annoncées par les éditeurs

Dépôt légal : **mode d'emploi**

Déclarer en quelques clics

Qu'est-ce que le dépôt légal ?

Modalités de dépôt et contacts

Aide

Par mots  OK

Par  Date de parution  Période

Le jj/mm/aaaa  OK

Jeunesse uniquement

- Accueil
- Toutes les annonces
- Annonces jeunesse
- Mots-clés
- Aide et contact

### Les éditeurs les plus actifs de la semaine

Éditions l'Harmattan	79	GLENAT EDITIONS	25
EDITIONS LAROUSSE	37	Hachette livre - Hachette Jeunesse	24
DG Diffusion	30	Dunod Editeur	17

### Mots-clés

[> Plus...](#)

Histoire	394	Droit	175
Monde	289	Amour	173
France	255	Temps	158

26 565 annonces en ligne | 231 nouveautés :

Jeunesse  [Tous types de documents](#)



**I kiss you : ou l'hétéroglossie du bilinguisme**

**Catriona MORRISON**  
Éditeur : Rhubarbe  
Date de parution : 12/06/2017



**La Cocotte ne perd pas le Nord !**

**Odile Bazin ; Marina Graf**  
Éditeur : ABS-Multimédias  
Date de parution : 12/06/2017



**KATAS DE MAITRE TETSUJI MURAKAMI**

**PIERRE-JEAN BOYER ; LUIS DE CARVALHO ; CELINE VAGUER ; A...**  
Éditeur : Niyonkaï  
Date de parution : 23/05/2017



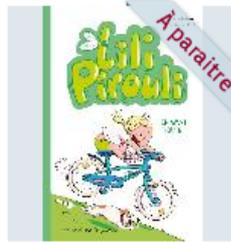
**La fleur du pacifique**

**Darien Heurse**  
Éditeur : Editions Spinelle  
Date de parution : 05/06/2017



**Déchets, une mine d'or**

**Marie-Ange Le Rochais**  
Éditeur : Des ronds dans l'O  
Date de parution : 14/06/2017



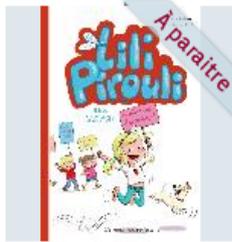
**En avant toute !**

**Nancy Guilbert ; Armelle Modéré**  
Éditeur : Des ronds dans l'O  
Date de parution : 14/06/2017



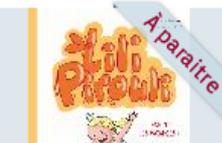
**Demain, je serai présidente !**

**Marie Gulbert ; Armelle Modéré**  
Éditeur : Des ronds dans l'O  
Date de parution : 14/06/2017



**Tous avec moi !**

**Nancy Guilbert ; Armelle Modéré**  
Éditeur : Des ronds dans l'O  
Date de parution : 14/06/2017



**Enfin les vacances !**

**Nancy Guilbert ; Armelle Modéré**  
Éditeur : Des ronds dans l'O



**La greffe de tête : Entre science et fiction**

**Philippe St-Germain**  
Éditeur : Editions Liber  
Date de parution :



**I PRISTATICCI - Les jours prêts**

**FRANCETTE ORSONI ; FRANCETTE ORSONI ; DUMENICA FOATA**  
Éditeur : association U



**Color Me : Coloring Book by Fleur D.**

**Fleur D.**  
Éditeur : Spada Fleur  
Date de parution : 04/07/2017

## 2. Cataloguing : metadata management

The CEDN acts as a virtual book trolley:

- ▶ it gives the cataloguer a view on the bibliographic sources
- ▶ the cataloguer has the possibility to adapt or correct publisher's metadata (manually entered or automatically retrieved by the ONIX flow)
- ▶ the cataloguer can create connections with the authority file

### 3. Preserving: the SPAR project

- ▶ The “système de préservation et d’archivage réparti” (SPAR) is the BnF project for the perennial preservation of its digital documents (digitized version of a physical document or digital original)
- ▶ SPAR is established on OAIS (Open Archival Information System, ISO 14721)  
For more information, see the [dedicated page](#) on the BnF Website
- ▶ The system stores the data in several distributed sites with a constant replication, so as to keep it readable for the future

## 4. Communicating: new items in the digital library

- ▶ Gallica (digital library of the BnF) was initially created in the 1990's to view the digitized documents of the BnF
- ▶ Consulting of non public domain documents is reduced to the reading rooms of the research library (in 2012 a specific application was designed: Gallica Intramuros)
- ▶ The CEDN uses the Gallica viewer to provide access to the e-books collected by the electronic legal deposit on Gallica Intramuros

# The supply of electronic scores in France : a breaking point for French music publishers ?

Current weakness of the music publishing sector:

- ▶ Many historical publishing houses have been purchased by major companies or foreign investors :

Durand, Eschig by BMG in 1994 and then redeemed by Universal Music in 2007

Alphonse Leduc by Music Sales in 2009

- ▶ Less musical practice than in main European and North-American countries (Germany, UK, US...) : especially in school and non professional sectors
- ▶ The network of music bookshops is quickly decreasing
- ▶ Some French composers prefer to be published by German or British Publishers which are more reactive

# The supply of electronic scores in France and the market (1)

- ▶ Some publishers duplicate their physical offer
  - ⇒ they provide a pdf score identical in content to paper scores (homothetic editions)
  - ⇒ Pierre Lafitan : <https://www.lafitan.com/>
  - ⇒ Mezzo Vocce : <http://www.jeanpascalchaigne.com/editionsmezzavoce.html>
- ▶ Some publishers use the electronic edition to meet demand on small market segments
  - ⇒ Used for scientific publishing which would be too costly to publish on paper form
  - ⇒ LADDA project of CMBV:  
Livres d'Airs de Différent Auteurs, edition of the Centre de Musique Baroque de Versailles  
<http://philidor.cmbv.fr/Publications/Partitions-en-ligne/Edition-moderne-des-Livres-d-airs-de-differents-auteurs-LADDA>

## The supply of electronic scores in France and the market (2)

- ▶ Some publishers are selling both the e-score and an application

- ⇒ Editions Lemoine, pedagogical purpose

- <http://lemoine-education.fr/cours/faisons-de-la-musique-en-fm-1/>

- ▶ The most ambitious want to control the whole supply chain

- ⇒ They intend to distribute themselves their products and those of their partners

- ⇒ They provide an online-only access

- ⇒ Editions Soldano : <http://editions-soldano.fr/>

- BabelScores : <https://www.babelscores.com/fr/catalogue>

- (at once a publisher and a database of e-scores)

# The supply of electronic scores in France : a few statistics

- ▶ The average number of paper scores and music methods entering the National collections by legal deposit has been almost 2000 items a year for the last 10 years
- ▶ The publishers do not communicate on their projects and achievements in electronic publishing
  - ⇒ There is a lack of serious study from an independant point of view on this subject
- ▶ In comparision, the share of e-books in the publishing sector is as follows

US = 24 %  
UK = 16 %  
Sp = 10 %  
DE = 8,2 %

FR = 6,5 %  
NL = 4,9 %  
IT = 4,3 %

# Conclusion : the legal deposit of e-scores as it is today in France

Still a lot to do!

- ▶ Legal issues: need of a specific decree to freely collect the documents but the library has few levers to act in this domain
- ▶ Technical issues: preparing the library to
  - receive the documents in its collections
  - perennially preserve it
  - communicate it to the library's users
- ▶ Closely watching the development of a more mature e-score offer on the French market

Thank you for your attention!

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