EIDR
Entertainment Identifier Registry

EIDR: BEST PRACTICE – MUSIC PERFORMANCE VIDEOS

This document details the best practice for registering EIDR IDs for music performance videos.

1 Introduction

Music performance videos – concert videos, music videos, music performance clips, VAM (value-added material), etc. – exist in two spheres: they are audio-visual works as well as embodying musical works and sound recordings. This document explains how to use EIDR to describe them in their aspect as audiovisual works.

- In EIDR, music videos (a particular class of performance shorts) are a special case of short film.[1] Music videos are produced in relatively large numbers by a wide variety of interests, are generally produced as a marketing device, are distributed via a number of different channels, and often re-use titles when one performer covers a song previously recorded by someone else. In EIDR's definition of music videos, we include audiovisual shorts that present[2] a performance or interpretation of a musical composition (a.k.a. song)[3]. Other audiovisual recordings of musical performances are registered following separate practices.

- Music performance recordings other than music videos include material depicting live performances by one or more acts performing one or more songs, e.g.: one-off events; concert tours, where the performance may be repeated on multiple days in multiple locations; and music festivals, where the cumulative performances often span multiple days and may appear on multiple stages on the same day. These performances are often recorded in their entirety, including rehearsals and other behind-the-scenes materials. The full recordings may be cut down for commercial release as concert or festival movies. Individual

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[1] The "video" in "music video" is not to be taken literally. The term applies equally regardless of the recording medium.

[2] The music video need not show the artists performing the song, may contain material from other sources, and need not be shot on video. Film shorts that are in the form of a music video are still classed as music videos.

[3] Music videos of medleys and recordings with sampled music qualify as a single AV work even though they have multiple underlying musical works.

performances may be clipped out and provided to the acts or their music labels for independent use.

- Performance clips are appearances of a particular performer (individual or group act) extracted from longer programs. They may contain head/tail material not present in the primary program, unedited versions of the performance not found in the original program, or performances recorded for but cut from the original program.

- VAM are ancillary materials related to musical performances and may be produced as commercial works, for promotional purposes, by the performers themselves, by fans, etc. If these materials do not contain a musical performance, then they are registered in EIDR following standard practice for works of that type.

EIDR coexists with several other identifier systems that are applicable to music and music videos. EIDR does not displace the need for other identifiers. The coexistence of these identifiers enables each to be used for its own purposes as needed.

There are three existing ISO identifiers that apply to music:

- **ISWC**: International Standard Musical Work Code (ISO 15707:2001) – a unique identifier for musical compositions (often known as musical works or just "songs").

- **ISRC**: International Standard Recording Code (ISO 3901:2001) – a unique identifier for recorded music – audio recordings and music video recordings. Different versions of a recording of a song have different ISRCs.

- **ISMN**: International Standard Music Number (ISO 10957:2009) – a unique identifier for notated music such as sheet music and song books. This is in general not relevant to music video metadata.

Two other standards are also used to describe music videos:

- **GRid**: Global Release Identifier – an industry standard for electronically distributed music.

- **EAN/UPC**: European Article Number/Universal Product Code – used to identify individual products at distribution and retail.

The general reference for ISRC is http://isrc.ifpi.org/en/ and the ISRC Handbook (currently the 3rd edition) is available from http://isrc.ifpi.org/en/isrc-standard . GRid is specified at http://ifpi.org/downloads/GRid_Standard_v2_1.pdf. Note that the ISRC standard does not specify minimum required metadata, though the GRid standard does specify Reference Descriptive Metadata for a recording. Further, there is no standard way to associate one ISRC with another one.

It is important to remember that ISWC describes an abstract musical work and that an ISRC represents a specific recording or embodiment of that work. ISWCs are approximately analogous to EIDR Abstractions, and ISRCs are roughly analogous to EIDR Edits. GRid straddles EIDR Edits and Manifestations, and the UPC is applicable to EIDR Manifestations.

The ISWC identifies the underlying musical work. Because songs may be recorded many times, an ISWC may be associated with multiple ISRCs. There is currently no public way to discover this relationship; it is maintained and managed by rights owners and collective management organizations.

