BEST PRACTICES AND USE CASES FOR EDITS

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Introduction

The EIDR Registry implements a simple hierarchical tree:
- Abstraction (often called "Title" records) – a work in its most general form, including movies, episodes, and TV specials.
- Edit (Performance) – creative changes to a work.
- Manifestation (commonly Digital) – technical representations and encodings.[1]

There are also grouping or container records such as Series, Seasons, and Compilations and record relationships such as isPackagingOf and isSupplementalTo. EIDR IDs identify works and their derived versions, representations, and collections independent of distribution channel, ownership, or subsequent re-use for another purpose.

An EIDR Edit ID identifies a unique version of a work: generally, a creative cut of an Abstraction such as the original domestic theatrical release version, a director's cut, a broadcast television version, a colorized version of an originally black-and-white work, etc. Translating the linguistic elements of a work ("subs and dubs") without changing their essential meaning is considered a technical, rather than creative, change and so is represented by an EIDR Manifestation rather than an Edit.

In its simplest form, all of a work's Edits are direct children of an Abstraction record.
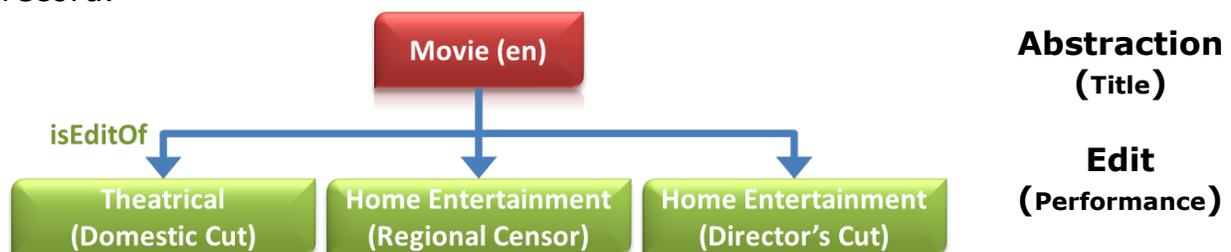

Figure 1: A simple Movie record and its derived Edits.

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[1] In Hollywood IT Society (HITS) terminology, an EIDR Edit is a Version and a Manifestation is a Product.

Figure 2: An episodic structure with Series and Season Grouping records, Episode records, and their derived Edits.

Most digital distribution workflows, whether for broadcast or streaming delivery, use EIDR Edit IDs as their principal identifier. The technical details that describe a specific asset are generally described with accompanying metadata, such as the delivery specifications in an order based on an avail identified by an EIDR Edit ID. These technical details could also be encapsulated in an EIDR Manifestation record. In either case, the Abstraction ID can always be derived by traversing up the EIDR registration tree.

- Every work in distribution should have at least one Edit ID for the original release
  - It is better to create a standard Edit ID than use the Abstraction ID for distribution workflows
  - There is always the potential for needing additional Edit IDs later on
- Edit IDs are tied to the content, not the distribution channel or territory
  - If the content is not changed, then a new Edit ID is *not* created when distributing via new channels or in new territories or by new parties/supply chain partners
- Edit IDs are for creative changes, including:
  - Changes to the video cut
  - New dialogue, music, signage, effects, or other changes that require new credits
  - The addition of a new audio language track or subtitle file is not enough on its own to warrant a new Edit ID (those are identified by Manifestation IDs)
- Multiple deliverables can fulfill against the same Edit, for example:

- o A film with burned-in subtitles vs. a film with a synched subtitle file[2]
- o A 1080i vs. 720p vs. 4K encoding of the same content.

NOTE: It is always best if the creator of an Edit is also the EIDR registrant and then passes that Edit ID on to the supply chain partners. Downstream partners should ask their suppliers for Edit IDs with their avails and deliveries. However, if someone has received a piece of content without an EIDR Edit ID, and the upstream supplier cannot provide an Edit ID, a new ID can always be created by applying the recommended best practices using the information available at the time. See "Downstream Edit Creation."

Minimum Data Requirements for an Edit

Edits represent a particular version of a work and are registered as child records of Abstractions or other Edits. Edits are not valid for container-type records (Series, Season, or Compilation). For more detailed information on Edit data fields, see *Data Fields Reference*.

Element Name	Maximum Cardinality	Data Requirements
Required		
StructuralType	1	"Performance"
ReleaseDate	1	Preferably the full date (yyyy-mm-dd) of the original commercial release of the Edit. A 4-digit year (yyyy) is also valid. (If not known, use the Release Date of the parent.)
Status	1	"valid" (in most cases)
ApproximateLength	1	Provide this in hours and minutes (or just minutes). Including seconds is optional.
Administrators/Registrant	1	The EIDR Party ID of the entity that created the record.

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[2] The same applies to other types of forced subtitles and new intertitle cards in a silent film.

