



# BEST PRACTICES AND USE CASES FOR ABSTRACTION RECORDS

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## 1 Introduction

### 1.1 Background

This document describes the best practices for creating individual Abstraction records (often called “title” records) in the EIDR Registry. In general, there are two ways to approach EIDR record registration:

- **Catalog Registrations:** Large numbers of records processed in multi-record batches.
- **Transactional Registrations:** Small numbers of records processed one at a time.

Whether catalog or transactional, manual, or automated, there are a few common registration steps:

- **Data Preparation:** Collecting and formatting the registration data in a form compatible with EIDR Registry technical specifications and best practices.
- **Match:** Using the EIDR Match API (calling the standard EIDR fuzzy match de-duplication system); a third party matching system; and/or custom queries against the EIDR Registry to check if the intended record has already been registered with EIDR.<sup>1</sup> See *Catalog Matching & Registration*.
  - **Refine Data:** Depending on the Match results, it may be necessary to correct or augment the registration data prior to re-submitting for Match.
- **Registration:** Submit the registration data for suspected gap records to the EIDR Registry for registration.
  - **Manual Review:** Depending on the Registration mode, it may be necessary to review the results, correct or augment the registration data, and re-submit for Registration.

As discussed in *Introduction to the EIDR Data Model*, the EIDR Content ID Registry implements a simple registration tree structure with four basic record types:

- Collection – a grouping record such as a Series, Season, or Compilation.
- Abstraction – an abstract work in its most general form, including movies, episodes, and TV specials.
- Edit – creative changes to a work, including both complete versions and clips.
- Manifestation – technical representations and encodings, including language versions (“subs and dubs”).

There are also dependence relationships such as `isCompilationOf` and lightweight relationships such as `isPackagingOf` and `isSupplementalTo`. EIDR Content IDs identify

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<sup>1</sup> This step may be skipped in certain circumstances.

audiovisual works and their derived versions, representations, and collections independent of distribution channel, ownership, or subsequent re-use for another purpose.

Finally, there are two principal versions of the EIDR Registry available for use by EIDR Members:

- Production Registry
- Sandbox registry

As the name implies, the Production Registry should only be used for live record registration. The Sandbox is for training and for test registrations. While everyone is always free to read records from either Registry, users are only given write access to the Production Registry after they have demonstrated their competency in the Sandbox system.

### 1.2 The Registration Process

The exact method employed to add records in the EIDR Registry will depend on a client's own environment. Options include:

- The EIDR Web UI for low volume and ad hoc registrations and modifications.
- The bulk registration tools (the BMR tool with a flat file data source or the bulk data mode of the command line tools with an XML data source) for high volume/catalog registrations.
- The EIDR command line tools for those with lower record volumes and shell script-based automations or who are comfortable working directly with XML data structures.
- A client's own title management system, directly integrated with the EIDR Registry via the .NET / Java SDKs or REST API.
- Use of a third-party service provider to perform the actual registrations. In this case, the client still needs to understand the data requirements and fundamental nature of these records.

### 1.3 Further Reading

Additional information useful in EIDR record registration can be found in other EIDR publications.

A general overview of the EIDR Content ID registry and the different types of records and relationships that it can contain can be found in:

- ***Introduction to the EIDR Data Model***

A quick reference to the required (and strongly recommended) fields for Abstraction records can be found in:

- ***Required Data Fields for Abstractions, Episodics, and Edits***

Specific guidelines for registering episodic records (Series, Seasons, and Episodes) can be found in:

- ***Best Practices and Use Cases for Episodic Records***

More detailed information regarding the different EIDR record types and their respective data fields is available in:

- ***Data Fields Reference***

## 2 Selected Data Best Practices

### 2.1 Titles and Alternate Titles

Audiovisual works may be known by many names over their lifetime from working titles to original release titles to syndication and foreign market titles. Every title used in commercial release should be included in the associated EIDR record.

- **Resource Name:** The work’s original release title in its home market. This may not be in English and may not be in the Latin-1 alphabet. EIDR supports full Unicode characters in its text fields, so you can enter the title in its original form.
- **Alternate Resource Name:** The additional names by which the work is also known, including foreign market titles, title translations, re-release titles, shortened titles, nicknames, etc. Include as many as are known. **NOTE: Do not** include alternate titles if they simply differ by title language, punctuation, or the inclusion/exclusion of articles. **Do** include titles in alternate scripts, translated into different languages, etc. These are very important in de-duplication.<sup>2</sup>
- **Title Language:** All titles have a required language field. This is the language of the title string, not the language of the work itself. If the title is a fanciful construct that does not represent any particular language (such as *Jumanji*), use the primary language spoken in the territory where the work is released. If the title’s language is not known or cannot be determined, use “und” for Undetermined. See ***EIDR Language Code Best Practice*** for more information on EIDR language codes.
- **Title Class:** The fundamental nature of the title with respect to the work. For example, the original release title in the home territory would be “release” while a title that is used locally in a foreign market would be “regional.” Only include a Title Class when the correct value is known. See ***Data Fields Reference*** for a list of available options and instructions on which code to use.

