

# Book Industry Acronym Glossary

LJNDawson.com's *The Book Industry Acronym Glossary* is just that – a compilation of initialisms and acronyms that proliferate throughout our business. Sitting in conference sessions, gathering at industry events, we're frequently confused by all this alphabet soup – this glossary (BIAG?) is an attempt to put definitions at our fingertips. We've also included two useful flowcharts: *Tracking the ISBN* and the *Book Industry Metadata Supply Chain*.

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## GLOSSARY:

### AAP

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#### **AAP - Association of American Publishers**

It is the primary trade association for book publishers in the United States. Comprising over 300 members, publishers of all sizes, its office is located in Washington, DC. Former Senator Patricia Schroeder is President.

AAP runs many programs, including the “Get Caught Reading” ads seen in magazines and in libraries – but has been in the news lately for its efforts in protecting copyright in the increasingly digital market. A lawsuit against Google for copyright violations (Google copies entire texts of books into its search engine for searching purposes – not display purposes – and most of the books Google scans are in copyright) is still pending. Google’s primary competitor in this area, Microsoft, is working closely with the AAP with its Live Search Books product, treading very carefully on the minefield that is copyright these days.

AAP publishes an annual industry statistics report documenting book sales in the US. AAP’s members are diverse – large publishers and smaller ones, scholarly and trade houses, publishers of textbooks and electronic products, as well as service providers and consultants.

More information can be found at the AAP website: <http://www.publishers.org>.

### ABA

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#### **ABA - American Booksellers Association**

ABA in the book world is not the American Bar Association, unless there’s a libel or copyright case going on. To our industry, ABA is (most of the time) the American Booksellers Association, which has been in existence since 1900. It’s a trade association for independent bookstores (though this wasn’t always the case). Its first convention was held in 1901, and ABAs were held just about every year thereafter, mostly in New York City, the hub of American publishing (although the show was later moved to Chicago to

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accommodate West Coast and Midwestern publishers). In fact, in 1976, Isaac Asimov published a mystery called “Murder at the ABA” in which a writer (based on Harlan Ellison) discovers that a friend has been murdered at the convention.

The convention and the association became, over the years, more or less synonymous. But in 1992, the ABA sold the rights to the convention to Reed Exhibitions, which renamed the show Book-Expo America (or BEA). ABA continues to sponsor many regional book conventions, as well as special programs at BEA itself.

The 1990s saw a lot more turbulence within ABA than just the sale of the convention. It was at this point that ABA refined its mission to provide resources solely for independent bookstores.

In 1994, the ABA filed suit with a number of large publishers (Random House, Penguin, et al) under the Robinson-Patman act, asserting that the publishers were colluding with the chain stores to give them better discounts on titles than the independent shops were getting. The ABA won that suit.

Four years later, the ABA filed another suit under the same act, against Barnes & Noble and Borders. It was almost a reverse of the suit filed against publishers – accusing the chain bookstores of squeezing the publishers for better discounts than the independent stores could get. This suit was settled out of court...but chain bookstores are no longer members of ABA. The association now admits independent bookshops only.

## **BIC/EDItEUR**

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**BIC stands for Book Industry Communication, while EDItEUR concerns itself with EDI transmissions** (originally within Europe, but now worldwide).

BIC is a UK-based organization (or should we say organisation?) much like BISG in the US. Sponsored by the Publishers Association, the Booksellers Association, the British Library and the Chartered Institute of Library and Information Professionals, it develops standards similar to the BISAC Metadata and Subject codes, promotes efficiencies through the book/serials supply chain, and manages returns in the book industry. More information can be found at <http://www.bic.org.uk>.

EDItEUR, while based in the UK and closely affiliated with BIC, is a little more global in reach. Like BISAC in the US, it handles standards for EDI, RFID, rights management, and other e-commerce initiatives –

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only its concerns are worldwide rather than local to the UK. More information can be found at <http://www.editeur.org/>.

## **BISG/BISAC**

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### **BISAC - Book Industry Standards and Communication**

BISAC is a term I throw around a lot because I'm very active in it. For the three of you who don't know what it is...it stands for Book Industry Standards and Communication, and it's a committee of the Book Industry Study Group (BISG).

BISG has been around for over 30 years. It's a trade association of publishers, booksellers, librarians, service providers to the book industry – all of whom meet regularly in committees to tackle whatever issues are facing the industry at any given moment.

The BISAC Committee is actually broken up into many subcommittees, all of which have a distinct focus. Currently, the following subcommittees are active within BISAC:

- Identification – covers the identification of book products in data communications, such as ISBNs, ISTCs, ISPIs, DOIs, and others
- Machine-Readable Coding (MRC) – covers standards around bar codes
- Subject Codes – develops the industry-standard list of subject categories for book products
- Metadata (which is the US ONIX standards body) – establishes best practices for communicating information about book products between trading partners
- Publisher/Manufacturer EDI – covers X12 and EDI communications between publishers and printers
- Supply Chain EDI (SCEDI) – covers X12 and XML communications between publishers and distributors, and between distributors and vendors/booksellers
- Rights – covers issues having to do with digital rights management and other rights problems

As publishing uses technology more and more, these committees are seeing a real spike in membership and interest. (The conversion from 10-digit to 13-digit ISBNs saw a lot of new members joining BISAC.) The more technologies a publisher incorporates, the more unforeseen problems and issues come up –

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these committees are great scrums for figuring out solutions, or seeing what another company has done and adapting it.

