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Editorial

Dear friends, and ISAN supporters.

Three years after initiating the promotion and implementation of ISAN into the industry, the results are not that bad, for a young standard, but still a lot needs to be done.

We've managed to get the attention of most audiovisual producers and authors, to set-up a network of initial registration agencies in key markets and regions, to integrate the standard within other existing ones, to include it into major software suites, and to deliver since more than half a million ISANs.



ISAN-IA's challenge in the coming 2 years, is to keep the pace of ISAN implementation by continuing its expansion to Asia, by adapting ISAN to broadcasters' needs, by integrating it into the new media work flow, by disseminating it into a maximum of a audiovisual databases, and by updating our best practices taking into account the new digital formats and distribution needs.

We want to thank you all for your continuous support, and most specifically we thank each of our Registration Agencies, for their constant effort in making it happen!

ISAN in Figures

ISAN continues reaching new parts of the world

In 2007, ISAN-IA has doubled its number of appointed Registration Agencies in the world, reaching a total of 17 agencies, covering 14 countries (Australia, Brazil, Canada, France, Germany, Great Britain, Iran, Italy, Netherlands, Sweden, Serbia, Spain, Switzerland, USA).



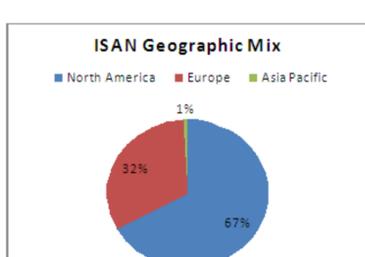
Other 8 new Registration Agencies are foreseen to be appointed in 2008, in China, Hong Kong, Japan, India, Singapore, Mexico, Austria and Portugal.

Only founded in 2003 by the major European associations of producers and authors societies ([AGICOA](#), [CISAC](#) and [FIAPF](#)), ISAN-IA continues its growth and expansion in the world, meeting day after day the different needs of the digital audiovisual industry.

The registered audiovisual content comes from different parts of the world. Indeed, more than 141 different countries are referenced in the ISAN central database, related to registered content.

Due to an earlier start in the registration in North America, of most feature films and TV episodes, 67% of the total number of ISANs have been delivered to content originated from that region, while 32% came from Europe.

ISAN-IA's recent focus on the Asia Pacific region, reflects the 1% of ISANs so far delivered in this part of the world. This geographic mix will be evolving in coming years, whereby more content in Europe, Asia Pacific and Latin America will get ISANs, reflecting more accurately the audiovisual production industry mix.



Top Ten ISAN Countries (countries of registration origin)	
1°	USA
2°	France
3°	Spain
4°	Great Britain
5°	Germany
6°	Switzerland
7°	Italy
8°	Netherlands
9°	Japan
10°	Belgium

2004 - 2007: half a million ISANs been delivered!

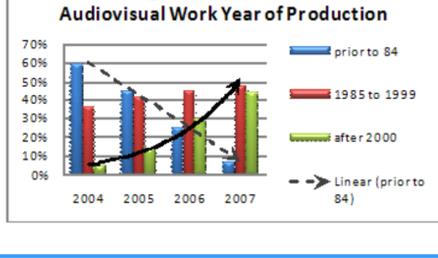


By analysing the registrations of the last two years (2006 & 2007), we've noticed that ISAN allocations have concerned newer productions if compared with other years.

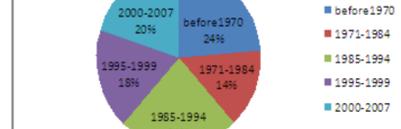
Indeed, while in the first two years of operations, a specific effort has been made to register a considerable amount of existing titles, the last two years have shown registration of newer productions. This mix of older and newer audiovisual contents will continue to evolve in coming years, as newer contents will start getting ISANs from post-production, and as new registration agencies will get implemented in new part of the world, continuing the ISANization of existing and patrimonial audiovisual catalogues.

ISAN-IA and its network of registration agencies continue delivering ISANs to all sorts of registered audiovisual content. The registration growth rate between 2007 and 2006 was of 39%, where the total number of ISANs delivered since the beginning of operations in 2004, has reached half million ISANs. This growth trend will continue to increase in 2008, and coming years, where more and more content of different types will continue to be registered originating from everywhere.

The 600% growth rate achieved between 2004 and 2005, was the direct consequence of the start of operations of the first registration agencies, and therefore the beginning of registrations of existing audiovisual catalogues, in the US and Europe.



The ISAN central database: constantly growing & updated



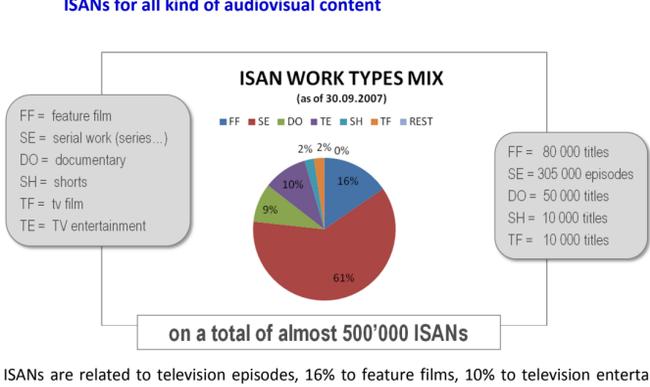
20% of audiovisual works registered so far in the ISAN central repository, are referenced as having been produced in the last seven years (year of reference = year of production), while another 18% are referenced as being produced between 1995 and 1999. More than 300 000 ISANs (60%) have been delivered to works within 20 years age.