When entering a title, follow these rules:

- Every title must be unique within the record. Do not repeat the Resource Name in the list of Alternate Resource Names.
- The order of the titles does not affect discovery or de-duplication, but as a convenience to other users, if the Resource Name is not in English or is presented in a non-Latin-1 alphabet, include an English or Latin-1 title as the first Alternate Resource Name.
- Used mixed case (often called, “title case”). Standards for title capitalization vary by country (e.g., initial capital for all words other than articles and conjunctions; capitalize only the first word and any proper nouns). Use the standard appropriate to the title’s original use territory.

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<sup>2</sup> For example, when entering a title in Simplified Chinese script, also include the Romanized version of the title (the same title expressed in the Latin-1 character set) and any translated titles available in other languages that may appear in domestic or international release.

- Do not present titles in all caps unless the title is an initialism (such as *M\*A\*S\*H*).
- Do not use trailing articles (“...”, “The” or “...”, “Les”).
- Do not include parentheticals or additional metadata in the title string unless it is a natural part of the title, as with *(500) Days of Summer*. All such information should be encoded in the appropriate field (such as the release year in the Release Date field) or included in the Description (such as “Animated” or “Made for TV”).
- If the title contains a title: subtitle pattern (such as *Ben-Hur: A Tale of the Christ*) or a possessive (*Tim Burton’s The Nightmare Before Christmas*), include both the long and short forms as two different titles (both *Ben-Hur* and *Ben-Hur: A Tale of the Christ*; both *The Nightmare Before Christmas* and *Tim Burton’s The Nightmare Before Christmas*).<sup>3</sup>
- If there is version information in the title (such as “Director’s Cut” or “Unrated”), then that is most likely the title of a particular Edit, not the work in the abstract and the record should be registered as an Edit or the title should be moved to the appropriate child Edit record.
- If there is encoding information in the title (such as “DVD” or “VOD”), then that is most likely the title of a particular Manifestation or Compilation, not the work in the abstract. It may be that what is needed is an Edit ID to identify the version of the work included in the identified media, a Manifestation ID to identify the media package itself, or a Compilation ID to identify a bundle individual works.
- If there are two titles combined into one (often the case when two separate works are merged into a single presentation), separate them with a slash (Title 1/Title 2) or semicolon (Title 1; Title 2).
- The Registry will perform whitespace normalization. All non-space whitespace characters (tab, carriage return, non-breaking space, etc.) will be replaced with a space, consecutive spaces will be replaced with a single space, and leading and trailing spaces will be removed).

## 2.2 Names of Companies

Identify Associated Orgs using an EIDR Party ID whenever possible. If a Party ID is used, do not also provide its name.<sup>4</sup> If a Party ID is not available, then include one or more names by which the company is known.

- **Associated Org Name:** The company’s most common or official name.
- **Associated Org Alternate Name:** The additional names by which the company is also known, including abbreviations, nicknames, etc.
- **Role:** All Associated Orgs have a required Role field. This is the function the company played with respect to the work, such as producer, distributor, etc. The same Associated Org can be listed more than once in a record so long as the Role is different each time, such as when a company is both the producer and the

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<sup>3</sup> This helps ensure an accurate de-duplication result and aids in future discovery.

<sup>4</sup> When a Party ID is provided, the Registry replaces any names provided with names from the official Party record. If you need to change or add names in the Party record, contact EIDR Operations.

distributor. See “Associated Org Roles” below for guidelines on selecting which Roles to include in each record.

When entering a company name, follow these rules:

- Every name must be unique within the Associated Org entry. Do not repeat the Associated Org Name in the list of Associated Org Alternate Names.
- The order of the names does not affect discovery or de-duplication, but as a convenience to other users, if the Associated Org Name is not in English or is presented in a non-Latin-1 alphabet, include an English or Latin-1 title as the first Associated Org Alternate Name.
- Used mixed case (often called, “title case”).
- Do not present names in all caps unless the name is an initialism (such as MGM).
- Do not use trailing articles (“... The” or “... Les”).
- If companies collaborated on a project, list each as a separate Associated Org unless it represents a formal joint venture.
- The Registry will perform whitespace normalization. See the note for “Titles and Alternate Titles” above.

### 2.3 Names of People

The names of a work’s Director(s) and Actor(s).

- **Director:** Include credited directors and people who performed the role of director: for documentary works, the director may actually be credited as producer; for actualities and stock footage, the camera operator often performs the role of director; etc. Every work has someone in the role of director, though this person may not be known.
- **Actor:** Include anyone who appears in the work, even if not a paid actor reading scripted lines. This includes the featured subjects of a documentary; newsreaders; people appearing as themselves; groups, acts, teams, and other named collections of people; animals appearing in credited star roles; etc.

When entering a person’s name, follow these rules:

- List people in first billed order, up to the maximum allowed. The order of the names does not affect discovery or de-duplication, so first billed order is used to select which names to include, not the order they are presented.
- Every name must be unique within Director and Actor, but the same person can appear as both Director and Actor.
- Used mixed case (often called, “title case”).
- Do not use trailing titles (“... Sir” or “... Dr.”), but do use trailing suffixed (“... Jr.” or “... III”).<sup>5</sup>
- Do not include character names.
- Do not include parenthetical notes.

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<sup>5</sup> Certain systems (such as IMDb) use trailing Roman numerals to differentiate individuals with the same name. Do not include such things in EIDR names.

