



## Managing Audiovisual Rights in the Digital Environment.

How to manage efficiently audiovisual rights in the digital environment and which tools are available to take up new challenges arising from the digital economy. These are the main topics that have been talked during the international conference, organized by ISAN Italia, “*Managing audiovisual rights in the digital environment*”, that took place on the 26<sup>th</sup> of June in Rome (Italy) at *Casa del Cinema*.

Considering the consolidation of the digital market and the development of new forms of audiovisual content consumption, producers, broadcasters and content management organizations (CMOs) are more interested than ever in implementing international standard identifiers such as ISAN to streamline the management of rights: the use of unique identification tools increases the efficiency of the whole rights management workflows, from the usage reporting to the redistribution of rights.

Representatives of the Italian and European audiovisual industry have participated to the conference.

Among the Italian speakers: **Andrea Marzulli**, Cinema Department Director for SIAE, the Italian collecting society; **Maja Cappello**, Digital Rights for AGCOM, the Italian Regulatory Authorities for Audiovisual and Communication Sectors; **Giorgio Assumma**, Chairman of the Italian Law Institute for Information and Spectacle and **Federico Scardamaglia**, ISAN Italia General Manager and Producer for Compagnia Leone Cinematografica.

Besides, among the European speakers: **Helena Segersten**, Development Manager for IDA, *International Documentation on Audiovisual works*, a worldwide audiovisual rights management system and online database; **Régis Flad**, ISAN International Agency Managing Director; **Idzard Van der Puyl**, General Secretary for Procirep and Angoa, the French collecting societies for producers rights management, and for Eurocopya, the European organization of movie and television producers’ collecting societies in charge of private copy rights management. Then, **Jean-François Bert**, Managing Director for Transparency Rights Management, a French company for the work identification and tracking on digital platforms and **Keith Hill**, Head of Operations Projects for PRS for



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Music, the English collecting society for the rights management of musical works, have concluded the international panorama.

**Maja Cappello**, Digital Rights for AGCOM, has shown support for identification systems in order to overcome the difficulties to retrieve the rights holders of an infringed audiovisual work online.

**Andrea Marzulli**, SIAE Cinema Department, states: "ISAN is a project that SIAE has strongly supported since its birth. The use of international identification standards such as ISAN is a requisite of efficiency for the collection and distribution of rights to authors. Therefore, SIAE wishes that in Italy, like in other countries, producers register their works with ISAN Italia. We also would like that the adoption of the ISAN standard strongly spread over soon. In the environment where the usage of protected works are increasing, the time and cost control of the collective right management activity is a necessary goal for the purpose of making the author's right system more efficient in our country".

**Idzard Van der Puyl**, General Secretary for Procirep and Angoa, and Eurocopya, informs that "Since 2010, Procirep and Angoa (French producers' CMOs in charge of private copy and retransmission royalties' management) have been requiring ISAN on a mandatory basis for the purpose of rights redistribution. This decision is very well understood by right holders as they perfectly understand that it enables those CMOs to maintain their operating costs and corresponding management fees at a very low level (3 to 4% of collected amounts as per French CMOs' supervisory body annual report). Further adoption of ISAN will continue to significantly reduce the work needed to identify works, to check work metadata as well automatize further data re-entry in our IT systems, as said tasks still nearly represent 50% of personnel costs dedicated to rights management".

**Régis Flad**, ISAN International Agency Managing Director explains that "as an established ISO standard, ISAN is recognized of public interest by European authorities and by many stakeholders from a wide spectrum of the EU industry. Recent resolutions, declarations and EU directives mention ISAN when addressing major concerns in Europe such as the circulation of audiovisual content online, the discoverability of the European audiovisual heritage and the protection and management of rights in the digital context".



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**Federico Scardamaglia**, ISAN Italia Managing Director and Producer of **Compagnia Leone Cinematografica** says: "I think that our producers and distributors need tools that can help to promote and identify our works not only in our country but also abroad".

The rights management in the current digital environment represents a real challenge. Unique international standard identifiers such as ISAN are a requisite to make the collection and royalty distribution process more efficient. The active role of any player of the audiovisual value chain is essential. The more our country adopts international standard identifiers such as ISAN, the more our national audiovisual industry is aligned with European recommendations and strategic choices made by most of other Member states such as France, Spain, United Kingdom and Germany. These early adopters of the ISAN standard are now in the position to build competitive interoperable systems with a high degree of automation and cost saving.

**On the following links the slides screened during the conference can be downloaded:**

- [Andrea Marzulli – Identification of the audiovisual works and collective rights management – the innovative elements](#) (Italian)
- [Helena Segersten - IDA system and the use of ISAN](#) (English)
- [Maja Cappello – The administrative enforcement of the online author's right infringement.](#) (Italian)
- [Regis Flad – The ISAN Standard](#) (English)
- [Idzard Van der Puyt – How ISAN is used by producers' CMOs in France](#) (English)
- [Jean-François Bert – Transparency Rights Management](#) (English)
- [Keith Hill – ITV simplifies music reporting of TV productions](#) (English)



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### **About ISAN**

ISAN (International Standard Audiovisual Number) is a voluntary numbering system enabling the identification of any audiovisual work, including films, shorts, documentaries, television programs, sports events, advertising and also their related versions.

Developed by majors players of the audiovisual industry (producers, authors and collection societies, standard organizations, broadcasters, media companies) under the auspices of the International Standards Organization (ISO), ISAN is registered as ISO:15706-1 and 15706-2.

ISAN: a unique, internationally recognized and permanent reference number for each audiovisual content registered.

### **About ISAN International Agency**

ISAN International Agency (ISAN-IA) is a non-profit organization, based in Geneva, founded in 2003 by AGICOA, CISAC and FIAPF. As a service organization, its mission is to implement ISAN throughout the world by providing and maintaining the ISAN system, by appointing and supporting the network of Registration Agencies and by promoting their activities to the audiovisual industry. ([www.isan.org](http://www.isan.org))

### **About ISAN Italia**

The Italian Agency, ISAN Italia, has been founded by Anica and APT with the participation of SIAE that, like other European collecting societies, wishes and promotes the work identification with a unique audiovisual identifier code. ISAN Italia is mandated by ISAN International Agency. ([www.italia.isan.org](http://www.italia.isan.org))



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