In addition to BISAC, BISG has a number of other committees:

- Research – produces Book Industry Trends, an annual report culling statistics within the book industry
- EAN Transition Task Force – works on advocating the use of EANs rather than UPCs on book products
- Manufacturing Executives Interest Group (MEIG) – monitors business practices among publishers, printers, and manufacturers
- Distribution Executives Interest Group (DEIG) – discusses warehouse and shipping issues
- Publications – responsible for coordinating and editing all publications by BISG

I'm a big booster of BISG and BISAC, to the point where one of my clients recently asked me if I was on the take. (No, I am not.) The truth is, in my 20 years in this business, I've learned more about the industry by coming to these meetings than in any other way. Hearing what different companies do, how they handle problems and best practices – particularly as the book industry endures major technological shifts – is worth so much. I can't imagine that a company claiming to be in the book industry, which doesn't belong to BISG, would be taken very seriously. (In fact, I've seen that happen.)

The executive director of BISG right now is Michael Healy, formerly of Nielsen Bookdata; the associate director is Angela Bole, who was formerly Marketing and Communications Manager of BISG. You can find out more about both BISG and BISAC at <http://www.bisg.org>.

## CIP

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### CIP - Cataloguing in Publication

CIP is a cataloguing program run by the Library of Congress for books which are not yet published. Publishers submit an application, accompanied by a galley or some excerpts of the title. Library of Congress throws a SWAT team of cataloguers and classification experts at the title, and a full bibliographic record is then sent back to the publisher, who includes that data on the copyright page of the title. (Have a look!)

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Once the book is actually published, the publisher then submits a copy of it to the CIP Division at Library of Congress, so they can make sure that the data in the bibliographic record matches up to the actual book (in case of title changes, or if the authors squabble and one leaves the project, or if the subject matter of the book shifts over time).

CIP data is then made available to libraries (and book vendors such as Baker & Taylor or Barnes & Noble) in standard MARC format, as part of Library of Congress's weekly distribution services.

The purpose of CIP is so that libraries aren't faced with a backlog of cataloguing once they order a book. The bibliographic record is already prepared by the time the book is published, and the library can just download it and add it to its own catalog.

There are a number of books that will not be included in a CIP data feed:

- Books already published
- Books published outside the US
- Self-published titles
- POD titles
- Books from publishers with stables of fewer than 3 authors
- E-books
- Travel guides
- Mass market paperbacks
- Audiobooks
- Translations (except Spanish)

## CMS

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### CMS – Course Management System

CMSes are essentially just online portals for classroom materials. Whether an instructor is teaching a class purely online or offline, having a course management system helps aggregate and organize tools and resources such as:

- Gradebooks
- Messages to and from students

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- Online discussion forums
- Electronic versions of textbooks
- Online activities and labs

Additional material that the instructor recommends

Common CMSes are produced by Blackboard/WebCT, Angel, Joomla, Desire2Learn, Moodle, WebStudy and ATutor. Textbook publishers develop online textbooks, activities, lab manuals, workbooks, and other materials for use in these systems.

## DAD

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### DAD - Digital Asset Distributor

These are companies who distribute content across multiple platforms. codeMantra, Ingram Digital, LibreDigital, and a few other companies are in the business of taking publisher content, formatting it for various uses, and distributing it.

## DAP

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### DAP - Digital Asset Producer

These are companies who create digital assets – publishers, in other words. Right now, that means publishers of ebook and e-audio content, or publishers who are investing in video content as well.

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## DAR

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### DAR - Digital Asset Recipient

These are companies that receive digital assets from others. Google, Amazon, Microsoft – even courseware companies like Blackboard – are all recipients of publishers' digital assets.

Mike Shatzkin, who brought these terms into popular usage, gave a speech on them at 2007's Making Information Pay conference (hosted by BISG) – the text of which can be found at

<http://www.idealog.com/speeches/mipdads.htm>.

## DOI

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### DOI – Digital Object Identifier

As discussed above, the DOI stands for Digital Object Identifier. It's a persistent identifier (like the PURL – Persistent Uniform Resource Locator), which associates a digital object with its metadata, including the URL of where to find that object. If that object moves to a different URL, that information is changed in the DOI registry for that object. So if a short story that previously was for sale on Amazon moves to Barnes & Noble's website, for example, the user doesn't need to know this – the DOI takes care of that.

Based on the CNRI Handle system, the DOI is a persistent URL that not only identifies a digital object, it resolves the location about where that digital object is to be found, where its metadata is to be found, and provides a data model. The International DOI Foundation is comprised of a number of registration agencies – among them R. R. Bowker, Nielsen BookData, Crossref, and the Office des publications EU.

The most successful use of DOI has been in the electronic journal supply chain. DOIs are used to identify journal articles or entire journals, and resolve to locations where readers can access those articles or journals. DOI has not caught on yet in the book world, perhaps because of its complexity, insufficient understanding as to how it is to be used, and the slowness of the book publishing industry to create a sustained model for distributing electronic content.

However, a DOI could prove to be quite useful as more book content “goes electronic”. A DOI can have an ISBN embedded in it, as well as other meaningful data. If the experience of Crossref is anything to go by, the DOI will catch on soon in textbook publishing (McGraw-Hill is already using it).