- Since animated works are so often re-voiced, leaving no trace of the original voice actors, animated actors are not identifying or differentiating in Abstraction records and should be skipped. They can be identifying and differentiating for Edits and Manifestations, and so may be included there.

## 2.4 Dates

Within the EIDR system, dates are represented as four-digit years (yyyy) or as full dates in the form of year-month-day (yyyy-mm-dd). The full date format has the advantages of being culturally neutral (some countries list month before day, others list day before month) and being the only date format that sorts in chronological order as a text field.

- Use full dates whenever they are known.
- Use years as a fallback when the full date is not known.
- Do *not* use January 1 as a placeholder for an uncertain date.

## 2.5 Durations

The duration field is called “Approximate Length” because it is not always an exact length. For an Abstraction, this is the duration of the original version of the work, accurate to the minute.<sup>6</sup> For television programs, the actual content runtime is always preferred, but the time slot’s duration can be used if the runtime is not known. Records lower in the registration tree (Edits, Clips, and Manifestations), should have progressively more accurate durations.

### 2.5.1 Estimating Durations

When the running time of an older work is not known it can be estimated by its physical length on 4-perf 35mm film, where there are 16 image frames per foot of film.<sup>7</sup> This is only a rough approximation, but it is accurate enough to facilitate EIDR discovery and de-duplication. Film speed (in frames per second, or fps) was not broadly standardized until after the adoption of sound, so adjustments must be made by release year to help improve the approximation.

- Film Measured in Feet:
  - 1915 or earlier: Divide 60 (average speed was 16fps)
  - 1916-1920: Divide by 67.5 (average speed was 18fps)
  - 1921-1925: Divide by 75 (average speed was 20fps)
  - 1926-1929: Divide by 82.5 (average speed was 22fps)
  - 1930 or newer: Divide by 90 (average speed is 24fps)

In all cases, round up to the nearest integer. This gives an approximate running time in minutes.

- Film Measured in Meters:
  - Multiply by 3.28084, then apply conversion for Feet

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<sup>6</sup> Do not include seconds in the Title record’s Approximate Length unless the work is < 10 minutes long.

<sup>7</sup> If the work is recorded on another film gauge, with a different image size, or the recorded speed in frames per second is known, then make the necessary adjustments before estimating the duration.

- Film Measured in Reels:<sup>8</sup>
  - 1929 or earlier: 12 minutes
  - 1930 or later: 10 minutes
- A Work only identified as a “Short” with no length or duration provided:
  - 1910 or earlier: Use 5 minutes
  - 1911 or later: Use 15 minutes
- A Work only identified as a “Feature” with no length or duration provided:
  - 1929 or earlier: Use 60 minutes
  - 1930 or later: 90 minutes

When converting different material, it may be helpful to know:

- 8mm film has 80 frames per foot
- Super 8mm film has 72 frames per foot
- 16mm film has 40 frames per foot
- 2-perf 35mm film has 32 frames per foot
- 3-perf 35mm film has 21.33 frames per foot

You can then apply the generic formula to convert feet to minutes:  $\text{ceiling}[(\text{feet} * \text{frames-per-foot}) / (\text{frames-per-second} * 60)]$  or  $\left\lceil \frac{(\text{Feet} \times \text{FramesPerFoot})}{(\text{FramesPerSecond} \times 60)} \right\rceil$

## 2.6 Participants

EIDR Associated Orgs, Directors, and Actors are collectively referred to as “Participants.” Technically, these fields are individually optional, but a minimum number of them must be present in every record. Therefore, if you do not include an Associated Org, you must make up for it with a Director or Actors. All of the fields are always preferred, and should be provided if available. However, the minimum requirements for the Participants in each record are:

- At least one Associated Org (for an Abstraction record, ideally a Producer).  
OR
- At least one Director  
OR
- Four Actors

## 2.7 Associated Org Roles

When selecting which Associated Orgs in which Roles to include with a record, follow these general rules:

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<sup>8</sup> Technically, there are a variety of physical reel sizes, but the standard single reel is assumed to hold 1,000 feet of film with average tension and loading, but could hold slightly more or less. The running time for the standard 35mm sound reel is assumed to be 10 minutes – 20 minutes for a double reel. For 4-perf 35mm film at 24fps, this works out to 11.44 minutes total running time, but allowing for head and tail leader and the fact that reels are rarely loaded to capacity (to help avoid unspooling), the average content duration tends to be about 10 minutes per single reel.

- Only include companies and similar organizations – never people, though some organizations are named after people<sup>9</sup>.
- For Abstraction records:
  - Producers are preferred. They are the most durable Associated Org (the producer does not change by territory or over time) and are unique to the production of a work. Include as many as are known.
  - The original commissioning broadcaster should be included (with the role Broadcaster) if applicable and known.
  - Distributors are not identifying or distinguishing at the Title level unless a single distributor has perpetual, worldwide, all-media rights, which is rare. They may be included (particularly if the distributor is the Registrant), but should not be used as a substitute for the producers.
  - Other types may be included if they are identifying or distinguishing for the record in question.
- For Edit records:
  - Edits can inherit their Associated Orgs from their parent record, so Edits do not have to include Associated Orgs of their own unless they differ from the parent.
  - Edits may be created by a particular distributor or broadcaster, who should then be identified as an Associated Org with a suitable role.
  - The company that actually created the Edit may be included with the role of Editor.
- For Manifestation records:
  - Manifestations can inherit their Associated Orgs from their parent record, so Manifestations do not have to include Associated Orgs of their own unless they differ from the parent.
  - Manifestations may be created by a particular distributor or broadcaster, who should then be identified as an Associated Org with a suitable role.
  - The company that actually created the Manifestation may be included with the role of Encoder.