Archival works have not been left aside, as more than 38% of works identified in the database, have been produced before 1970.

ISAN-IA's challenge is to deliver ISANs to the most exhaustive number of works, irrespective of their year of production, and work type.

ISANs for all kind of audiovisual content

The ISAN standard has been designed to identify all kind of audiovisual content, not just feature films. Currently, the ISAN database is one of the unique worldwide catalogue referencing a large number of different work types.



As of end of 2007, 60% of ISANs are related to television episodes, 16% to feature films, 10% to television entertainments and 10% to documentaries. Other work types have been used lately, including sports events, commercials, video games and music video clips. ISAN-IA has worked with related parties of these respective industries, developing a specific ISAN metadata XML schema, reflecting their different needs.

ISAN-IA's Milestones in 2007...

Q1	<ul style="list-style-type: none"> ☑ ISAN_PL (Poland) officially appointed ☑ Inclusion of more than 30 rating systems into the ISAN database, enabling if needed, for editors to identify each specific market versions.
Q2	<ul style="list-style-type: none"> ☑ ABRISAN (Brazil) officially appointed ☑ ISAN-IA has selected DataTraceDNA, enabling optical disc publishers to secure their content ☑ ISAN-IA has licensed from Microsoft the HCCB (High Capacity Color Barcode), enabling media publishers to connect to consumers using interactive services ☑ ISAN registration to be available on cinando.com, enabling delivery of ISAN in early stages of a production ☑ Every content available on filmotech.com (VoD platform in Spain) have been delivered with an ISAN ☑ Third Registration Agencies Committee meeting held in Geneva (Switzerland)
Q3	<ul style="list-style-type: none"> ☑ ISAN-IA has joined the Digital Watermarking Alliance ☑ ISAN_Canada (founded by CFTPA) been officially appointed ☑ ISAN-IA & Philips to work in integrating ISAN into their MediaHedge service (video fingerprint) ☑ ISAN Italia (founded by ANICA, APT, API, SIAE) has been officially announced at Venice Festival ☑ ISAN to be used in IDA, a CISAC database, used by its AV society members to facilitate copyright information exchange ☑ ISAN IRAN (established by IRAN Book House) has officially been appointed
Q4	<ul style="list-style-type: none"> ☑ ISAN-IA has joined the Singapore Centre for Content Protection ☑ Fourth Registration Agencies Committee meeting held in Santa Monica (USA) ☑ ISAN-IA to work with the Arab Cinema Directory, helping in the ISANisation of audiovisual content produced in that region. ☑ ISAN to be used in connection with the fingerprint technologies put in place by Dailymotion as part of the agreement they have signed with USPA (French TV Producers' Union) ☑ The European Audiovisual Observatory to introduce ISAN into their Lumiere database

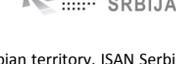
ISAN UK

Get ISANs in Great Britain from ISAN UK @ www.isan.org.uk

[ISAN UK](#), the local ISAN Registration Agency serving Great Britain, has officially launched its ISAN services last month. Appointed few months ago, ISAN UK has been founded by PACT (UK trade association representing independent feature film, television, animation and interactive media companies), MCPS-PRS Alliance (the not-for-profit UK collecting societies for composers, songwriters and publishers) and Soundmouse (an international online programme metadata platform which connects broadcasters, production companies and distributors).

Clive Bishop, the newly appointed ISAN UK General Manager, is an expert in media, and has more than 20 years of experience in the entertainment industry.

ISAN continues its expansion to Eastern Europe appointing ISAN Serbia



[ISAN Serbia](#) is the new Registration Agency appointed in December 2007 to serve the Serbian territory. ISAN Serbia has been founded by Narodna Biblioteka Srbije (the National Library of Serbia), one of the oldest cultural public institutions in the country, founded in 1832. The National Library of Serbia is already acting as the Serbian ISBN, ISSN and ISMN Agency.

ISAN Serbia is already operational and has started delivering ISANs to local productions.

ISAN-IA joins the Singapore Centre for Content Protection

ISAN-IA has joined last November the Singapore Centre for Content Protection Asia Pacific, as an associate member. This centre, is an initiative of the Motion Picture Association (MPA) Asia Pacific, in partnership with the Media Development Authority of Singapore. Its objective is to be a central place for the region, dedicated to delivering information on protection of digital content, with main focus on areas such as prevention, evaluation of technical solutions for legal downloads and education on best ways to benefit from the digital transition.

This is a first step for ISAN-IA into the region, in which next two years efforts will be dedicated to develop and implement ISAN, in China, India, Japan, Philippines, and Singapore.



ChinaCache 's Expression of Interest to become an ISAN Registration Agency

[ChinaCache](#) has recently submitted an Expression of Interest to become a Registration Agency. Established in 1998, ChinaCache is a leading content distribution network service provider in China. It will deliver ISAN to Chinese works which are destined to the foreign market. ChinaCache intends to be operational by end of first quarter.

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