

ISTC

– a ‘work’ in progress

Michael Holdsworth

recap 1

- the International Standard **Text** Code
- now an ISO (21047)
- an identifier for creative textual works
- not a supply-chain identifier for products
- textual works have ‘manifestations’

recap 2

- on one creative textual work
 - **Stephenie Meyer; Twilight**
 - **with a single ISTC**
- we have many ‘manifestations’
 - **or products**
 - **each with an ISBN**
 - **paperback, hardback, eBook, audiobook**

recap 3 – complicated classics

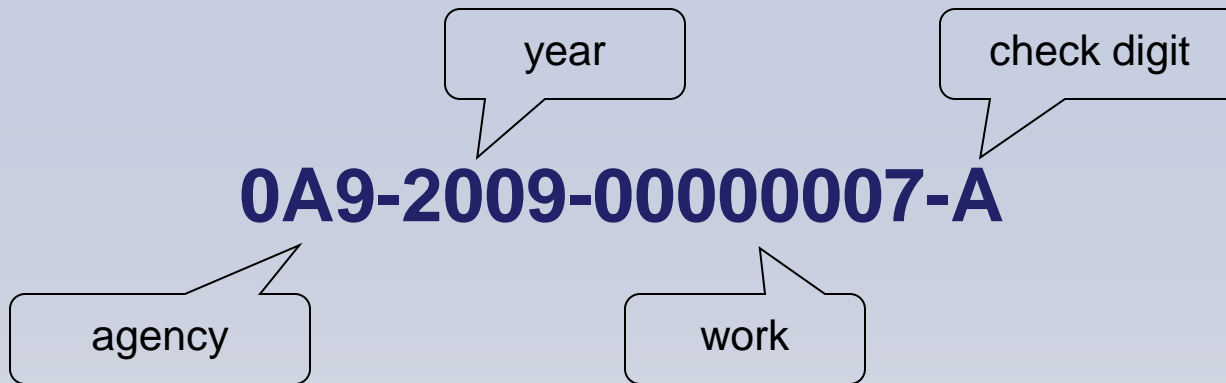
an infinite number of manifestations

978-0-1234567- 7-X	Penguin Popular Classics
978-0-1234567- 8-X	Wordsworth Classics
978-0-1234567- 9-X	Norton Critical Editions
978-0-1234567- 0-X	Oxford World's Classics
978-0-1234568- 1-X	Barnes & Noble Classics
978-0-1234568- 2-X	Dover Giant Thrift Edition
978-0-1234568- 4-X	Penguin Classics Deluxe
978-0-1234568- 5-X	Longman Critical Editions
978-0-1234568- 8-X	Modern Library Classics

recap 4 – structure

- governed by Registration Agencies
- like ISBN – Nielsen (UK), Bowker (USA)
- largely dependent on ONIX4B 3 compliance
- a work has its own ONIX4ISTC metadata set
- ISTC is a descriptive attribute of a product (not the other way round)
 - ISBNs have ISTCs as a field within their ONIX
 - ISBNs may have more than one related ISTC

recap 4 – no owner or publisher



- the magic of hexadecimals...
 - 4,096 available registration agencies
 - each can register up to 4,294,967,296 annually
 - annual capacity 17,592,186,044,416 ISTCs/works
- anyone (with some authority) can register

the claims – a magic bullet?

“The pressing need for a standard tool for linking different printed and digital manifestations to a common title makes the ISTC potentially **the most important standard for our industry since the ISBN**”

the claims – premature?

“The pressing need for a standard tool for linking different printed and digital manifestations to a common title makes the ISTC **potentially** the most important standard for our industry since the ISBN”

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BIC/BISG White Paper on Identifiers 2008

the claims – ‘the beneficiaries’

- publishers
- the RAs: Nielsen (UK), Bowker (USA)
- retailers (and wholesalers)
- libraries
- rights management agencies
- consumers

the claims – ‘the benefits’

- for collocation in **discovery** (today’s topic)
 - finding the same content in alternative formats
 - facilitating supply chain information
- for **sales reporting** and analysis
 - from distributors
 - BookScan
- for **rights** management
 - transparency, territorial infringement
 - rights claims
 - Google and Book Rights Registry/ies

more claims – ‘the benefits’

- for libraries
 - **cataloguing**
 - collection management
 - enhances FRBR edition grouping
- for publishers
 - common ONIX for multiple formats
 - contract attribution
 - **royalty** management
 - full-wax ISNI (contributor/author) interoperability

collocation and discovery

- RAs will manage some publicly searchable ISTC databases, but they won't hold ISBNs
- the RA databases are intended to assure uniqueness of registrations; and hold minimum metadata
- all ISTC records are *either* **original** or **derived**
- **derived** works must link to a second, **source** ISTC [parent work] within their data record

what's wrong now...