## 2.8 Alternate IDs

Record as many alternate identifiers with each EIDR record as possible (there is no limit to how many may be included), but only include those that apply to that particular record: e.g., do not include an Abstraction ID in an Edit record or a Series ID in an Episode record.

- **Type:** Select the generic Type from the list provided (IMDB, ISAN, Ad-ID, etc.) or Proprietary<sup>10</sup> for types not in the list. When using Proprietary, you must also specify an identifying Domain.
- **Relation:** In most cases, the EIDR ID and the Alternate ID refer to the same thing in the same way. If they do not, then include a Relation: e.g., IsEntirelyContainedBy,

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<sup>9</sup> This means that individuals in the role of Producer are not included.

<sup>10</sup> “Proprietary” is used in the standards community sense, meaning an ID that is not part of a published standard. It does not imply any sort of proprietary nature in the intellectual property sense.

ContainsAllOf, IsPartiallyContainedBy, etc. If no Relation is included, then IsSameAs is assumed.

**NOTE:** When evaluating a Relation, it is read “[EIDR ID] [Relation] [Alternate ID]”: e.g., 10.5240/5868-409E-7BFB-536A-6067-E IsSameAs tt0076759.

### 2.8.1 Alternate IDs in De-Duplication

Alternate IDs are used as one of the factors in record matching/de-duplication. Only those Alt IDs with no Relation (assumed to be IsSameAs) or an explicit IsSameAs Relation are considered. Alternate IDs are particularly useful in de-duplication because they can link records that have relatively little in common otherwise, leading to much more accurate results and cleaner data in the registry. As a result, we both encourage the inclusion of all available Alternate Identifiers as well as giving proper care and attention to making sure the Alternate IDs match correctly to the submitted record. The latter is not normally an issue for internal or house IDs, but is very important when providing third party IDs.

### 2.8.2 Duplicate Alternate IDs

Whenever possible, assign Alternate IDs at the same level as the EIDR ID, so that they have a one-to-one relationship, indicated with an IsSameAs Relation.<sup>11</sup> If a particular EIDR record has more than one Alternate ID of the same kind, then the Alternate ID is probably recorded at the wrong level: e.g., it could be an Edit ID recorded at the EIDR Abstraction or a Language Version ID recorded at the EIDR Edit. Move the IDs to more suitable EIDR records to establish a one-to-one relationship between what each ID identifies. If that is not possible (generally because the Alternate ID supplier is not matching/registering at the appropriate level), then explicitly note this relationship to show that the IDs are not referencing the same thing.

- If there really are multiple Alternate IDs of the same kind for exactly the same EIDR ID, then identify one as IsSameAs and the other as Duplicate.
- Use Deprecated for Alternate IDs that were once valid, but have now been deleted or aliased to another Alternate ID (since third party sources may still record and rely upon this Alternate ID even though the issuing source no longer does).

### 2.8.3 Alternate ID Use Cases

Additional Alternate ID special cases include:

- For Composites and Compilations, do not include any Alternate IDs for included items explicitly identified by an EIDR ID. Place the Alternate ID in the included EIDR record instead. However, if the included items are not enumerated by EIDR IDs, then do include the Alternate IDs with a ContainsAllOf Relation (if the entire Alternate ID identified asset is included within the EIDR identified asset) or a ContainsPartOf Relation (if only a portion of the Alternate ID identified asset is included).

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<sup>11</sup> The noted exception being HasCueSheet, which is used to identify an associated music cue sheet. It is related to the asset referenced by the EIDR ID, but it is not the same.

- When an Alternate ID references a composite or compilation type asset, it should be placed in a matching EIDR Composite or Compilation with an IsSameAs Relation. If the appropriate EIDR record does not exist, then the Alternate ID can be placed in each of the included EIDR records with either an IsEntirelyContainedBy or IsPartiallyContainedBy Relation, depending on how much of the EIDR ID identified asset is included within the Alternate ID identified asset.
- Retail IDs are usually EIDR Edit<sup>12</sup> or Manifestation IDs. They are rarely Abstraction IDs.
- Use the Other Relation when the relationship between the EIDR ID identified asset and the Alternate ID identified asset is not properly expressed by one of the available Relations. This will prevent the misleading assumption that there is a one-to-one relationship between the Assets or their IDs, which would have been implied by the lack of an Alternate ID Relation.<sup>13</sup>
- IMDb provides IDs for root Abstractions, Series, and Episodes and occasionally for Compilations. There may be a difference in definition that causes an IMDb ID to appear in an unexpected place, but as a rule, they are not found on Seasons, Clips, Edits, or Manifestations.
- ISAN IDs (the 16-digit version or the 24-digit version with all zeros in the final 8 digits before the second check character) should only appear on Abstraction records (root records and Episodes, but not Seasons or Series). All Episodes (and no other type of record) should have an ISAN ID with something other than zeros in the 4<sup>th</sup> block (digits 13-16). V-ISANs (the 24-digit numbers with something other than all zeros in the final 8 significant digits) should appear on Edits and Manifestations, but not Abstract records of any kind. Difference in definitions and occasional ISAN registration errors may result in deviations from this practice.
- ISAN has a synthetic Series ID, extracted from the first 12-digits of the common Episode IDs. In EIDR, this is registered as a Proprietary type with the domain “isan.org/serial”. These may occasionally be found on Season records due to differences in definition and the occasional ISAN registration error.

