

## ISAN spreads around the world

*Paris and Geneva, March 15<sup>th</sup>, 2005.*

ISAN-IA – the International Agency administering the ISAN system and co-founded by CISAC, AGICOA and FIAPF – is now fully operational. Setting the trend for the wide introduction of ISAN, ISAN-IA has just appointed its **first two registration agencies** in France (“Agence Française ISAN” founded by and composed of PROCIREP, ANGOA, ARP, SACD and SCAM) and in Switzerland (“ISAN Berne” founded by and composed of SUISSIMAGE, SSA and SWISSPERFORM). Other agencies including those in Australia, Canada, Hong Kong, Spain, the UK and the USA, are due to come on board soon.

Public access to the system is effective since September 2004 with the launch of ISAN public web site search engine ([www.isan.org](http://www.isan.org)) which enables public users to obtain the assigned ISAN of an audiovisual work. The ISAN database currently consists of more than **100 000 audiovisual works** with their respective ISANs, and should reach 250 000 works by mid 2005.

### **What ISAN stands for and what is it for?**

The International Standard Audiovisual Number (ISAN) is a voluntary system for identification of audiovisual works, developed within ISO and published in 2002 (**ISO 15706**). ISAN is not linked to any form of copyright registration. ISAN relates to specific descriptive information such as to the title, director, type and duration. It applies to all types of works – including versions of feature films, serials, documentaries and live broadcasts – to all formats – 35 mm film, VHS and DVD – and is compatible with MPEG, DVB and ATSC standards.

The assigned ISAN to an audiovisual work remains the same, irrespective of any changes in ownership. ISAN can be incorporated in all physical media such as formats, publications, advertising, packaging and on contracts. ISAN is for authors, broadcasters, collection societies, listing companies, producers, right holders and many others. To enhance widespread use, ISAN operates through registration agencies, backed-up by the ISAN International Agency.

### **ISAN in the management of audiovisual rights and the fight against piracy**

As a unique international identifier that has been defined by the audiovisual industry, ISAN is useful in a wide range of computerized applications, which involve databases or the exchange of information about audiovisual works. ISAN helps rationalize internal production efforts and external distribution and exploitation efforts. By requiring an ISAN to be listed in broadcast logs, **tracking of uses is facilitated**.

At a time when the growth of piracy is threatening the viability of the audiovisual industries, the wide introduction of ISAN brings some good news. Though ISAN has not been designed as a rights’ management technology as such, ISAN could be incorporated into anti-piracy systems to make identification of works easier and to assist in **tracking down pirated works**.

When filing for administration through collective management, rights registration is facilitated through the use of ISAN which brings important savings in time and cost. This enables quicker, **more reliable and efficient rights distribution** by the collection societies.

ISAN also offers the opportunity for producers to link together asset management with **digital rights management**.

## Notes for editors:

- **ISAN-IA (ISAN International Agency)**

ISAN-IA ([www.isan.org](http://www.isan.org)) has the responsibility for the overall ISAN central system maintenance and administration. ISAN-IA appoints and oversees the work of ISAN registration agencies which service users in processing their applications for ISANs. ISAN-IA is a Swiss non-profit association based in Geneva and headed by its founding members AGICOA, CISAC and FIAPF.



- **AGICOA (Association of International Collective Management of Audiovisual Works)**

AGICOA ([www.agicoa.org](http://www.agicoa.org)) collects and redistributes royalties owed to producers for the cable retransmission of their programmes from a primary broadcaster's signal. Its members are producers associations all over the world, representing over 6,000 rights holders.

- **CISAC (International Confederation of Societies of Authors and Composers)**

CISAC ([www.cisac.org](http://www.cisac.org)) works towards increased recognition and protection of creators' rights and manages the international standards and tools used by its members in the digital age. Through its 207 member societies in 109 countries, CISAC represents over 2 million authors and composers of musical, dramatic, literary, audio-visual, graphic and visual art works world-wide. CISAC has its headquarters in Paris and three regional offices, in Singapore, Budapest and Buenos Aires.

- **FIAPF (International Federation of Film Producers Associations)**

FIAPF ([www.fiapf.org](http://www.fiapf.org)) represents film and television producers' associations from 27 countries worldwide, including India, the USA, Japan, Argentina and many European countries. FIAPF's political action focuses on the promotion and defence of copyright and producers' exploitation rights. FIAPF is also present at all the leading international forums on audio-visual technology standards. The organisation was also behind the creation of AGICOA in nineteen eighties.

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