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## DRM

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### DRM – Digital Rights Management

Okay, folks, we're gonna tackle this one. DRM stands for Digital Rights Management.

In the book world, DRM primarily affects ebooks and downloadable audiobooks. Essentially, it's a form of copy protection – it's code that prevents hackers and pirates from taking your ebook or audiobook and disseminating it worldwide for free. It enforces the buying of digital content, rather than the stealing of it.

However, that code is often quite cumbersome. In many instances, it limits the downloaded file to a single device (or sometimes a couple of devices) – my audiobook can only be played on my iPod, for example. If I have three or four iPods, or an iPod and a different non-Apple device, I have to choose where the audiobook is going to live. If I have a Zune, I can't use Audible.com to download audiobooks because Audible titles are encoded with Apple-only DRM; if I have an iPod, I can't use Overdrive's Content Reserve because those audiobooks are encoded with Windows Media DRM.

This is viewed by many as excessive copyright control. If I've bought and paid for the audiobooks, shouldn't I be able to play them on any device I want? Or as many as I want?

That's just one example of DRM at work. There are others – “social DRM”, which amounts to trusting your users not to rip you off and to report on others who are doing so; watermarking, which is just imprinting a file with metadata or an image that makes it clear who the file belongs to.

The reason DRM is so controversial is that it does limit sales – to those with a particular device, to those with enough money to pay for the encumbered file. It prevents a song or idea from going viral. As Tim O'Reilly says, “Obscurity is a greater danger than piracy.” Seth Godin and Cory Doctorow are of the opinion that the more content you give away, the more money you'll ultimately earn, and they routinely cite many scenarios that bear this out. Chris Anderson details several scenarios in his recent Wired article (which you can find here [\[http://www.wired.com/techbiz/it/magazine/16-03/ff\\_free\]](http://www.wired.com/techbiz/it/magazine/16-03/ff_free).) Nevertheless, to content creators and publishers, letting your files go unprotected (and unpaid for) is like letting your kids go skiing without helmets: You envision the worst.

More information on DRM can be found here

[\[http://en.wikipedia.org/wiki/Digital\\_rights\\_management\]](http://en.wikipedia.org/wiki/Digital_rights_management). Seth Godin writes about copyright and free content here <http://sethgodin.typepad.com>. Cory Doctorow writes about similar issues here <http://www.craphound.com>.

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## EAN

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### **EAN – European Article Number/International Article Number**

If you ever want an experience akin to confronting calculus for the first time, go to Wikipedia and look up UPC. If you can decode SLLLLLMRRRRRRE, and explain to yourself what it means, I am officially afraid of you. (Unless your names begin with “George” and end with “Wright” – because Lord help us, we have to have someone in this business that makes it his job to understand these things for us, so the rest of us don’t have to. But I’m still a little afraid of you.)

EAN is ever so slightly more comprehensible. To begin with, it’s one of these acronyms whose letters have come to mean something other than their original definition. EAN used to mean European Article Number. It was a European way of identifying products for sale, just as the UPC was the North American way of identifying products for sale.

So why are we, in North America, talking about EANs? Largely due to the increasing globalization of trade – we’re doing a tremendous amount of business with other countries, and the North American UPC is a little too provincial to be used exclusively.

In the early 2000’s, the Uniform Code Council (now GS1) decided that the US and Canada should adopt 13-digit EANs as the standard bar code on all products for sale, rather than (or in addition to) the 12-digit UPC. So the European Article Number no longer refers specifically to products sold in Europe – although that particular bar code is still called an EAN.

EANs are comprised of a country code, a manufacturer code (or in the case of the book industry, a publisher code), a product code, and a check digit that validates the number. In that structure, they are very like ISBNs.

Because of the prevalence of online bookselling and global trade for books, GS1 set aside the country codes of 978 and 979 for books – designating an imaginary country called “Bookland”. Using 978 and 979, along with the traditional 10-digit ISBN, book industry companies were able to create a valid, scannable 13-digit EAN that could double as a 13-digit ISBN. The goal was to eliminate dual bar codes on books.

If you’ve ever bought a mass-market paperback at a drugstore, you’ll notice that the book gets scanned on the back cover. The 12-digit UPC is on the back cover, and it denotes the book’s price. Your receipt probably won’t tell you the title of the book, only that you bought an item for \$7.99. The drugstore probably won’t know they’ve run out of that title...at all. They’ll just get a new shipment of \$7.99 books, which are meant to be “replacements”.

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If you buy a mass-market paperback at a Barnes & Noble or Borders, you'll notice that the cashier opens the book and scans the bar code on the inside of the front cover. That bar code is the 13-digit EAN – and you'll see that on your receipt will be the title of the book. The EAN is capable of capturing a great deal more information (there's that metadata problem again!) than the UPC – which makes for better reporting and merchandising.

Obviously the dual bar coding problem hasn't been eliminated. This is because North American mass-merchandise stores are still in the process of converting their systems from using 12-digit UPC codes to using 13-digit EANs.

EAN adoption is increasing in grocery store chains – Wegman's, for example – but it still hasn't achieved prevalence. This is a huge issue when (according to some estimates) over half of all book sales happen outside of bookstores – in groceries, drugstores, big-box retailers, and other outlets.