Though it is possible to include an ISWC as an alternate ID, there is no reliable way for downstream registrants to know which ISWC goes with an ISRC, or which ISWCs are applicable to any given work containing music[4]. ISWCs are associated with audiovisual works using cue sheets, which are in a variety of proprietary formats.[5]

Typically, an audio recording is created and this is assigned an initial ISRC. If a music video is created based on that audio recording, it gets a new ISRC as an audiovisual creation. If the soundtrack of the video is released separately and is materially different from the original audio, then it gets a further ISRC. Often (but not always) the soundtrack will be identical to the original audio and no further ISRC is required.

Each edit of a music video (censored, extended, etc.) has its own ISRC and if the edits affect separately released soundtracks (see above), then the soundtracks each get a different ISRC as well.

A change in encoding never requires a new ISRC, though it may result in a new GRid.

In order to preserve the work/sound recording distinction in EIDR, it is important to create both an Abstraction and an Edit. If an ISWC is known, it applies to the abstraction; an ISRC must be applied to an Edit.

The ISRC for a music video should be included in the EIDR Edit record for that video. Because of the opacity of the relationships between ISRCs, we do not currently recommend including the ISRC for the underlying music track in the EIDR record[6].

ISMN is not currently relevant to EIDR registrations.

2 Music Performance Shorts

2.1 General Policy

When registering a music performance short, a.k.a., "music video," create an abstraction first, then an Edit for the particular instance, adding the ISRC (if known) to the Edit. When registering a title-level catalogue, local circumstances may mean it is better to register the Edits later on.

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[4] This is the case for downstream registrants such as broadcasters. Registrants closer to the production of the music video may very well have this information.

[5] As standards evolve and practices converge, cue sheets can be referenced in EIDR records as alternate IDs.

[6] As with ISWCs, Registrants closer to the production of the music video may be able to supply this reliably. If the ISRC of the underlying sound recording is known, it should have a relationship type of "Other" and "AI:SR;" (for AlternateID:SoundRecording" should be added to RegsitrantExtra to allow conversion to the "HasSoundRecording" relationship when it is available.

Music videos are accommodated in EIDR following the general model for Shorts. That is, they are registered as individual root-level title records with any derived Edits and Manifestations or encompassing Compilations following established rules. The metadata elements commonly associated with music videos are mapped to the EIDR data model as noted below.

2.2 Metadata Mapping

Field	Value
Mode	"AudioVisual"
StructuralType	"Abstraction"
ReferentType	"Short"[7]
ResourceName	Performer: Song [(Performance Version)] – e.g., "Maroon 5: Moves Like Jagger" or "Enrique Iglesias: Bailando (English)" vs. "Enrique Iglesias: Bailando (Spanish)"[8],[9],[10]
	If there is more than one lead performer, include them in a comma-separated list – e.g., "David Bowie, Bing Crosby: The Little Drummer Boy"
	NOTE: The Performance Version (language differences, live vs. studio, concert tour, year, etc.) is only required when there are multiple versions of the same song performed by the same artist.

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[7] We will introduce a specific MusicVideo Referent Type in a future Registry release. In the meantime, code these records as a Short and add the Registrant Extra flag as noted below.

[8] Normally, we prohibit the use of metadata available elsewhere in the record within the title (in this case, the name of the performer or musical group). We make an exception for music videos to assist in de-duplication (when multiple performers cover the same song) and discovery (facilitating search by performer or song).

[9] In classical music, composition titles (a.k.a., song title) may not be distinguishing on their own (many composers have a 5th symphony), so the composers name is included with the composition name to create a distinguishing title, such as "Beethoven's 5th Symphony."

[10] The Library of Congress follows a related practice for classical music, which EIDR would accept as well: "Composer. Musical Composition Title" – prefacing the performance title with the composer's name. The performance title follows standard industry naming practices.

Field	Value
OriginalLanguage	• If the song has lyrics, record the primary language of the lyrics with `mode` = "Audio". • If the song does not have lyrics but there is on-screen text (crediting the performers, etc.), then record the primary language of the on-screen text with `mode` = "Visual". • If there are no lyrics or on-screen text, record the language as "zxx" (indicating no linguistic content) with `mode` = "Audio".
CountryOfOrigin	The music industry uses the terms "Commissioning Country" and "Nationality of Producer," which both align well with EIDR's definition of Country of Origin being the home country(ies) of the Production Company(ies). This should be set when known with certainty, or to XX for "Unknown" otherwise. More than one CountryOfOrigin may be recorded.
AssociatedOrg[11]	• If known, record the music video production company(ies) as a "producer". • If known, record the Music Label and Record Company as a "distributor".[12]
Director	Provide if known. (For example, Stan Winston directed "Michael Jackson: Ghosts".) If there are multiple directors, list each separately up to the top 2 in first billed order.
Actor	Use the name of the Act as generally understood in the music industry, typically the name of the lead performer in a solo act or the performing group's name.[13] If there are multiple featured Acts, list each separately up to the top 4 in first billed order.