Element Name	Maximum Cardinality	Data Requirements
EditInfo/Parent	1	An EIDR Abstraction (root record or Episode) or Edit ID.
EditInfo/EditUse	1	Used to identify the primary distribution channel for which the Edit was originally created.
EditInfo/ColorType	1	"color", "bandw", "colorized", or "composite"
EditInfo/ThreeD	1	"true" for a 3D version, "false" if not.
Optional, But Recommended		
ResourceName	1	When the Edit has a distinguishing name, such as "[Title of Film] Director's Cut." Otherwise, skip.
ResourceName@lang	1	A valid LMT written language code. Use "und" if not known.
ResourceName@titleClass	1	Skip if not known. Most often "release", "regional", or "AKA". Other values are possible.
AlternateID	∞	IDs associated with the Edit other than the EIDR ID (V-ISAN, house IDs, etc.). Include as many as possible.
AlternateID@type	1	Same as for Abstraction.
AlternateID@domain	1	Same as for Abstractions.
AlternateID@relation	1	Same as for Abstractions.

Element Name	Maximum Cardinality	Data Requirements
Administrators/MetadataAuthority	4	Same as for Abstractions.
Description	1	A human-readable, free-text description of the unique characteristics of this Edit. Not used in de-duplication.
Description@lang	1	A valid LMT written language code.
VersionLanguage	64	Languages present in this version of the work not found in the Abstraction.
VersionLanguage@mode	1	"Audio" for dubs, "Visual" for subtitles
EditInfo/EditClass	8	Used to identify the key characteristics that differentiate this Edit.
EditInfo/MadeForRegion	8	2-character ISO 3166-1 country code, 4-character ISO 3166-3 former country code (DOI obsolete country code), 3-digit UN M.49 region code, "International", or "Domestic" indicating the territory(ies) for which the Edit was originally made.

The Distinguishing Characteristics of an Edit

Edits may be distinguished by title (such as *Blade Runner: The Final Cut*), release date, or duration, but the primary distinguishing characteristics in the EIDR Registry are Edit Use, Edit Class, Made for Region, and Edit

Details.[3] These characteristics describe the original purpose for which a version was created. If the same version is later used in a different way, a new Edit ID is not issued. Instead, the prior ID is re-used.

- **Edit Use:** The original distribution channel for which a version was created. (One per Edit.) If the same version is subsequently used in other ways, a new Edit ID is not created. (Required.)
- **Edit Class:** The essential factor(s) that motivated the creation of this version. (Optional, but highly recommended. May be used in combination, up to eight per Edit.)
- **Made for Region:** The territory(ies) for which this version was originally produced. (Optional. Up to eight per Edit.) Not usually present for the original release.
- **Edit Details:** A free-text description of any other identifying characteristics of this Edit not captured elsewhere. This should include terse, keyword-type entries to facilitate automated de-duplication. (Optional. Up to eight per Edit.)
- **Edit Description:** A free-text description of the unique characteristics of an Edit. This field is for human reference. It is not used in automated de-duplication. (Optional.)

Edit Use	Purpose
Theatrical	Content prepared for public exhibition to an in-person audience (e.g., paid theatrical exhibition, festivals, premieres, private screenings, etc.)
Broadcast	Scheduled programming delivered over-the-air (terrestrial and satellite) and across-the-wire (cable TV, etc.), not Streaming. a.k.a.: point-to-multipoint electronic delivery (The viewer cannot control content start/stop/pause, etc.)
Home Video	Material delivered to the consumer for local storage and playback. May be rented (temporary license) or sold (permanent license). Once delivered, the central service is not required for playback.
Streaming	Video-on-demand programming delivered from a central library, not Broadcast. a.k.a.: point-to-point electronic delivery (The central service is required

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[3] Version Language can specify the unique language mix for a particular version, but language changes on their own (subs & dubs) are not sufficient justification for creating a new EIDR Edit. There must be some other motivating change in the work that is described elsewhere in the Edit record metadata.

Edit Use	Purpose
	for playback, but the viewer has control over content start/stop/pause, etc.)
Airline	Content prepared for viewing aboard an airplane.
Hospitality	The traditional non-theatrical market (e.g., hotels, military bases, schools, cruise ships, trains, etc.), less Airline.
Web	Content prepared for direct viewing via the Internet, less Streaming.
Multiuse	A common version produced for multiple uses, distribution channels, etc. or a specific purpose not listed elsewhere.
PreservationMaster	A collection of all of the content recorded for a work, including material excluded from the edited release versions (e.g., the collection of all camera feeds from a live broadcast)
Unknown	When the registrant is not the version's creator and the original purpose for which the version was produced is not known.

NOTE: If a version is first shown as a sneak preview in a different distribution channel from the one for which it was primarily created, it still receives the Edit Use of its primary purpose. For example, if a made-for-television program is first presented in a film festival and that same picture cut is then broadcast on TV, that is still a Broadcast Edit Use.

NOTE: If a version is never presented via its intended channel and is instead first distributed via another channel, you may modify the Edit to reflect its actual first use. (This only applies to a change in first use; it does not apply when a version is simply re-used in a different channel.)