BISG, of course, has a committee that deals with the transition to EANs. But it's been an uphill climb – while these stores account for over half of book sales, book sales don't account for much of their bottom line.

## FRBR

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### FRBR – Functional Requirements for Bibliographic Records

This, like many shorthand references, has metamorphosed from its original meaning. Created in 1998 by the International Federation of Library Associations (IFLA), FRBR is a conceptual model of book metadata that breaks a book down into the following entities: Work, Expression, Manifestation, Item. The Work is the intellectual property – the ideas that make up “Alice in Wonderland”, for example. The Expression is the intellectual or artistic realization of the Work. The Manifestation is the book – the physical manifestation of the Expression – or the movie, or any other artistic manifestation. The Item is further downstream from the Manifestation, and is typically where the ISBN gets assigned – the paperback, the hardcover, the large print edition, etc. (In the case of the movie it would be the DVD, the digital download, the VHS.)

*What does it accomplish?*

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FRBR allows different items to be linked together at a higher level. So if you type “Alice in Wonderland” into a search box, you’ll get “Alice in Wonderland”, “Deconstructing Alice in Wonderland”, “Chess and Mathematics in Alice in Wonderland”, etc. By clicking on any one of these, you should get a further breakdown of those titles – hardcover, paperback, etc. – and you shouldn’t have to go looking anywhere else for those items.

In addition to solving search problems, establishing a relationship between a work and its items allows publishers to track royalties better. Instead of tracking each individual ISBN, a publisher can track at the work level. Thus royalties for the audiobook version, the digital audio version, the book-with-plush version, the paperback, the large-print, can all be tracked simultaneously.

*Who uses it?*

In addition to libraries, e-commerce databases have been using versions of this for quite some time. Online booksellers, data aggregators, and book distributors commonly use this sort of format, linking ISBNs to a work level. It saves a great deal of data entry, and allows the book information to be organized efficiently.

## **GDSN**

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### **GDSN - Global Data Synchronization Network**

GDSN is, essentially, a network of computer systems that allow merchants and suppliers to communicate effectively.

It sounds kind of abstract, but it has real impact in the book world. Not only are books themselves becoming more and more digitized, the communication among trading partners is pretty much entirely digital right now.

A bookstore orders a title from a distributor – usually using some form of electronic message. A distributor restocks inventory from publishers – using electronic messaging as well.

But books aren’t limited to bookstores. Drugstores, supermarkets, big-box retailers like Target and Costco and Wal-Mart, specialty retailers like Home Depot and Anthropologie – all these stores stock books as well.

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And while books are not a huge portion of these stores' overall sales...the amount of books they CAN sell is pretty jaw-dropping.

Right now, mass-merchants use something called "data pools" – big databases of product information in the Global Data Synchronization Network that they download or query against. They match the EANs of their inventory with those of the data pool inventory, and pull down the metadata (product name, manufacturer, price, sales category) of these products. These data pools are relatively new, and of course not all products a store decides to carry are listed in the data pools.

Including books.

Right now, you go into your local CVS and pick up a Nora Roberts title with your contact lens solution and your Lipitor – and CVS does not know it's a Nora Roberts title. According to CVS, it's a \$7.99 book. Indistinguishable from the \$7.99 Stephen King or the \$7.99 Janet Evanovich books they also have on the rack. If they sell out of Nora Roberts, they don't know to order more. They just know that they are out of some \$7.99 books, and they need to get some more of THOSE, whatever they are.

If book information were in the data pool that CVS uses, they'd be able to merchandise books a little more effectively. Mostly women browsing the paperback rack? Stock up on romances and chick lit, and maybe some diet books as well. Not rocket science, by any means, but certainly if the book information is in the Global Data Synchronization Network, CVS can use title and category data as well as price data to sell more effectively.

Bowker has been slowly strategizing how to supply book data to GDSN data pools. This would eliminate publishers from having to create separate agreements with different data suppliers and would serve Bowker's business model as a data aggregator and distributor. Conversations seem to have slowed; however, at last year's BEA, Andrew LaCroix gave a great presentation on GDSN and Bowker's upcoming role in it, which can be found here: [http://www.bisg.org/docs/BEA06\\_GDSN\\_LaCroix.pdf](http://www.bisg.org/docs/BEA06_GDSN_LaCroix.pdf).

This is precisely the sort of market demand that's going to sneak up on our industry when we least expect it – and while we're grappling with other things like selling chapters or different ebook formats. It's all going to hit us at once – RFID, DADs, GDSN, DRM – and it's a pretty safe bet that the book industry will be scrambling.

Not the most comforting conclusion, I know, but as David Chase might say, "Hey, it's realistic."

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## GTIN

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### GTIN - Global Trade Item Number

The GTIN is a 14-digit number primarily used to identify case-packs. This number is required in Global Data Synchronization.

Just as the book industry uses ONIX so that trading partners can communicate with one another (publishers to distributors, distributors to booksellers, etc.), the mass-merchandising world is starting to get standardized with something called Global Data Synchronization. Trading partners send their data to a large data pool (rather like Books-in-Print), and big-box stores like supermarkets and mass-merchandising stores download this data for use in their inventory systems.