- most searches are title and author
- however,**
- the content may not be the same – (that is) **substitutable**
 - the same thing may have a different title
 - the same title may conceal a derived product (abridgement, screenplay)
 - it may be entirely the wrong format for you
 - 19,183 'Moby-Dick' results on Amazon

Moby-Dick

sort of what you wanted

978-0-1234567- 7-X	Moby-Dick <i>Penguin Popular Classics</i>
978-0-1234567- 8-X	Moby-Dick <i>Wordsworth Classics</i>
978-0-1234567- 9-X	Moby-Dick <i>Norton Critical Editions</i>
978-0-1234567- 0-X	Moby-Dick <i>Oxford World's Classics</i>
978-0-1234568- 1-X	Moby-Dick <i>Barnes & Noble Classics</i>
978-0-1234568- 2-X	Moby-Dick <i>Dover Giant Thrift Editions</i>
978-0-1234568- 4-X	Moby-Dick <i>Penguin Classics Deluxe</i>
978-0-1234568- 5-X	Moby-Dick <i>Longman Critical Editions</i>
978-0-1234568- 8-X	Moby-Dick <i>Modern Library Classics</i>
978-0-1234567- 0-X	Moby-Dick <i>Easy Read Large Print Edition</i>

Moby-Dick

not quite what you wanted

978-0-1234567- 7-X	<i>Moby-Dick. Cliff's Notes</i>
978-0-1234567- 8-X	<i>A Pop-up Moby-Dick</i>
978-0-1234567- 9-X	<i>Moby-Dick. Naxos Audiobook</i>
978-0-1234568- 1-X	<i>Moby-Dick. Shmoop Study Guide</i>
978-0-1234568- 2-X	<i>Moby-Dick The Screenplay</i>
978-0-1234568- 4-X	<i>Moby-Dick for the Kindle</i>
978-0-1234568- 5-X	<i>Moby-Dick: The Good Parts</i>
978-0-1234568- 8-X	<i>Moby-Dick: In Half The Time</i>
978-0-1234569- 1-X	<i>Marvel Illustrated Presents Moby-Dick</i>
978-0-1234569- 3-X	<i>Classic Comics: Moby-Dick</i>

Moby-Dick

not what you wanted at all

978-0-1234567- 7-X	<i>New Essays on Moby-Dick</i>
978-0-1234567- 8-X	<i>Melville's Moby-Dick: An American Nekyia</i>
978-0-1234567- 9-X	<i>In Search of Moby Dick</i>
978-0-1234568- 1-X	<i>Two Guys Read Moby-Dick</i>
978-0-1234568- 2-X	<i>Moby-Dick or The Catfish</i>
978-0-1234568- 4-X	<i>Whaleship Essex: The True Story of Moby-Dick</i>
978-0-1234568- 5-X	<i>Moby-Dick and the Whaling Industry in the 19C</i>
978-0-1234568- 8-X	<i>Frank Stella's Moby-Dick</i>
978-0-1234569- 1-X	<i>The Errant Art of Moby-Dick</i>
978-0-1234569- 3-X	<i>Ungraspable Phantom: Essays on Moby-Dick</i>
<i>Etc.</i>	

sorting out these 19,183 results

- Amazon clearly can't
 - despite some algorithms, user feedback

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 - despite some algorithms, user feedback
- Google Book Search can't
 - risible metadata mapping within library project
 - and they tell us they can do *anything* with data...

sorting out these 19,183 results

- Amazon clearly can't
 - despite some algorithms, user feedback
- Google Book Search can't
 - risible metadata mapping within library project
 - and they tell us they can do *anything* with data...
- Bowker and Nielsen can't
 - publishers feed data by ISBN
 - ONIX a product- (ISBN-) based system
 - some unmonetised rudimentary title linking

only publishers have the knowledge

- they already collocate
 - manually in biblio-databases
 - using a home-made ‘title’ identifier
 - linking ‘related titles’; ‘title relationships’
- but**
- limited use for sales ledgers and reporting
- limited connectivity with royalty systems
- weak or absent rights metadata
- self-evidently, only their own stuff

ISTC adoption requirements

- focus on publishers
- promotion by the Agencies
 - who have a lot to gain
- support from BIC, the PA
 - this talk
 - benefit statements
- User Manual and best-practice
- clarity on structures, relationships, hierarchies

the Big Issue: how many ISTCs?

- brainy
 - flexible
 - complex
 - versatile
-
- keeping it simple
 - baby-steps and quick wins

how many ISTCs?

- creative works ('texts', 'titles') must be either **original** works or **derived** works
- checks at registration will avoid duplicates
- **derived** works need a **source** work, and require specifying:
 - abridgement
 - critical edition
 - revised edition
 - adaptation
 - translation etc.

substitutability

One work

ISTC A

Find one, find all...

can be original or derived

Meyer: Twilight (246 amazon hits)

Many manifestations ('formats' at amazon) all with just one ISTC

Print ISBN 1

hardback

Print ISBN 2

paperback

Print ISBN 3

film tie-in paperback

Print ISBN 4

large print

Print ISBN 5

library binding

eBook ISBN 6

downloadable PDF

eBook ISBN 7

Kindle

eBook ISBN 8

Sony eReader

audiobook ISBN 9

downloadable

audiobook ISBN 10

CD

mishits

One work

ISTC A

can be original or derived

Meyer: Twilight (195,000 amazon hits for 'twilight')