Edit Class	Purpose
Original	The original release version of a work. When this value is used, other classes are usually not present.
Unrated	An un-cut version; one that has not received content advisory or censorship classification.
Alternate Ending	A version with an ending that differs from a reference version. (May also be used to describe an Edit that only includes the alternate ending scenes.)

Edit Class	Purpose
Anniversary	An anniversary edition. (Often used with Restored.) **NOTE:** Many Anniversary editions do not differ in any way from the prior release. Instead, they may be part of a bundled media package or are simply a marketing artifact that has been memorialized in existing title management systems. If the difference between an Anniversary release and some prior release cannot be determined, then create a new EDIT ID for the Anniversary release. If they are determined to be the same, then re-use the prior Edit ID.
Censored	A version edited for content to comply with local content advisory or censorship requirements. Material is generally removed or substituted (as opposed to sanitized).
Colorized	A color version produced from a black-and-white original.
Content Break	A version where the primary program has been modified to accommodate new or different content breaks, such as commercials, pledge breaks, etc. **NOTE:** If a program is simply interrupted by hard cuts to insert unrelated material (commercials, etc.), that is captured as a Manifestation. This Edit Class only applies when the program itself has been modified – shortened, with video and audio fade out/fade surrounding the break, etc. The break itself and changes to the inserted material do not warrant a new Edit.
Creative	A version produced for creative reasons not otherwise specified.
Credits	New or modified main title or end credits, excluding subtitle translations that appear onscreen with the original credits.
Dialog	A change in dialogue more significant than Sanitized Audio, excluding translation.
Director's Cut	A version that more closely represents the director's original vision than an earlier reference version. (Usually longer in duration.)
Dubbing Credits	Additional credits added for the dubbing actors, translators, etc.

Edit Class	Purpose
Exit	A version that includes exit music (and optional images) that follows the presentation of the work itself and its closing credits. (May also be used to describe a particularly short Edit that only includes the Exit.)
Extended	Additional material added to the work that makes this version longer than a reference version. Should not be used for changes in playback speed that affect the entire work.
Interactive Platform	Platform-specific content changes to an Interactive work. For example, if the iPad version of an interactive map application contains different content from the Blu-ray or mobile (iPhone/Android) versions of that same interactive map application. **NOTE:** Use the Edit Details field to identify the specific interactive platforms that apply to each version.
Intermission	A version that includes intermission music (and optional images) typically presented during a break in a particularly long presentation. (May also be used to describe a particularly short Edit that only includes the Intermission.)
Logos	A change to the presentation of distributor or producer logos (cards or bumpers) at the head of a work. **NOTE:** This does not include changes to policy/warning cards or tail-end logos. Those are recorded as a Manifestation.
Music	A change in the music, generally expressed by a new music cue sheet. (May accompany a territory-specific Edit.)
Overture	A version that includes overture music (and optional images) that precedes the presentation of the work itself and its opening credits. (May also be used to describe a particularly short Edit that only includes the Overture.)
Product Placement	Alterations made to a work for the purpose of product placement.
Promotional	A new version of an existing work created for promotional purposes. May be further clarified with additional Edit Classes such as Censored, Regionalized, etc.

Edit Class	Purpose
Recap	A significantly condensed version that provides background important to the narrative thread that continues in a sequel or subsequent episode.
Regionalized	Alterations made to localize the work, such as changing the text on signs in the background, but excluding changes made for Product Placement.
Rereleased	Reissued for an un-specified reason. **NOTE:** Most Rereleased editions do not differ in any way from the prior release. Instead, they are simply a marketing artifact that has been memorialized in existing title management systems. If the difference between a Rerelease and some prior release cannot be determined, then create a new EDIT ID for the Rerelease. If they are determined to be the same, then re-use the prior Edit ID.
Restored	A version that more closely resembles the original release than other versions recently available, including restoring missing elements, correcting physical damage, etc. **NOTE:** Use if both audio and picture were restored at the same time or if it is unknown which elements were restored.
Restored Audio	Only the audio has been restored.
Restored Picture	Only the video has been restored.
Sanitized	Objectionable audio and/or images have been obscured rather than removed. **NOTE:** Use if both audio and picture were sanitized at the same time or if it is unknown which was sanitized.
Sanitized Audio	Only objectionable audio has been obscured (silenced, bleeped, replaced with alternate dialogue, etc.).
Sanitized Picture	Only objectionable images have been obscured (blurred, pixelated, covered with a black bar, etc.).
Shortened	Materials removed for other than censorship reasons, making this version shorter than a reference version. Used to fit into a shorter broadcast time slot or to allow more commercials. Should not be used for changes in playback speed that affect the entire work.
Sound Effects	A change in the audio, excluding music and dialogue.