The GTIN is intended for use on cases of items – so, for example, if one is shipping a case of books, the GTIN is the number used to identify that package. Frequently, the case of books will be all the same title (as with Harry Potter, or the latest Stephen King or other blockbuster). In that instance, 13 of the 14 digits of the GTIN will be...you guessed it, the ISBN. The leading digit, all the way to the left, will be a code – agreed-upon between trading partners – to indicate how many books are in the damn box.

If the leading digit is a 0, that means you've got a pre-pack in your box. Whether it's a pre-pack of all the same title, or a pre-pack of mixed titles, the pre-pack itself has its own ISBN, and pre-packs get a 0 as their GTIN prefix.

If the leading digit is a 9, you don't have books in that box. According to GTIN standards, the prefix 9 refers to items sold by weight. To my knowledge, we haven't reached a state of illiteracy in the U.S. yet where we are buying and selling our books by weight (although David Foster Wallace will prove us all wrong someday). So your box has got sand, or yogurt, or drill bits in it – but not books.

The prefixes 1-8 indicate whether it's a pallet, or a carton, or a shipping container of some sort – and this prefix is not standard. Trading partners communicate before the stuff is shipped, and let one another know what the prefix actually means.

If the leading digit of a GTIN is anything EXCEPT a 0, that means the checksum (the final digit) of the GTIN has to be recalculated. So if the rest of the GTIN is an ISBN, the final digit of the ISBN has to be recalculated based on the imposition of the prefix. No slapping a 7 on an ISBN and calling it a GTIN!!!!

More information can be found here: <http://www.gtinfo/>.

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## IDPF

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### **IDPF - International Digital Publishing Forum**

IDPF – it's as good a time as any to talk about this organization: the International Digital Publishing Forum. Formerly known as the OeBF (Open eBook Forum), IDPF is a trade association promoting standardization in the digital publishing sector. The IDPF is behind the new .epub standard that Hachette was recently the first publisher to adopt.

Members include publishers, but also retailers, online press services such as AP, book distributors, library organizations, service providers, and other trade associations (AAP, BISG, etc.).

IDPF sponsors a number of working groups who develop standards as the market for digital publications increases. With commonly-agreed-upon standards, the industry can trade documents more easily and meet consumer demand for books, articles, and other downloadable text compatible with a variety of devices.

More information on IDPF can be found here: <http://www.idpf.org>.

## IFRRO

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### **IFRRO - International Federation of Reproduction Rights Organizations**

Despite the genetic-engineering-sounding title, IFRRO actually is a collective of organizations that oversees developments in copyright and distribution. This includes everything from photocopy issues to digital piracy.

IFRRO is, as one can imagine, a very busy collective, issuing position papers, strategizing on digital issues, publishing a newsletter, and otherwise promoting lawful copyright use. According to their website, Unfortunately, unauthorised use of copyrighted works is widespread in the print environment and even more rampant in the digital arena. If illegal reproduction is allowed to proliferate, intellectual creativity will be threatened and the basis for publishing undermined. A strong, clear protection of their rights and works is essential if publishers and authors are to allow their valuable intellectual properties to be transmitted in print or electronic formats. Moreover, the best incentive for copyright compliance is convenient, "user-

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friendly" licensing mechanisms and rights clearance systems for photocopying, republication, and the digitisation and dissemination of copyrighted works for internal use, use in closed networks and for commercial purposes.

More information can be found at the IFRRO website: <http://www.ifrro.org>.

## ISBN

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### ISBN – International Standard Book Number

So...you think being in the book industry means you know about the ISBN?

I'm sure you are aware that ISBN stands for "International Standard Book Number" – rendering the term "ISBN Number" redundant. And I'm sure you're aware that by now, ISBNs are on their way to being 13 digits rather than 10.

But did you know that you can tell a B&N employee by his/her pronunciation of "ISBN"? In-house at Barnes & Noble, it's pronounced "Izz-Bin". In all my travels, I have never heard that anywhere else. In my stint at Barnes & Noble, I never heard it pronounced any other way.

Did you know that, for all the trouble publishers go to regarding prefixes and hyphenation, vendors on the receiving end of the data always strip out the hyphens? Those dashes are essentially meaningless these days.

Did you know that even publisher prefixes are becoming increasingly meaningless? What with all the M&A among publishers, and selling off of imprints to other houses, and independent presses with long prefixes, the ISBN is increasingly becoming a "dumb number" – and adhering to meaning within the ISBN prefix is like buying a vanity plate for your Lexus.

So, all that being said, what does the ISBN actually DO?

It identifies a book.

According to the standard itself, it identifies each format of a book:

"[D]ifferent product forms of a publication (e.g. hardback, paperback, Braille, audiobook, online electronic

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publication) require separate ISBNs. Where electronic publications are made available in different formats (e.g. .lit, .pdf, .html, .pdb) each *separately available* format shall be assigned a unique ISBN."

Yes, that means if you publish e-books in PDF and HTML, each format requires its own ISBN. If you are publishing downloadable audiobooks, that means that each compression requires its own ISBN. Yes, it does. It really does mean that. Read it again. Note the italics on the words "separately available".

(And you thought you knew everything about ISBNs.)

As for identifying fragments of books – chapters, poems, stories in anthologies or collections – the jury's still out. But we meet every other month in New York (see the Identifiers Committee at <http://www.bisq.org>), and it's becoming a positively crucial issue.