Filters out

ISTC B

ISTC C

ISTC D

ISTC E

ISTC F

unconnected and underived works

Meyer: Eclipse (Twilight Saga 3)

Meyer: New Moon (Twilight Saga 2)

Twilight Illustrated Movie Companion

Twilight and Philosophy: Vampires & Vegetarians

Stephenie Meyer: Author of the Twilight Saga

other products, some of which may have ISBNs

NO ISTC

Twilight Movie DVD

NO ISTC

Twilight Board Game

NO ISTC

Twilight Poster

NO ISTC

Twilight Bella Swan toy/mug/key-ring/choker

territories and translations

One work

ISTC A

Meyer: Twilight (195,000 amazon hits for 'twilight')

Territories (**original: content substitutable**)

Print ISBN 1

Little, Brown US pb edition (ISTC = ISTC A)

Print ISBN 2

Little, Brown UK pb edition (ISTC = ISTC A)

Works only if their ONIX territorial rights statement is populated.

Translations (**derived: content not substitutable**)

French ISTC B

Fascination

German ISTC C

Bis(s) zum Morgengrauen

All translated products with ISTC B or C have, in addition, a second ISTC pointing in their ONIX data to **source** ISTC A from which they are derived.

a case in point

Saga 1

Twilight	EN
Fascination	FR
Bis(s) zum Morgengrauen	DE
Crepusculo	ES

Saga 2

New Moon	EN
Tentation	FR
Bis(s) zum Mittagsstunde	DE
Luna nueva	ES

Saga 3

Eclipse	EN
Hesitation	FR
Bis(s) zum Abendrot	DE
Eclipse	ES

one ISTC or many?

Moby-Dick *Penguin Popular Classics*

Moby-Dick *Wordsworth Classics*

Moby-Dick *Norton Critical Editions*

Moby-Dick *Oxford World's Classics*

Moby-Dick *Barnes & Noble Classics*

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Moby-Dick *Penguin Classics Deluxe*

Moby-Dick *Longman Critical Editions*

Moby-Dick *Modern Library Classics*

Moby-Dick *Easy Read Large Print Edition*

unhelpful lumping – all on one ISTC

Moby-Dick *Penguin Popular Classics*

Moby-Dick *Wordsworth Classics*

Moby-Dick *Norton Critical Editions*

Moby-Dick *Oxford World's Classics*

Moby-Dick *Barnes & Noble Classics*

Moby-Dick *Dover Giant Thrift Editions*

Moby-Dick *Longman Critical Editions*

Correct, sort of, but the texts will not be 100% identical (some public-domain, some authenticated) and they will be accompanied by various levels of apparatus (notes, introductions, bibliographies, glossaries, chronology)

practical and useful

ISTC A The original **source** [parent] ‘work’ Moby-Dick

Many derived works

ISTC C Moby-Dick *Penguin Popular Classics*

ISTC D Moby-Dick *Wordsworth Classics*

ISTC E Moby-Dick *Norton Critical Editions*

ISTC F Moby-Dick *Oxford World’s Classics*

ISTC G Moby-Dick *Barnes & Noble Classics*

ISTC H Moby-Dick *Dover Giant Thrift Editions*

ISTC I Moby-Dick *Longman Critical Editions*

All products with ISTC B thro I have, in addition, a second ISTC pointing in their ONIX data to the source ISTC A from which they are derived. Even if they aren’t 100% the same, and have different additional apparatus or material.

unhelpful splitting

ISTC A The original **source** [parent] ‘work’ Moby-Dick

Many derived works

ISTC B *Moby-Dick Penguin Popular Classics*

ISTC C *Moby-Dick Wordsworth Classics*

ISTC E *Moby-Dick Norton Critical Editions*

ISTC B *Moby-Dick Oxford World’s Classics*

ISTC C *Moby-Dick Barnes & Noble Classics*

ISTC C *Moby-Dick Dover Giant Thrift Editions*

Even if, technically, Penguin has licensed the Oxford critical text; Wordsworth, B & N and Dover have used Project Gutenberg; and Norton has generated its own.

nesting angels on a pinhead

ISTC A The original **source** (parent) work **Moby Dick**

First derived work: Penguin Popular Classics

ISTC B **ISTC** for **Compilation** of the three elements below (derived work).

ISTC C **Component:** **OUP text** (derived work).

ISTC D **Component:** Introduction by A Scribbler (original work)

ISTC E **Component:** Notes by B F Rubbishwriter (original work)

Second derived work Oxford World's Classics

ISTC F **ISTC** for **Compilation** of the three elements below (derived work).

ISTC C **Component:** **OUP text** (derived work).

ISTC G **Component:** Introduction by B Spears (original work)

ISTC H **Component:** Biographical Note by H M Biographer (original work)

ISTC I **Component:** Essay – “Whales and whaling” by J Starbuck (original work)

All completely compliant with ISTC rules, but...

next

- this stuff is really hard
 - and probably too hard for authors
- not for today:
sales reporting, rights, libraries and publishers' contracts and royalty systems
- the RAs, and piloting
 - quis custodiet...
 - pump priming
 - monetisation
 - publishers and control



www.istc-international.org

thank you

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