Edit Class	Purpose
Split	When a longer work is divided into two or more pieces for presentation in smaller time slots over multiple nights, for separate download/streaming, to fit on separate physical media, etc. **NOTE:** Append a "Part *n*" (or similar) descriptor to the end of the Edit's Title to distinguish the split parts and indicate their viewing order.
Substitutions	A version where different video clips or audio elements are removed or substituted without changing the basic structure or narrative flow. Typical for archival and sports clips included in documentary programs and removal or replacement of presenters. These are not creative-driven changes but are motivated by external factors, such as licensing or other contractual requirements.
Syndication	A version produced expressly for television syndication. May also occur with Shortened, Sanitized, Censored, etc.
Textless	A version with no on-screen text, captions, credits, etc. Often prepared for international re-mastering.
Three-D	All or part of the version is presented in stereoscopic 3D.
Other	A version not otherwise described. Include clarifying information in the Edit Details field. **NOTE:** Only use when no other Edit Class applies.

NOTE: Re-mastering (e.g. creating a new SD or HD master) and re-encoding (e.g. from film to digital) does not warrant a new Edit unless significant changes have been made at the same time, such as frame by frame color correction, scratch or dirt removal, etc. In that case, the new version should have an Edit Class of Restored. Otherwise, the details of the new master are captured as a Manifestation.

Made for Region	Purpose
Domestic	Produced for release within the home market as identified by the Country(ies) of Origin in the ancestor Abstraction record.

Made for Region	Purpose
International	Produced for release outside the home market as identified by the Country(ies) of Origin in the ancestor Abstraction record.
Country Codes	2-character ISO 3166-1 country codes that identify the market(s) for which the version was produced (US, DE, GB, JP, etc.).
Obsolete Countries	4-character DOI country codes for countries that no longer exist (and so are excluded from the ISO 3166-1 list), including the Soviet Union (SUHH) and Yugoslavia (YUCS).
Region Codes	3-digit UN M.49 codes for pan-national territories, including 001 (the entire World) and 419 (Latin America).

Free Text Fields	Purpose
Description	A natural language description of an Edit. This may address issues already called out in the Edit metadata (Use, Class, etc.) in addition to pertinent details not captured elsewhere (the specific nature of a Creative cut, what elements were Censored, etc.). Intended for the benefit of human readers. Not used in automated de-duplication.
Details	A terse, keyword-type summation of factors that differentiate this Edit from other, similar Edits. Should include only details not captured elsewhere in the Edit metadata. Used in automated de-duplication.

Edit Use, Edit Class, Made for Region, and Edit Details identify the original purpose for which a particular Edit was created. If that same version is used in a different context, a new EIDR Edit ID is not issued. For example, if the Domestic Theatrical version is later presented on Pay TV, a new Edit ID is not created. The theatrical Edit ID is simply re-used to identify the pay TV presentation. However, if the work is edited for time or content for presentation on basic cable or over-the-air broadcast, then a new Edit ID is required. (Digital encoding, pan-and-scan, audio mix, subtitles, etc. are identified as Manifestations.)

NOTE: For more information on creating Edits and the metadata fields that describe them, please see EIDR's ***Best Practices Guide*** and ***Data Fields Reference***.

1. Deprecated Edit Classes

The following Edit Class was removed in the 2.7 Schema, so it should no longer be used.

- Technical: Such changes are now captured as a Manifestation, rather than as a new Edit. Of course, if other changes are made at the same time that qualify as an Edit, then a new Edit should be created to document those, from which a technical Manifestation can be derived.

Any existing uses of these codes will be converted into "Other" Edits with a clarifying Description during the 2.7 migration.

When to Create a New Edit ID

Every work released to the public has at least one Edit, though it may not have been assigned an EIDR Edit ID, since many workflows are adequately served by the Abstraction ID alone. Similarly, every Edit presented to the public has at least one Manifestation, since it is the Manifestation of the Edit that is actually viewed. However, explicit Manifestation IDs are only required in special circumstances, such as IMF-based workflows. Most distribution workflows are adequately served by an Edit ID with accompanying technical metadata that describe what would be identified as a Manifestation.

Most of the confusion around when a new Edit ID should be created comes in the dividing line between Edits and Manifestations.

In general, if the thing being described differs from some other incarnation of the same source work along one of the dimensions described by the Edit Use, Edit Class, and Made for Region fields, then it requires its own Edit ID. If the basic creative content is unchanged and the differences are more technical or purely linguistic in nature, including subs and dubs, digital encodings, physical representations, etc., then a new Manifestation ID is required (if the workflow in question requires Manifestation identification).

NOTE: If you are uncertain if the version you have is the same as some other version (you did not create it and/or the party who did create it cannot provide an EIDR Edit ID), then you are generally better off creating a new Edit ID following the practice applicable to your situation. Use this new Edit

ID in your workflows and with your supply chain partners. This gives you an unambiguous identifier for the version you have, even if the same version may exist elsewhere. This is a better alternative than using an Edit ID that may not properly apply to the version in question.