See also: [Tracking the ISBN Flowchart](#).

## ISO

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### ISO - International Standards Organization

Actually, it's officially the International Organization for Standardization. And it is called ISO because the term is based on the Greek word for "equal" – isos. ISO's mission is to standardize – equalize – across all cultures and countries. ISO consists of 157 standards institutes (one per country), and its central office is in Geneva.

Technically, ISO is an NGO – an organization that has no affiliation with governments. However, the standards set in ISO sessions frequently dictate how governments handle certain issues. ISO standards include language names, transliterations of different alphabets (Arabic, Hebrew, Greek) into Roman letters, proper citations, the ISBN, RFID standards, smartcards, character sets, computer languages, PIN and ATM security, and thousands of other standards.

In the words of ISO's mission statement:

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Standards ensure desirable characteristics of products and services such as quality, environmental friendliness, safety, reliability, efficiency and interchangeability - and at an economical cost.

When products and services meet our expectations, we tend to take this for granted and be unaware of the role of standards. However, when standards are absent, we soon notice. We soon care when products turn out to be of poor quality, do not fit, are incompatible with equipment that we already have, are unreliable or dangerous.

The Harry Potter books poke fun at some of the culture surrounding international standards:

"What are you working on?" said Harry.

"A report for the Department of International Magical Cooperation," said Percy smugly. "We're trying to standardize cauldron thickness. Some of these foreign imports are just a shade too thin - leakages have been increasing at a rate of almost three percent a year--"

"That'll change the world, that report will," said Ron. "Front page of the Daily Prophet, I expect, cauldron leaks."

## ISPI

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### ISPI – International Standard Party Identifier

The International Standard Party Identifier is meant to identify contributors to works – authors of books, for example, or publishers – parties who contribute to the creation of content. It's not yet an ISO standard, but there is of course a working group devoted to creating that standard.

The ISPI allows a system to assign identification numbers to authors and publishers. Right now, the only way to distinguish between two authors who have the same name is through internally-generated ID numbers. Tom Wolfe the journalist and novelist, in most bibliographic databases, has a different ID number than Tom Wolfe the woodworker who publishes books on his craft. But when a data feed is sent from one partner to another, that distinction is lost.

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The ISPI also allows for pseudonyms. While Anne Rice writes as Anne Rice, many who read her books would also like those by Anne Rampling – her pseudonym. Currently there is no industry-standard way of tying these two names together and forcing a database to recognize that they are the same person. (Jean Plaidy/Philippa Carr/Victoria Holt also poses the same problem – but on a much larger scale, as the woman behind all these pseudonyms was mind-bogglingly prolific.)

The ISPI also identifies corporations that contribute to content – in the case of books, publishers. The identifier solves many of the same problems with publisher names that it does with author names – and it also allows for a definitive way of relating publishers to imprints within a database.

The ISPI was brought to ISO by CISAC (International Confederation of Societies of Authors and Composers), one of the bodies behind the ISTC. The ISPI will set the foundation for highly accurate royalty-tracking, rights-tracking, and will solve many search-related problems on e-commerce sites. Look for implementation after ISTCs hit the market.

## ISTC

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### ISTC – International Standard Text Code

The ISTC is an ISO standard that was developed to identify textual works.

It differs from an ISBN in that it identifies the intellectual property that could be manifested in any number of ISBNs. For example, the book “Moby Dick, Or the Whale” would be identified with an ISTC; the Bantam edition, the Barnes & Noble edition, the Signet edition, the Norton Critical edition would each be assigned a different ISBN.

However, ISTCs are not limited to books. They can be assigned to poems, articles, essays, short stories – any written work. So an ISTC can identify the poem “Lady Lazarus” by Sylvia Plath, and another ISTC can identify the collection “Ariel” in which it appears. A third ISTC can identify the unedited “Ariel” collection that includes poems the original publication did not.

The ISTC is assigned at the “expression” level. That is, each time a new expression of the original intellectual property is derived, a new ISTC is required. Thus the screenplay for the movie version of “Moby Dick” would receive a new ISTC. The children’s version of “Moby Dick” would also receive a new ISTC.

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The usefulness of the ISTC is pretty much this: All the iterations (items and manifestations) of a work can be tracked for royalty purposes, for search purposes, and for metadata purposes. Imagine typing “Moby Dick” into a search box and getting a comprehensive list of all ISBNs relating to “Moby Dick”; imagine being able to remit royalties to publishers without tracking down this edition or that one; imagine having all the relevant metadata about “Moby Dick” permeate seamlessly to the ISBN level without double-keying anything.

ISTC consortium consists of R. R. Bowker, CISAC (International Confederation of Authors and Composers Societies), and Nielsen Bookdata. As a practical standard, the ISTC has not yet been implemented – the costs of creating a registry system are significant. But it is moving along, and when it does finally come down the pike, there are numerous organizations that will be quite grateful.

## MARC

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### MARC - Machine Readable Cataloguing

We think we're going through an ordeal in monthly BISAC Metadata Committee meetings, but the truth is, much of this work has been suffered through already...by librarians.

The library environment has hosted online catalogs since the 1970s – the rise of e-commerce in the 1990s made it necessary for the book industry to create ONIX, but many librarians were convinced (and justifiably so) that we were reinventing the wheel.