**NOTE:** For a full list of the Alternate ID Types and Relations, please see the “Alternate ID Details” section of *Data Fields Reference*.

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<sup>12</sup> This includes Compilations of Edits. The Compilation is a root-level record, but it behaves in all other respects as if it were an Edit since it is a collection of Edits (or as a Manifestation, if it is a collection of Manifestations).

<sup>13</sup> If you find yourself doing this more than once, contact the EIDR Help Desk for assistance. We may need to add a new Alternate ID Relation to address your use case.

## 2.9 Capitalization, Diacriticals, and Ligatures (Accent Characters and Double Letters)

When EIDR evaluates a text field (title, name, etc.), it is case insensitive and punctuation is ignored. Capital and lowercase letters are equivalent.<sup>14</sup> EIDR considers accented and un-accented characters identical. Thus, à, Ä, and ä are all the same as “a” and ß is the same as “ss.” The primary implication of this is that a title or name with accented characters or orthographic ligatures<sup>15</sup> will be treated as identical to that title or name without them (and will be rejected as a duplicate by the Registry).

- Do not include multiple titles, names, etc. that differ only in capitalization, punctuation, diacriticals, or orthographic ligatures.
- When given the choice, include the accented/ligatured version of a name or title and rely on the Registry to evaluate it the same as the un-accented/ligatured version in search and de-duplication operations.

## 2.10 Descriptions

EIDR does not support work synopses or summaries. The Description field is for additional information to assist human operators during discovery or manual de-duplication. This is generally limited to discussions of the nature of the work (“Theatrical serial,” “Adult,” “Made-for-TV Movie,” etc.) or hints for de-duplication (“Not the same as 10.5240/C77B-7323-D59A-39B5-64EF-D”).

## 2.11 Registrant vs. Owner

A record’s Registrant is just that: the EIDR Party that first registered the record. There is no implication of ownership or any proprietary interest in the identified asset or any sort of involvement in its creation. Any EIDR member with sufficient descriptive metadata can register any record at any time without restriction.

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<sup>14</sup> Even though such fields are case-insensitive, capitalization best practices still apply. Controlled vocabulary lists, such as Associated Org Roles, are controlled by an XML schema. XML is a case-sensitive language, so capitalization does matter in such cases.

<sup>15</sup> Do not use typographic ligatures – those that are purely stylistic rather than linguistic – such as “ffi,” a single character that replaces the three-letter sequence “ffi.”

## 3 Creating Root Abstraction Records

### 3.1 Overview of Abstraction Records in EIDR

The registration practices for Movies, Shorts, one-time-only TV or Radio programs (when not part of a Series), and Web are essentially the same so the following practices apply to all. Interactive, Supplemental, and Music Videos differ, and have their own recommended best practices.

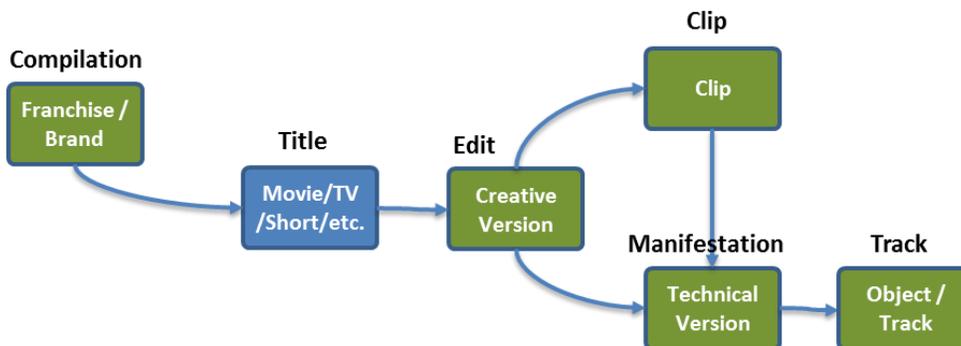
- **Movie:** A work that appeared first in theatrical release was released directly to home entertainment. This Referent type is intended for feature films and other long-form motion pictures (> 40 minutes duration) and applies equally to scripted fiction, documentary, reality, animation, etc.
- **Short:** Identical to a Movie, except  $\leq 40$  minutes duration.
- **TV:** Stand-alone or one-time-only (OTO) content first presented on television (free-to-air broadcast, cable, satellite, Internet streaming, etc.), including TV specials and made-for-TV movies. Unlike Movies, there is no duration requirement for TV, so short TV programs are still TV.
- **Radio:** Identical to TV, but presented via radio (audio-only) broadcast.
- **Web:** Identical to TV, but presented via the Internet.<sup>16</sup>
- **Supplemental:** A work that is produced to support or promote another work. Often short, but may be of any length. See *Best Practices for EIDR Supplemental Records*.
- **Music Video:** A video presentation synchronized to a single song. Generally < 10 minutes duration. See *EIDR: Best Practice – Music Performance Videos*.
- **Interactive:** A non-linear program where the viewer controls the sequence of play. See *EIDR: Best Practice – Interactive Records*.