Important Edge Cases

Episodic Works

- Series and Seasons are grouping identifiers and cannot have derived Edits (or Manifestations). Only Episodes can have Edits.
- Different versions of a particular episode are all Edits of that Episode.
- Re-cut episodes (with the Episode Class of "Recut" and Seasons of re-cut episodes (with the Season Class of "Recut") are not Edits.
- Material with and without commercial breaks,[4] or with particular commercials embedded within the episodic content, are not different Edits since the narrative of the episode has not changed.[5]

NOTE: Additional guidelines and episodic use cases will be presented in EIDR's ***Distribution and Version Management for Episodic Content***.
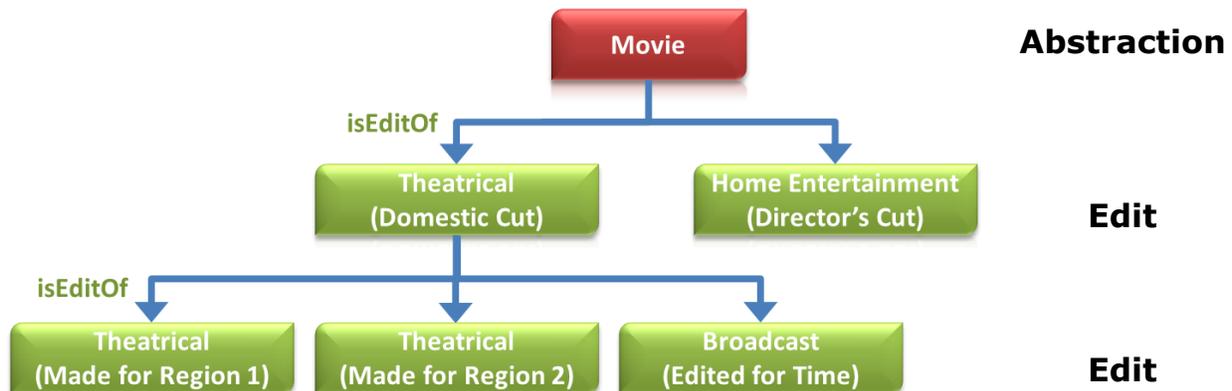
Nested Edits

If there is a business case for tracking the derivation of an Edit (for example, the Theatrical Edit was subsequently edited for time to create the Broadcast Edit or edited for content to create a Censorship Edit for a particular territory), then you can register Edits of Edits. Each of these Edits has all the rights and restrictions of any other Edit: It must be described uniquely, it can have derived Edits, and it can have derived Manifestations. Most use cases will use the "flat" registration model by default, reserving the "nested" model for special situations where the need for additional specificity offsets the additional registration complexity.

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[4] Includes any program with commercial breaks, including episodes of series, TV specials, movies, etc.

[5] If the program content is changed by the introduction of fade in's/fade out's surrounding the content break, then this would be a new Edit.

Figure 3: An example of using nested Edits to document the derivation of child edits from a prior version.

Localized Versions

There are a number of different ways that a work may be tailored for a particular audience, each called out with its own Edit Class. Up to eight different Edit Classes can be listed with each Edit, allowing for specific identification of each version. The most common forms of localization include:

- Censorship/Standards and Practices Edits – Censored, Sanitized, Sanitized Audio, Sanitized Picture.
- Language Changes – The language variations are captured as a Manifestation, but a new Edit may be created to note changes made to accommodate Dubbing Credits. If an Edit has coincident language changes, they are noted in the Edit's Version Language (but do not warrant the creation of an Edit on their own).
- Music – Changes made to the music that accompanies a work, generally due to licensing restrictions in different territories or distribution channels.
- Product Placement – For different versions of a work that have changes motivated primarily by differences in product placement, including either or both audio and picture.
- Substitution – For changes made when replacing stock footage, interview subjects, etc. for market-specific versions of a work. (Generally motivated by content licensing issues.)
- Regionalized – For changes made to picture to help make a work more appealing in a different territory. Generally limited to animated works where background elements can be replaced. Includes changing landmarks, signage, etc. not specifically focused on Product Placement.

NOTE: If an Edit has been created for some other reason (Censored, Extended, Made-for-Region, Dubbing Credits, etc.) and at the same time new languages are synchronized to the work (subs and dubs), these languages can be noted in the Edit's Version Language fields.[6]

Enhanced Seasons

Occasionally, all of the episodes of a season are re-edited to include extra or "bonus" material in each episode and the resulting package of episodes is re-branded for distribution. There is no common practice for how these "enhanced" episodes are marketed and distributed. You may:

- Create a new "enhanced" Series with new Episode records, each with a Composite link back to the original Episode.
- Create new "Enhanced" Seasons of the original Series with new Episode records, each with a Composite link back to the original Episode.
- Create "Extended" Edits of each of the original Episodes and group them using a "Season" Compilation with the Compilation's Source ID set to the original Season ID.

Typical Use Cases

This section covers some of the most common use cases for Edits. It is not exhaustive. Detailed practices for particular applications are found in domain-specific documentation, including: ***Distribution and Version Management for Episodic Content***

NOTE: Many of the Feature Film practices can apply to Episodic works, and vice versa.