That wheel is pretty cool, too. MARC stands for MACHine Readable Cataloguing. A typical MARC record is much like an ONIX record (and there are mappings between the two, courtesy of the Library of Congress) – it contains basic bibliographic information such as title and author and ISBN. There are other MARC records which are authority files – definitive listings of author names (Stephen King/Richard Bachman, the myriad of spellings of Dostoevsky) – and information about the holdings in any given library. Within OCLC's WorldCat alone there are over 50 million MARC records.

MARC records are available from book distributors to libraries (they come at a cost), or from WorldCat (which libraries pay to join). R.R. Bowker also provides MARC records. Theoretically, a library can create its own, but this is quite time-consuming.

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However, the MARC records are the basis for running the library – they power the catalog, the acquisitions process, the interlibrary loan process...everything. While MARC is based in some pretty old technology, it has gone through a couple of revisions. More about MARC can be found at the Library of Congress website, here: <http://www.loc.gov/marc/>.

## NACS

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### NACS - National Association of College Stores

Just as independent booksellers have their association (ABA), publishers have their association (AAP), independent publishers have their association (PMA), libraries have their association (ALA) and of course the entire book industry has its association (BISG) – so, too, do college bookstores, and that's NACS - the National Association of College Stores.

First formed in 1923, NACS is now headquartered in Oberlin, Ohio. Over 3,100 college stores and 1,000 vendors and publishers belong to the organization. NACS's missions include lobbying on behalf of college retailers, professional training (NACS hosts an annual trade show called CAMEX), organizing for better shipping discounts, and industry communications (NACS has two publications: The College Store and Campus Marketplace).

NACS is extremely influential in the textbook market, naturally, and has issued numerous statements on textbook affordability issues. You can find out more about NACS at

<http://www.nacs.org/public/index.asp>.

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## ONIX

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### ONIX - ONline Information EXchange

ONIX, as almost everybody knows by now, stands for ONline Information EXchange. It was created in 1999, originally by the Association of American Publishers under the guidance of Carol Risher. It was based on work that had been done in the UK by Book Industry Communications (a standards body much like BISG in the US). In January 2000, ONIX was presented in a session sponsored by AAP, BISG and BIC – a very spirited session attended by publishers, online booksellers (the first time B&N and Amazon had gotten in a room together) and others who were concerned about the way electronic information was being transmitted. While that meeting (led by Matt Davies of Simon & Schuster) had some kind of “formal” title, the focus of most of the discussion went something like this: “Why are my books appearing like that on Amazon and Barnes & Noble?” (Insert overtones of perplexity, panic, rage, horror.)

ONIX was designed to alleviate errors in how books are presented – on the web, in back-end systems, in publisher databases, at Books in Print and distributor catalogs. By bringing the entire book industry onto a single technology platform, the hope was that errors would be greatly reduced.

In large part, that has happened. ONIX is, essentially, a system of XML tags specifically designed for the book industry. (ONIX is XML, but XML is not ONIX, in other words.) Like all XML, it’s pretty useless without the data dictionary (DTD) that defines what the tags are and how they’re to be used. The DTD enforces consistency, makes sure that the publisher name is in the publisher name field (and not the author name field), and gets publishers, vendors and distributors all speaking the same language. It’s not perfect, and of course there are problems, but for the most part it functions rather well considering all the cooks in the kitchen.

In the US, these cooks make up BISAC’s Metadata Committee, led by Richard Stark of B&N. The committee meets once a month and discusses proposed changes in the ONIX standard, feeding them back to ONIX International (which is seated in London). This committee is open to anyone whose company has joined BISG. (In other words, don’t just sit there and complain about how cumbersome ONIX is – come to the committee meetings and help fix it.)

More information about ONIX can be found here: [http://www.bisg.org/onix/onix\\_faq.html](http://www.bisg.org/onix/onix_faq.html).

# Book Industry Acronym Glossary

## PDCP

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### PDCP - Product Data Certification Program

The Product Data Certification Program is so new it's barely an acronym yet, but we're tackling it! Developed by the BISAC arm of BISG (see previous TIA's), PDCP is a way that data senders and data recipients can verify the accuracy and trustworthiness of data.

While ONIX has become the lingua franca of EDI in the book world, both publishers and booksellers (and everyone in between) spend a lot of time validating data. What this means is that when Hachette sends Barnes & Noble a file of its upcoming titles, Barnes & Noble may choose not to use Hachette's data file – it might use Bowker's instead, because perhaps Bowker has shown more reliability in its data feeds than Hachette has. PDCP is a way of ensuring that publishers' data assumes "top billing" - if Hachette's data is certified, then their data feed ranks higher than other feeds which may also contain information about their books. They get to, in other words, be the metadata authority on their titles.

The process for certifying senders' data is nearly finalized; right now BISAC is working on the pitfalls inherent in certifying data recipients, which is a much harder task. But when the process is complete, it will lead to smoother data transfers, and the supply chain will be that much more efficient.

## POD

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### POD - Print On Demand

Print on Demand is a publishing technology where limited numbers of copies of a book are printed, and only when orders are placed for them.

POD was developed with the advent of digital publishing and the migration away from offset printing, which reduced costs tremendously. While offset printing nevertheless produces a higher-quality book, the advances in digital publishing have brought this method a long way towards being able to produce a comparable product. Thus it becomes cost-effective to print just a few copies of a book, for a minimal investment on the part of a publisher or author.