[11] Music video directors are not commonly known and music videos rarely include 4 or more featured performers, so the most likely way to satisfy EIDR's minimum data requirement for Participants is with a Producer and/or Distributor.

[12] EIDR could add a custom role for Record Labels and Record Companies, but "distributor" is the closest analog among the existing choices.

[13] Calling this field "Actor" is a misnomer. It is really a broader value covering any type of performer who may appear within a work, including people appearing as themselves in news and documentary works,

Field	Value
AlternateID	Include any third-party identifiers for the music video.
	If the music video has an assigned ISRC, set `type` = "ISRC". The ISRC should only be used for Edits and the relationship should be "IsSameAs". See Section 2.4 for additional information.
RegistrantExtra	Add "RT:MusicVideo;" to the `RegistrantExtra` field (in addition to anything else that might also be there).[14]

2.3 Music Performance Edits

There are rarely Edits of music videos. In most cases, the different music video versions differ substantially and are registered as separate Abstraction records.[15] However, there could well be Manifestations (for different encodings, etc.). To register the Manifestation record, there must be an intermediate Edit record. Every Title record has an implicit "original" version Edit, though it is not always registered with EIDR. In this case, the original Edit must be registered to support any subsequent Manifestations.

Field	Value
EditUse	"General"
EditClass	Follow standard practice.
MadeForRegion	Follow standard practice.

When Edits are registered for music videos, follow normal EIDR practices for Edits, adding the ISRC of the presented music recording as an Alternate ID, if known. Subsequent Edits should be registered as direct a children of the abstract Title record unless it is known with certainty that they are derived from an existing Edit. (This follows standard EIDR practice.) Child Edits should not carry the ISRC of the parent Edit.

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hosts, announcers, contestants, etc. It also encompasses people appearing as groups (sports teams, symphonic orchestras, etc.) and non-human performers (Lassie, Bonzo, etc.).

[14] This flag will be used by the Registry to convert all Music Video entries to the "MusicVideo" ReferentType when it becomes available and to provide backwards compatibility for clients using older versions of the EIDR API.

[15] An example of the exception to this general rule would be Robin Thicke's "Blurred Lines" video, which is available in both censored and uncensored versions, each of which is a separate EIDR Edit.

The ISRC (International Standard Recording Code) for a music video should, if available, be included in the EIDR Edit record for that video.

In EIDR, ISRC is not mandatory since it is not always available. If ISRC becomes available subsequently, it may be added at that time.

In order to preserve the work/sound recording distinction in EIDR, it is important to create both an Abstraction and an Edit. The ISRC assigned to a music video can be seen as roughly analogous to an EIDR Edit. If an ISWC is known, it applies to the abstraction. ISRC should not be added to the EIDR Abstraction.

3 Performance Clips

When an artist's appearance[16] is extracted from a longer program, identify the extracted material as a Clip of the source program.

NOTE: If there are multiple performances by the same act from the same program, use a parent Clip that includes all the extracted performances for that act and child Clips for each individual performance. The parent Clip will include non-contiguous material from the original program. It should have a Clip_Duration, but it should not have a Clip_Start.

There are three common scenarios for Performance Clips, each with slightly different registration rules:

1. The Performance Clip is exactly as presented in the original program (exclusive of any incidental head/tail material). This is the prototypical Performance Clip and is registered following the practice described below.
2. The Performance Clip is a complete version of an edited performance that appeared in the original program. Even though this Clip contains material not in the original program, it is still registered following the standard practice below.
3. The Performance Clip was produced for, but did not appear in, the original program: e.g.: two different performances were recorded, but only one was aired with the original program. This type of Performance Clip is properly an outtake and so follows the registration rules for Supplemental Materials, not Clips.

As per standard practice, the Approximate Length of the Clip is inclusive of any head/tail material.[17]

If a Clip has a title by which it is commonly known, record that as its Resource Name. Otherwise, construct a Clip title (Resource Name) using the following pattern:

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[16] For music Performance Clips, the Clip will feature the performance of a song. Generic Performance Clips may contain any sort of appearance including comedy acts and interviews.