See *DATA Fields Reference* for more information on the unique nature of each Referent Type.

EIDR Abstraction records exist within the EIDR Registry as part of a family of records, including Edits, Clips, Manifestations, and Compilations. This document focuses on the best practices for creating Abstraction records (shown in blue, below). The other record types (shown in green) are discussed in detail elsewhere.

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<sup>16</sup> The bright line that used to separate TV from Web has now dimmed considerably.



See *EIDR Required Data Fields for Abstractions, Episodics, and Edits* for a quick summary of the Required, Conditionally Required, and Optional but Recommended fields in an Abstraction record.

### 3.2 Base Object Metadata

The first step in registering<sup>17</sup> an Abstraction record is to create a base object (<BaseObjectData> in EIDR XML). The base object will have the following fields and values:

Field	Value
StructuralType	Required. "Abstraction".
Mode	Required. This will be "AudioVisual" except for silent films, which will be "Visual" and Radio, which will be "Audio". AudioVisual works are rare before 1927.
ReferentType	Required. "Movie", "TV", "Short", or "Web".
ResourceName	Required. This is the <i>official</i> title of the work in its domestic home market. For example: <ul style="list-style-type: none"> <li>○ "Rocky III" <i>not</i> "Rocky 3"</li> <li>○ "The Women" <i>not</i> "Women, The"</li> <li>○ "The Dark Knight" <i>not</i> "Batman: The Dark Knight"</li> <li>○ "Y Tu Mamá También" <i>not</i> "Y Tu Mama Tambien"</li> <li>○ "卧虎藏龙" <i>not</i> "Crouching Tiger, Hidden Dragon"</li> </ul> <p>This field has the following attributes:</p> <ul style="list-style-type: none"> <li>• lang: Required. The BCP 47 language code for the title string (<i>not</i> the language of the work). So "Y Tu Mamá También" would have lang="es". See <i>EIDR Language Code Best Practice</i>.</li> <li>• titleClass: Optional. Include when known. For example, titleClass="release". See <i>EIDR Data Fields Reference</i>.</li> </ul>

<sup>17</sup> Every registration is preceded by a match. This may be a separate process (e.g., as recommended for bulk or catalog work). Even if the user does not perform a separate match before submitting the registration, the Registry automatically begins every register with a match. Either way, if the record already exists, the current EIDR ID will be returned. Otherwise, a new EIDR ID will be issued.

Field	Value
Alternate ResourceName	<p>Optional. Include as many as are known. These are quite valuable in de-duplication, particularly when a film is known by different names in different territories or distribution channels. Alternate names can include things such as franchise names (“Batman: The Dark Knight”), working titles (titleClass=“working”), and short-lived release titles (such as “Revenge of the Jedi” with titleClass=“FKA” for Formerly Known As). May be repeated 128 times.</p> <p>This field has the following attributes:</p> <ul style="list-style-type: none"> <li>lang: Required. See “ResourceName” above.</li> <li>titleClass: Optional. See “ResourceName” above.</li> </ul>
OriginalLanguage	<p>Required. This is the primary language that was used by the actors during the filming. Multi-lingual works (such as <i>Babel</i>) will have more than one value. Do not include incidental languages (such as Russian in <i>The Hunt for Red October</i>). Use “und” if the original language is not known or cannot be determined. Use “zxx” for a film without dialogue or subtitles (typically before 1901). See <b>EIDR Language Code Best Practice</b>. May be repeated 32 times.</p> <p>This field has the following attributes:</p> <ul style="list-style-type: none"> <li>mode: Required. Usually “Audio” for modern works. “Visual” for a silent film.</li> <li>type: Optional. See <b>EIDR Data Fields Reference</b>.</li> </ul>
VersionLanguage	<p>Not allowed for Abstraction records. Only valid for Edit and Manifestation records.</p>
AssociatedOrg	<p>Conditionally Required. See “Participants” above. The companies associated with the work. For Abstraction records, these are ideally the production companies and commissioning broadcasters. If you identify an Associated Org with an EIDR Party ID, then you do not need to provide a Display Name. May be repeated 16 times.</p> <p>This field has the following attributes:</p> <ul style="list-style-type: none"> <li>idType: Required if there is an organizationID. Use “EIDRPartyID”.</li> <li>organizationID: Required if there is an idType or there is no DisplayName. Use the EIDR Party ID of the Associated Org.</li> <li>role: Required. The function performed by the company, such as “producer”. See <b>EIDR Data Fields Reference</b>.</li> </ul> <p>This field has the following sub-elements:</p> <ul style="list-style-type: none"> <li>DisplayName: Required if there is no organizationID. The primary name by which the company is known.</li> <li>AlternateName: Optional. Additional names by which the company is known. May be repeated 32 times.</li> </ul>