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[6] A Manifestation will still be necessary to delineate the underlying language tracks, but many workflows will be satisfied with the Edit ID. If the only changes made are the synchronization of new languages, and no Edit-qualifying changes have been made to the work itself, then the new languages are captured in a Manifestation using its Version Languages or language tracks. (Manifestations with specified Version Languages are quite easy to create – they actually have fewer fields than Edit records and do not require the expanded technical details found in language tracks.)

1. Typical Creative Changes

Type of Release or Version	Edit ID Rule
Original Theatrical Release	Generally, the first Edit ID created for a theatrical work: Theatrical – Original. **NOTE:** The same Edit ID is re-used when this cut is later released to premium cable, home video, etc.
Director's Cut	Create a new Edit ID: Home Video – Director's Cut. **NOTE:** If the director's cut is first released to theaters, then it would be Theatrical – Director's Cut and the same Edit ID would be re-used when later released on home video, etc.
Unrated cut	Create a new Edit ID: Home Video – Unrated.
3D Version	The 2D and the 3D releases of a work each have their own Edit. For example, if both are released theatrically, then you'd have: • Theatrical – Original (for the 2D release) • Theatrical – Original – Three-D (for the 3D release)
Localized signage, background, or other localized CGI or animation changes	Create a new Edit ID for each unique combination: Edit Class – Regionalized – List of Made-for-Region(s). **NOTE:** If the same version is released to different markets (or to different territories without further localization), then you would reuse the same Edit ID.
Local standards and practices, compliance, or censorship changes	Create a new Edit ID for the censored work: Edit Class – Censored – Made-for-Region(s). **NOTE:** If materials are obscured, rather than removed, then they would be identified generically as Sanitized, or more specifically as Sanitized Audio or Sanitized Picture.
Feature Film released for Television	If the film has not modified for broadcast (other than encoding or format changes), then re-use the Theatrical Edit ID. If it has been changed in a way that would otherwise qualify

Type of Release or Version	Edit ID Rule
	for a new EDIT ID, then create one with a Broadcast Edit Use and the appropriate Edit Class(es) such as Censored or Shortened.
A single work split into multiple parts	When a work is too long for its broadcast time slot, too large for a convenient download, etc., it is split into multiple parts. These are practical, rather than creative cuts, and all the parts are necessary to the storyline. Create a new Edit ID for each part (ideally, as children of the Edit from which they were cut) named "[Name of Program], Part 1", "[Name of Program], Part 2", etc.: Edit Class – Split. **NOTE:** Episodes originally produced as two-part programs, two-part mini-series (telefilms produced to be presented in two parts), episode segments (stand-alone programs presented within a longer program, as is often the case with cartoons), etc. are registered as separate Abstraction records rather than as Edits.

2. Re-Mastering

Type of Release or Version	Edit ID Rule
Creating a new SD or HD master, converting film to digital, changing the playback speed, changing the aspect ratio, etc.	No new Edit ID unless significant changes have been made to the program content at the same time, such as colorization, frame by frame restoration (color correction, scratch or dirt removal, etc.), restoration of lost scenes, etc.

3. Localization Changes

Type of Release or Version	Edit ID Rule
New language material (translations) added or replaced (subtitles, dub tracks, on-screen signing, etc.) WITHOUT other changes	No new Edit ID is issued. Instead, the new language versions are issued their own Manifestation IDs as derived children of their common Edit ID parent. **NOTE:** Not all workflows require Manifestation IDs. If the language version details are

Type of Release or Version	Edit ID Rule
	encapsulated in accompanying metadata or can be derived from other context, then a unique Manifestation ID may not be required.
New language material (translations) added or replaced (subs or dubs) WITH other changes	If other changes (such as dubbing credits, regional censorship edits, product placement, etc.) are made at the same time as new languages are introduced, then create a new Edit ID with Edit Use, Class, and Made-for-Regions set to capture those changes and record the new languages as Version Languages. **NOTE:** The new Edit ID is motivated by the creative changes that accompany the version. The language changes are incidental to the Edit.
Introduction of a "donut hole" in the end credits, which will later be filled with version-specific material	This alters the end credits sequence and includes a continuous soundtrack over the donut hole and so requires a new Edit ID with a "Credits" Edit Class: Theatrical/Home Video – Credits.
Filling a "donut hole" in the end credits	Adding version-specific material into the previously allocated donut hole requires a new Edit ID with a list of applicable Made-for-Region(s), registered as a child of the Edit created when the donut hole was inserted. Since this is part of the overall localization process, the resulting Edit is categorized as Regionalized: Theatrical/Home Video – Regionalized – Credits – Made-for-Region(s).