[17] This includes blank leader, countdown leader, bars and tone, title cards, etc. Music performance clips traditionally do not include any other material from the source program beyond the musical performance itself (host introductions, interviews, etc.).

```
Parent_Record_Title (Clip_Release_Date) [Clip
Description] [: Clip_Actor_1 […]] [- Start: Clip_Start]
[- Duration: Clip_Duration]
```

Where each element of the constructed Resource Name is as noted below:

- Parent_Record_Title: The nearest Abstract (Level 1) ancestor record's Resource Name (for Clips of Episodes, use the concatenated title of the Series, Season, and Episode).

- Clip_Release_Date: The release date (year or full date) of the program from which the Clip was extracted.

- Clip Description: If the Clip has a Description, include it.

- Clip_Actor_1: If the Clip has a self-defined Actor, list the 1st actor. If there is more than one self-defined Actor, follow that with "…"[18]

- Clip_Start: If the Clip has an identified Start time, include it.

- Clip_Duration: If the Clip has an identified Duration (run time in the original program excluding any head/tail material), include it.

For example:

```
Ellen DeGeneres Show (2015-11-09) Sorry: Justin Bieber
```

If the generated Clip title is longer than allowed, truncate it 3 characters short of the max and add "…" at the end.

NOTE: In a future version of EIDR, Clip titles will be automatically generated from metadata available in the record, much as Season and Episode titles are generated now. Until then, Clip titles must be constructed manually.

4 Interaction with Music Industry Workflows

Workflows within the music industry will not have to change because of EIDR registrations of music industry audiovisual content: ISRCs and ISWCs will still be used for distribution, reporting, and rights management.

Music videos move from the music supply chain (for creation and publication), into the AV supply chain (for distribution and reporting), and back into the music supply chain (for reporting and rights management.) Using EIDR for the AV part of the journey allows automation of that section, with accompanying improvements in efficiency and decrease in errors.

Registering music videos as audio-visual works in EIDR when they are created would be ideal, since it links the two systems earlier in the cycle. However, doing the registration

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[18] The featured appearances in a particular Clip often differ significantly from the top billed cast of the entire work. Whenever possible, the Clip record should include self-defined Actors listing up to the top four individuals or acts featured in the Clip.

when a music video first enters the AV world still presents several opportunities for increased efficiency when the music supply chain and AV supply chain interact:

- It is easier to track ISRCs if they are included in the end-to-end AV distribution network as EIDR Alternate IDs.

- Using EIDR Manifestations for re-encodings decreases the likelihood of an ISRC getting lost or corrupted in that part of the supply chain.

- EIDR's clear separation of abstractions (Title records) and versions (Edits) parallels that of ISWC and ISRC, making it easier to do reporting and business analysis from the work level all the way down to individual encodings.

5   Special Registration Cases

Scenario	Registration Practice
Music videos with same act performing the same song but in different languages.	Normally, when only the spoken language differs between two works, they are considered Manifestations of the same Edit. For music videos, these represent different performances, and the music industry views performance as a primary differentiating characteristic, the two music videos are registered as independent Title (Level 1) records.
Music videos with same act performing the same song but in one case live and in another case in the studio.	For music videos, these represent different performances, and the music industry views performance as a primary differentiating characteristic, the two music videos are registered as independent Title (Level 1) records.
A music video with non-song materials (story bookends, interview material, etc.) that are available in subtitled or dubbed versions.	These language versions are treated as Manifestations following standard EIDR practice.
Recurring Music Festivals	Register the Festival as a Series using the Festival's name as the title, each year (or other instance) as a Season, and each artist's cumulative appearance is as an Episode. Clip individual performances as needed. **NOTE:** These are raw recordings of a Festival and are different from the official "movie version" of a Festival (if any), which would follow the established sequenced event practice.
Concert Tours	Register the Tour as a Series using the Tour's name as the Series title and each concert as an Season using the city/venue name as the Season title and no Season Sequence Number (since the exact number

Scenario	Registration Practice
	and order of concert dates tends to be fluid). The acts appearing in each concert are registered as separate Episodes, following the performance Clip naming convention. Clip individual song performances as needed.

NOTE: These are raw recordings of a Concert and are different from the official "movie version" of the Concert Tour (if any), which would follow the established sequenced event practice. |