Field	Value
ReleaseDate	<p>Required. This is the date of original domestic release in the work's home territory. Festival dates (such as Cannes) should <i>not</i> be used for major films, but might be used for independent films that have not received general distribution. Ideally, this should be a full date in the format yyyy-mm-dd (XML xs:date). If the full date is not known, provide just the year in the format yyyy.</p> <p><b>NOTE:</b> Do <i>not</i> use January 1 as a placeholder for an uncertain date. Just use the year.</p>
CountryOfOrigin	<p>Required. The home territory of the Associated Org acting as producer, <i>not</i> the country where the work was filmed. May be repeated 32 times.</p> <p><b>NOTE:</b> If this is not known, use "XX".</p>
Status	<p>Required. Use "valid". Consult with EIDR Operations before using any other value.</p>
ApproximateLength	<p>Required. The approximate running time.<sup>18</sup> The generic format is "PnYnMnDTnHnMnS" (XML xs:duration), or "PT1H30M" for 90 minutes). See <i>EIDR Data Fields Reference</i>. For Abstraction records, the value is approximate based on the first release version (or expected, for works that are not yet released). Do not include seconds for Abstractions except for very short works such as actualities.</p>

<sup>18</sup> For television programs, if the actual running time is not known, then the timeslot duration may be used.

Field	Value
AlternateID	<p>Optional. An ID by which the work is known in another system. Abstraction records may have IDs such as ISAN,<sup>19</sup> IMDb, studio house ID, etc. Version and product identifiers, such as V-ISAN, UPC, and SKU, do not normally apply to Abstraction records. May be repeated an unlimited number of times.</p> <p>This field has the following attributes:</p> <ul style="list-style-type: none"> <li>• type: Required. The general type of the Alternate ID. Selected from the provided list, including IMDB, ISAN, etc. See <i>EIDR Data Fields Reference</i>. Use Proprietary<sup>20</sup> with a qualifying Domain for any ID type that is not in the provided list.</li> <li>• domain: Required if Type is Proprietary, otherwise not valid. Generally, the primary Internet domain of the organization that issued the ID, with optional qualifiers if the same organization has more than one type of ID: e.g., “spe.sony.com/MPM”.</li> <li>• relation: Optional. The relationship between the object identified by the EIDR ID and the object identified by the Alternate ID. Selected from the provided list, including IsSameAs, ContainsAllOf, HasCueSheet, etc. See <i>EIDR Data Fields Reference</i>. Most relationships are IsSameAs, even when not specified.</li> </ul>
Registrant	Required. The Party ID of the entity that created the record.
Credits	<p>Conditionally Required. See “Participants” above. Strongly recommended for both discovery and de-duplication. May include up to 2 directors and 4 actors, selected in first billed order.</p> <p>This field has the following sub-elements:</p> <ul style="list-style-type: none"> <li>• Director: May be repeated 2 times.</li> <li>• Actor: May be repeated 4 times.</li> </ul> <p><b>NOTE:</b> The Director and Actor names are recorded in a single DisplayName sub-element within the repeating Director and Actor elements.</p>

<sup>19</sup> V-ISANs are not valid for Title (Level 1) records. They apply to Edit and Manifestation records.

<sup>20</sup> In this context, “Proprietary” is a term of art from the standards community and means any ID that is not part of an international standard. It does not imply that the ID itself is in any way confidential or proprietary in the intellectual property sense.

Field	Value
Description	<p>Optional. A note regarding the nature of the work that might assist in future human discovery or de-duplication. For example, it could provide insight into the creation history of the work: e.g., “Originally planned as a television series pilot but released theatrically instead.” See “Descriptions” above.</p> <p><b>NOTE:</b> This is not a plot synopsis.</p> <p>This field has the following attribute:</p> <ul style="list-style-type: none"> <li>lang: Required. See “ResourceName” above.</li> </ul>

### 3.3 XML Example

Below is a sample EIDR Title record in its native XML format, structured to submit to the Registry for creation:<sup>21</sup>

```
<Basic xmlns="http://www.eidr.org/schema"
xmlns:md="http://www.movielabs.com/schema/md/v2.1/md">
  <BaseObjectData>
    <StructuralType>Abstraction</StructuralType>
    <Mode>AudioVisual</Mode>
    <ReferentType>Movie</ReferentType>
    <ResourceName lang="en" titleClass="release">Santa Claus Conquers the
Martians</ResourceName>
    <AlternateResourceName lang="fr" titleClass="regional">Le père Noël
contre les martiens</AlternateResourceName>
    <AlternateResourceName lang="es" titleClass="regional">Santa Clos
conquista los marcianos</AlternateResourceName>
    <OriginalLanguage mode="Audio" type="primary">en</OriginalLanguage>
    <AssociatedOrg idType="EIDRPartyID" organizationID="10.5237/868F-61AA"
role="distributor">
      <md:DisplayName>embassy pictures corporation</md:DisplayName>
      <md:AlternateName>embassy pictures</md:AlternateName>
      <md:AlternateName>embassy films associates</md:AlternateName>
      <md:AlternateName>embassy films</md:AlternateName>
    </AssociatedOrg>
    <AssociatedOrg idType="EIDRPartyID" organizationID="10.5237/5B03-53E2"
role="producer">
      <md:DisplayName>Jalor Productions</md:DisplayName>
    </AssociatedOrg>
    <ReleaseDate>1964-11-14</ReleaseDate>
    <CountryOfOrigin>US</CountryOfOrigin>
    <Status>valid</Status>
    <ApproximateLength>PT1H21M</ApproximateLength>
    <AlternateID relation="IsSameAs" xsi:type="IMDB">tt0058548</AlternateID>
    <AlternateID domain="flixster.com"
xsi:type="Proprietary">157945968</AlternateID>
    <AlternateID domain="redbeemedia.com"
xsi:type="Proprietary">411414</AlternateID>
```