4. Targeted Replacements Not Always Related to Localization

Type of Release or Version	Edit ID Rule
Replacement Music	If the music in a work is replaced, then create a new Edit ID with Edit Class = Music. **NOTE:** You can associate a new music cue sheet with the new Edit ID by adding the unique ID of the cue sheet to the Edit record with an Alt ID Domain that identifies the

Type of Release or Version	Edit ID Rule
	source of the cue sheet and a Relation of HasSoundRecording.
Changes in Product Placement	If a new version is created with different product placement, then create a new Edit ID: Edit Class – Product Placement.
Replacing one video clip with another, motivated by contractual compliance rather than creative factors	Create a new Edit ID for the altered version: Edit Class – Substitution. **NOTE:** Substitution is often used along with other Edit Classes, such as Syndication, and Made-for-Region(s).

5. Distribution Changes

Type of Release or Version	Edit ID Rule
New Retailer	No new Edit ID.
New Regional Distributor	No new Edit ID.
New cards at head or tail (without altering the existing credits) for copyright notices, anti-piracy notices, etc.	No new Edit ID.
New resolution or encoding format (SD, HD, UHD, etc.)	No new Edit ID (though the workflow may require a new Manifestation ID).
Different Master (DCP, IMF, dual-language, tri-language, etc.)	No new Edit ID (though the workflow may require a new Manifestation ID).

Episodic Works

Type of Release or Version	Edit ID Rule
Original Release (usually via Broadcast)	Generally, the first Edit ID created for the work: Broadcast – Original. **NOTE:** The same Edit ID is re-used when this cut is later released for home entertainment, etc.

Type of Release or Version	Edit ID Rule
Syndication	If the work is altered to support syndication (often shortened to allow more commercial time), then create a new Edit ID for each altered Episode: Broadcast – Syndication.
Foreign Distribution	If the Episodes are not modified for distribution in a new territory,[7] then re-use the domestic Edit ID. If they are modified individually (not re-combined into a different number of episodes), then create new Edit IDs for each modified Episode, with the Edit Class(es) set to reflect the changes made.[8]
Compilation/omnibus programs	When producing a condensed/cut-down version of a particular work, register a new Edit ID: Edit Class – Recap. **NOTE:** When summarizing multiple works (the prior week's programs as a weekly omnibus edition, the prior season's plot lines as a one-off special, etc.), create a new Abstraction record. **NOTE:** For episodic works, Omnibus Episodes may be part of the standard Series or may be registered in their own Series.

Commercial Breaks

Introducing or changing the position of hard-cut content breaks (commercial breaks, pledge breaks, etc.) without any other changes (aka, "pulling blacks").	No new Edit ID. **NOTE:** Introduction and removal of hard-cut content breaks does not change the program content, though it does affect the overall duration when new material (including blacks) is inserted. If such breaks are added and then completely removed, the resulting program may be indistinguishable from the original. These versions are differentiated using Manifestation IDs, if necessary.

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[7] See the section on "Localized Versions."
[8] See **Version and Distribution Management for Episodic Content** for instructions on how to bundle Episode Edits into foreign distribution Seasons and Series using EIDR Compilations.

Introducing or changing the position of content breaks with program fades.	New Edit ID with a Content Break Edit Class. May be used in conjunction with a Syndication Edit Class and/or clarifying Edit Details such as "Pledge Break," or "Content Break with Fades." **NOTE:** In this case, there is a program fade out (affecting either or both video and audio) at the head of the content break and a corresponding fade in at the end. If the content break is later removed in a child Edit, the fades will remain behind as they permanently alter the program material.

Application-Specific Use Cases

Many applications and workflows will only use a few of the available Edit Classes. You should use Edit Classes to differentiate between Edits; some workflows do not require fine granularity – for example:

- It may be sufficient to know that a work has been censored, and not necessary to know that the audio has changed.
- If a work has been colorized, a commercial use case will probably not care whether or not it has been colorized from a restored print, but an archive might.
- Media Asset Management (MAM) systems often track at a much finer level of granularity, as do workflows between studios and fulfillment houses.

Edit Class Relationships

The following table is a summary of how the various Edit Classes are related to each other; for many applications, it will be sufficient to use the less fine-grained classes.

Category	Notes	Generic Edit Class	Specific Edit Class
Original	Use this for the first Edit of a work, with the appropriate EditUse.	Original	Original

Category	Notes	Generic Edit Class	Specific Edit Class
	NOTE: Each work can only have one Original Edit.[9]		
Censoring	Use Censored if the subclasses do not matter for your application.	Censored	Censored
			Sanitized
			Sanitized Audio
			Sanitized Picture
	Often called out in the title.		Unrated
Length	Things can be either lengthened or shortened; Many creative changes also change the length.		
	Sometimes called out in the title.	Extended	Extended
	Often called out in the title.		Directors Cut
	If there is no need to track these separately, use Extended.		Overture Intermission Exit
		Shortened	Shortened
	A condensed version of a single work, presented on its own.		Recap
	Often called out in the title as "[Original Title], Part 1," "[Original Title], Part 2," etc.		Split

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[9] If a work is released simultaneously in 2D and 3D, then it can have one Original 2D Edit and one Original 3D Edit. (The two are distinguished by the inclusion of a ThreeD Edit Class for the 3D release.)