There are some smaller, specialized publishing companies that run their businesses entirely on demand, staging print runs to order. Because digital technology makes the printing cheaper and easier – and

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because orders can be placed electronically (which is to say instantly) – there is much less cost and print overrun and a publisher can operate very efficiently.

Recently, POD has taken on a new inflection – with the rise of companies like Lulu, iUniverse, Xlibris, and Lightning Source – where authors can bypass traditional publishers and commission print runs of their manuscripts themselves. The self-publishing companies will provide editorial, marketing, and distribution services for an extra fee.

## TAA

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### **TAA - Text and Academic Authors' Association**

Robert Martinengo pointed this one out to me. TAA [<http://www.taaonline.net>] is an association for authors of educational material. In the words of the website:

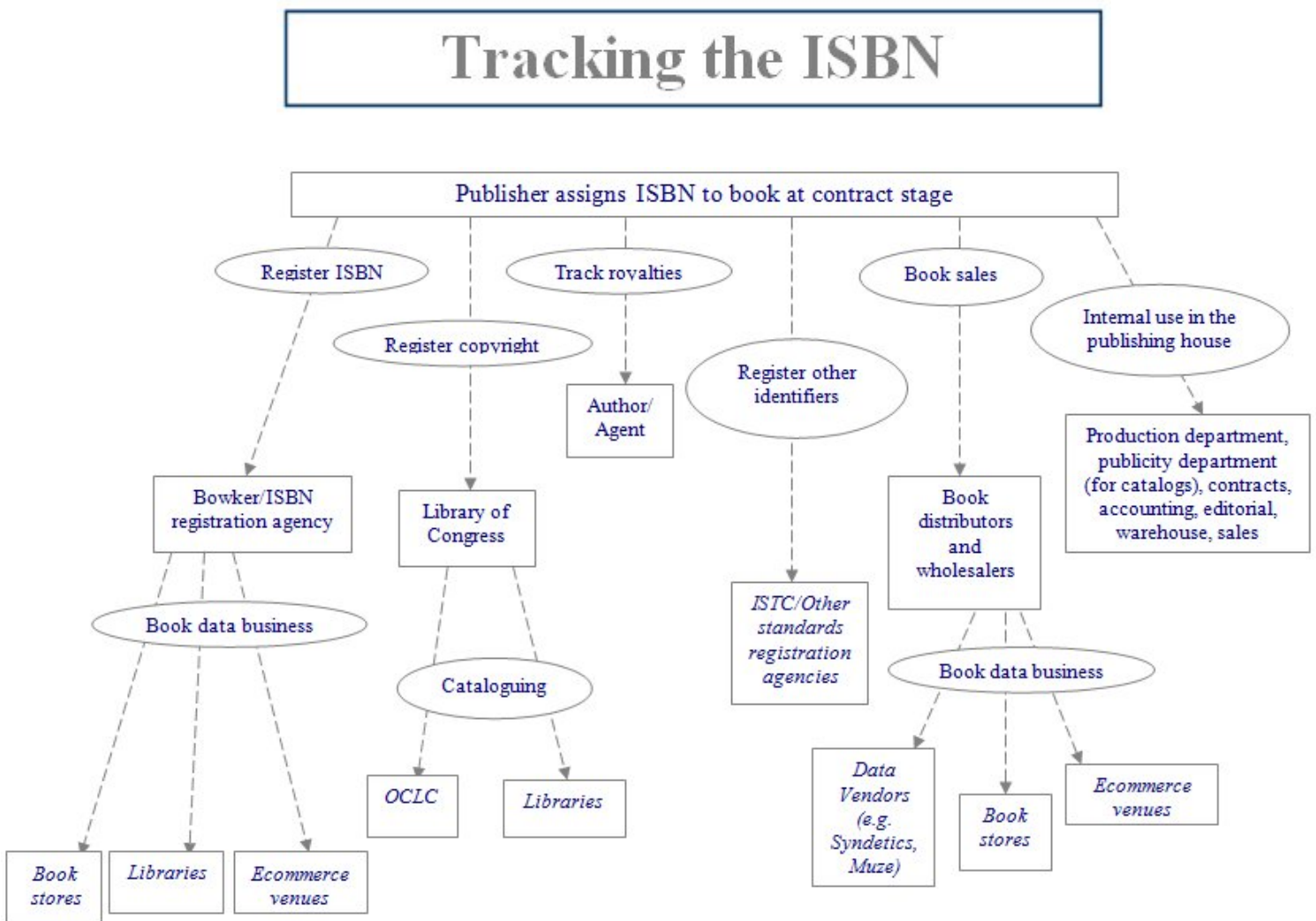
TAA is the only authoring association devoted exclusively to serving those interested in developing and publishing educational materials, including textbooks, articles for academic journals and other publication outlets, software, videos, monographs, reference books, and multimedia CD-ROM disks.

There are currently over 1200 members in TAA. Mentorship and support are maintained by listservs, articles about textbook authoring and publishing, and annual conferences.

# Book Industry Acronym Glossary

## FLOWCHARTS:

### Tracking the ISBN



# Book Industry Acronym Glossary

## Metadata

### Book Industry Metadata Supply Chain

