

ISRC for Immersive Recordings and Music Video Variants

Scope

Immersive audio technologies and enhanced video technologies may involve specific additional creative steps in the production and post-production process. For example in the preparation of immersive audio for use with a video recording, an audio mixer may position specific audio elements within the overall mix to correlate with positioning within the video and/or may add additional audio elements such as dialog or sound effects to correlate with the video. In the preparation of the High Dynamic Range (HDR) video, a Colourist may work with the director to create a colour grade that is specific and unique to the HDR video.

This note describes the proper application of ISRC for the identification of music video recordings which may incorporate immersive mixes and/or HDR video. This guidance expands on Section A.14.5 of the ISRC Handbook.

ISRC Assignment to Music Video

ISRC assignment is based on whether a recording is ‘the same’ or is ‘different’ from the standpoint of *creative* differences between recordings. Such creative differences are generally related to royalty tracking and reporting processes. In the case of music video this principle is applied based on creative input regarding both the audio and the video aspects of the music video. A separate ISRC is required for each unique playback combination where there are creative differences.

The following example provides guidance on how the ISRC assignment principle is to be applied. This example considers two different mixes of an audio recording¹, as well as three video component options.

Audio Component Elements	
i	Stereo Mix
ii	Atmos Mix with additional creative input

Video Component Elements	
iii	Video in High Definition (HD)
iv	Video in 4K resolution
v	Video in 4K resolution with HDR

In this example, four ISRCs are required to compliantly identify the six permutations, in proper accordance with the ISRC assignment principles.

	<i>HD Video</i>	<i>4K Video</i>	<i>4K HDR Video</i>
<i>Stereo Audio</i>	ISRC 1	ISRC 1	ISRC 3
<i>Atmos Audio</i>	ISRC 2	ISRC 2	ISRC 4

¹ Different mixes of an audio recording shall have different ISRCs in their own right if they are to be exploited. This document describes the incorporation of these audio recordings into music videos.

Within this example, ISRC 1 is assigned to the music video recording which incorporates the stereo audio together with the Standard Dynamic Range video in either HD or 4k. This is because pixel resolution differences alone do not amount to a justification for a different ISRC.

Within this example, ISRC 2 is assigned to the music video recording which incorporates the Atmos audio together with the Standard Dynamic Range video (HD and 4k resolution). It is the additional creative input to the making of the Atmos mix which causes this recording to differ from the recording identified by ISRC 1.

Within this example, the 4K HDR video has additional creative input beyond the Standard Dynamic Range HD and 4K versions. Thus ISRC 3 is required when this 4K HDR video is combined with the Stereo audio; likewise, ISRC 4 is required when this 4K HDR video is combined with the Atmos audio.

Operational Factors in Delivery and Reporting

The compliant assignment of ISRC is one factor in the proper use of ISRC. Beyond the assignment, ISRC must be delivered and reported through value chains. The following example illustrates three distinct operational factors:

1. The identification of recordings and reporting of their use. This is based on ISRC.
2. The delivery of assets, comprising audio components and video components in different formats and/or different versions².
3. The delivery of metadata including ISRC and other recording-level metadata as well as asset-level information

Under current practices, there are cases where these three factors are amalgamated. This could be the case when a music video is only delivered in High Definition Resolution with stereo audio. Other scenarios exist, which may not generally be compatible with simplifying or amalgamating the different information flows:

- Consumer devices provide widely differing screen types and audio playback environments. Different permutations of video and audio formats may be supplied, catering to different playback environments.
- Content providers may need to supply assets and recordings incrementally. Sometimes immersive mixes will become available to be added to existing release configurations. Sometimes for operational efficiency it may be better to deliver audio components and video components separately so that the Digital Service Provider can combine and deliver them to the end user based on factors such as the device screen and audio rendering capabilities.

For the effective use of ISRC, the following principles apply:

² In some cases DDEX standards may refer to some asset permutations as being 'Editions' of a recording.

- ISRC shall be assigned to the recordings that will be available to be consumed. This does not mean that ISRC can necessarily be attached to each asset or delivered component.
- Content providers will need to communicate downstream along the value chain to specify which specific combinations of assets or components are to be identified by a specific ISRC.
- Depending which asset combinations are ultimately consumed, specific ISRCs will be implicated according to the information provided by the content provider. It is these ISRCs which are to be reported in usage data.