Category	Notes	Generic Edit Class	Specific Edit Class
	Most Syndicated versions are slightly shorter, but workflows in which the Syndication edit is used may not overlap with retail distribution.		Syndication
Creative Changes	This covers a wide variety of changes.	Creative	Creative
	If known, this is preferable to just "Extended" or "Creative". Often called out in the title.		Director's Cut
			Dialog
			Colorized
			Sound Effects
			Alternate Ending
Restoration		Restored	Restored
			Restored Audio
			Restored Picture
Rights and Licensing	There is no generic category for this; it covers content changes inspired by both inbound and outbound licensing considerations.		
	If the music content has changed.	Music	Music
	If licensed included video has been changed, added, or removed.	Substitution	Substitution
	May involve changes in licensing terms in	Syndication	Syndication

Category	Notes	Generic Edit Class	Specific Edit Class
	addition to changes to allow more commercial time, censorship edits, etc.		
	May involve changes in licensing terms.	Product Placement	Product Placement
Intermediate Format	These may appear in a media asset management (MAM) system, or in fulfilment workflows, less often in consumer-oriented workflows.		
	Credit changes are often special intermediate/MAM formats.	Credits	Credits
		Dubbing Credits	Dubbing Credits
Regionalization	These should be considered when doing a regionalized version of a work; if details are not known, use Regionalized, with appropriate MadeForRegion element(s).		
		Regionalized	Regionalized
			Product Placement
			Dubbing Credits
			Credits
			Logos
			Music
			Substitution

Category	Notes	Generic Edit Class	Specific Edit Class
Unknown	Sometimes all that is known is that an Edit is different in some way; in this case use Unknown as the only Edit Class and add an EditDetails field with additional distinguishing information.	Unknown	Unknown

EMA Avails and DEG Reporting

Guidelines for using EIDR Edits in EMA Avails and DEG Reporting for retail workflows is as follows. Note that for episodic content some changes are better managed through re-cut Episodes and Seasons than Edit Classes. (See ***Distribution and Version Management for Episodic Content***)
NOTE: If there is a unique Edit created for digital distribution, code it as noted below. If an existing Edit is simply being redistributed via a new channel or in a new market, then use the existing Edit ID.

Use case	Edit Class	Edit Use	Notes
Original version	Original	Home Video	This only applies if this is the first release version of the work. If this is the same as the original version released via a different channel (broadcast or theatrical), do not create a new Edit.
Syndicated version	Syndication	Broadcast	
Director's cut	Director's Cut	Home Video	

Extended (any other form)	Extended	Home Video	
Censored (any form)	Censored	Home Video	Include a MadeForRegion to cover the locale for which censorship was done.
Changed music	Music	Home Video	
Changed included video	Substitution	Home Video	
Shortened (any but censored)	Shortened	Home Video	
Localization	Regionalized	Home Video	If it matters that you track the kind of regionalization more precisely, use the subtypes.

Downstream Edit Creation

If a recipient of a version of a work is not provided an Edit ID by the supplier, then the recipient must create a new Edit ID for the version they have. This ID will then be associated with that version for use in subsequent workflows. If the supplier cannot provide descriptive details for the creation of the Edit record, then the content recipient (now the EIDR Registrant) must create a new Edit listing the supplier as an Associated Org Distributor and an "Unknown" or "Multiuse" Edit Use, and the recipient's company name in an Edit Details field ("[Company Name] version").

If available, the Registrant should provide differentiating Edit Class and Made-for-Region details.[10] For example, the version may be identified in its title as "Unrated," "Director's Cut," "Restored," etc. In these cases, the Registrant should include these clarifying or differentiating Edit Class and Made-for-Region values in the Edit registration.

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[10] In addition to the "Unknown" Edit Class that identifies this as an Edit ID registered by someone other than the edit's creator.

NOTE: If the Edit as described already exists (an Unknown Edit Use with the supplier as Distributor and any supplemental Edit Class or Made-for-Region data), then the existing Edit ID should be used.

NOTE: If, at a later date, the supplier can provide more specific descriptive information, then the Edit record should be updated accordingly. This could result in the Edit ID being aliased to a previously registered duplicate record.

Sing-Along Versions

Sing-along versions include, at a minimum, song lyrics as captions timed to the music. When this is provided as a timed text track, it is recorded like any other language track in a suitable Manifestation record. When there are more substantial changes to the work to accommodate the sing-along function, then this rises to the level of a creative cut and calls for a new Edit with a "Creative" Edit Class. The sing-along version should be distinguished from other creative cuts by including "Sing-Along" in the Edit Details field.

Pop-Up Video Versions

Pop-up video versions of a work are registered according to the practices established for "Synchronized Supplemental Material" in *Best Practices for EIDR Supplemental Records*. In the rare occasions where pop-up video versions are collected into their own Series or Season, see "Pop-Up Video Episodes" in *Distribution and Version Management for Episodic Content*.