<sup>21</sup> The wrapping <Basic> tag is used only during record creation.

```

    <AlternateID domain="spe.sony.com/ProductID"
xsi:type="Proprietary">455</AlternateID>
    <AlternateID xsi:type="ISAN">0000-0000-61B3-0000-0-0000-0000-
2</AlternateID>
    <AlternateID domain="spe.sony.com/MPM"
xsi:type="Proprietary">E0089786000</AlternateID>
    <AlternateID domain="vudu.com/MTID"
xsi:type="Proprietary">277809</AlternateID>
    <Administrators>
      <Registrant>10.5237/superparty</Registrant>
    </Administrators>
    <Credits>
      <Director>
        <md:DisplayName>Nicholas Webster</md:DisplayName>
      </Director>
      <Actor>
        <md:DisplayName>Leonard Hicks</md:DisplayName>
      </Actor>
      <Actor>
        <md:DisplayName>John Call</md:DisplayName>
      </Actor>
      <Actor>
        <md:DisplayName>Vincent Beck</md:DisplayName>
      </Actor>
      <Actor>
        <md:DisplayName>Pia Zadora</md:DisplayName>
      </Actor>
    </Credits>
  </BaseObjectData>
</Basic>

```

### 3.4 Special Abstraction Registration Cases

Scenario	Registration Practice
Remakes, Sequels, and Prequels	Register each new work on its own following standard practice.
A Re-Release with no change to the content	Do not register a new Abstraction record. If the release has a new title, add it as an alternate title of the existing Abstraction record.
A Re-Release with content changes	Register a new Edit record as a child of the existing Abstraction record. If the release has a new title, include it as the original title of the Edit.
A compilation of shorter works	If shorter works are combined together and release as a single unit, register the combined work as a new Abstraction record. Optionally include Composite information, linking back to the EIDR IDs of the source material. If the shorter works remain separate, but are simply grouped for distribution, then register a Compilation.
Registration of a Franchise	The individual elements of a Franchise are registered on their own following standard practice. A special

Scenario	Registration Practice
	Compilation record is registered to represent the Franchise itself. The EIDR IDs of the individual elements are included in an inventory list within the Compilation record.
Works with a Franchise name in their title	If the franchise name is not part of the release title, do not include it in the original title. Instead, add an alternate title that includes the Franchise name: e.g., <i>Insurgent</i> and <i>The Divergent Series: Insurgent</i> .  <b>NOTE:</b> Do not list the Franchise name on its own as an alternate title of the work: e.g., <i>The Divergent Series</i> is not a valid alternate title of <i>Insurgent</i> .
Works with a possessive credit in their title	Include both the title with and without the possessive credit in the work's list of titles, listing the original release title first: e.g., <i>Bram Stoker's Dracula</i> then <i>Dracula</i> or <i>Blackmail</i> then <i>Alfred Hitchcock's Blackmail</i> .
A set of related movies	Related films with a common source, such as those based on <i>Twilight</i> and <i>The Lord of the Rings</i> or featuring James Bond, are registered as individual works, not as part of a formal series. (If desired, they can be collected in a Franchise using an EIDR Compilation.)
Theatrical serials	Register as a Mini-Series with the Episodes as Shorts. In the Series record, include a Description note of "Theatrical serial."
Recut serials or mini-series, creating a single-viewing "movie" version	Follow the practice for re-cut Mini-Series (register as a single Episode of an appropriately titled Re-Cut Season using the work's release title as its Resource Name). See <b><i>Distribution and Version Management for Episodic Content</i></b> .
Releasing a theatrical feature on television	This does not constitute a new work. Use the existing Abstraction. The work may be edited beyond the simple insertion of commercial breaks, so a Broadcast Edit record may be required. See <b><i>Best Practices and Use Cases for EIDR Edits</i></b> .
Releasing a made-for-TV movie or one-off TV special	Register as an Abstraction record with a TV Referent Type and the Release Date set to the original broadcast date. All other standard Title registration practices apply.
Double shooting, where the same film is shot more than once	If shot twice with the same cast and crew ( <i>Around the World in Eighty Days</i> was shot at 24fps for 35mm release and 30fps for 70mm Todd-AO release), register only one Title record. The different versions may result in child Edit or Manifestation records.  If shot to produce multiple language versions (MLV), an

<b>Scenario</b>	<b>Registration Practice</b>
	alternative to dubbing or subtitles, register each language version as a separate Title record. ( <i>The Big House</i> (1930) was shot in English, French, Spanish, and German.

## 4 Creating Episodic Records

EIDR Episodes are also registered as Abstraction records, so the above Abstraction best practices apply. A number of specific rules and additional use cases also apply, as described in *Best Practices and Use Cases **for Episodic Records***.