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ETC Marketing Metadata 1.0

Introduction

The explosion of online digital content has heightened the need for complete and accurate marketing metadata to assist consumers in search and discovery of movies and television. In addition, the increase in online distributors with widely different content submission requirements makes the delivery of accurate metadata a time-consuming and difficult process for content owners. For this reason, the Entertainment Technology Center organized the Metadata Working Group to create best-practices for the creation and distribution of marketing metadata. This working group is made up of metadata experts from the major Hollywood Studios, film service, and technology companies.

Historically, each digital service provider has created its own metadata specification and required that content providers conform their product information to that format. Unfortunately, the lack of standards underpinning those metadata elements -- their names and definition, and the terms used to populate them -- has confounded efforts to streamline the digital distribution, and ultimately the search and discovery, of content.

Some forward-looking groups have sought to simplify the process; MovieLabs and the Entertainment Merchant's Association (EMA), for example, recently released Version 1.0 of the EMA Metadata specification, covering information delivered from publishers to retailers (http://www.entmerch.org/ema_metadata_.html).

What is typically missing from the various public metadata documents/specifications are details on how content providers should actually construct metadata. This document begins to scratch the surface on that topic -- tackling first and foremost, descriptive metadata (much of what the EMA specification calls "Basic Metadata"). Our goal in writing this document was to provide a set of best practices, based on the combined wisdom of the metadata experts who produce and distribute digital media for the leading Hollywood studios. This document is the beginning of what we hope will be an ongoing dialogue -- people learning from each other in this rapidly evolving marketplace. Our hope is to expand this set of best practices as time goes on so that, whether people are preparing content for iTunes, Amazon, Hulu or a future distributor who has perhaps adopted the EMA Metadata specification, they can learn from each other, can provide consistent and meaningful metadata that will make it that much easier for the distributor to accept and market the content and for the consumer to find, purchase, and/or enjoy it.

Scope

The ETC Metadata Working Group identifies three major categories of metadata necessary for delivery of content.

- Technical Metadata – format, codec, size, bitrate, etc.
- Business Rules Metadata – price, availability date, etc.
- Marketing Metadata - title, genre, synopsis, etc.

This paper specifically addresses the area of marketing metadata to the North American market. Future work will address the other categories of metadata, internationalization and metadata delivery formats.

Methodology

In order to evaluate which metadata fields were the most useful and widely used, the ETC Metadata Working Group conducted a survey of metadata requirements from major online distributors, content owners and film service companies. Since metadata can be used by a variety of different users for different reasons, wherever possible, the group chose to look at metadata from a consumer search perspective.

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The ETC would like to give a special thanks to the Singapore Infocomm Development Authority for raising the initial questions surrounding distribution metadata that sparked this project.

Table of Contents

Metadata Fields	
Title	4
<i>Display Title</i>	
<i>Sort Title</i>	
<i>Alternate Titles</i>	
<i>Franchise</i>	
<i>Version</i>	
Television Specific	7
<i>Series</i>	
<i>Season Number</i>	
<i>Season Descriptor</i>	
<i>Episode Order Number</i>	
<i>Series Synopsis</i>	
<i>Season Synopsis</i>	
Unique Identifier	10
<i>Identifier Source</i>	
<i>Identifier Value</i>	
Platform Specific	13
<i>Distribution Platform</i>	
<i>Platform Specific Field</i>	
<i>Platform Specific Value</i>	
Role	15
<i>Role</i>	
<i>Display Name</i>	
<i>Sort Name</i>	
<i>Character(s) Portrayed</i>	
<i>ID Source</i>	
<i>ID Value</i>	
<i>Display?</i>	
<i>Display Sequence</i>	
Genre	20
<i>Genre</i>	
<i>Media Type</i>	
<i>Keywords</i>	
Rating	25
Synopsis	28

Section 1: TITLE

Title names are needed to allow consumers to search for specific content. Since a work can be known by different names, the ETC Metadata Working Group has broken titles down into logical groupings of Display Title, Sort Title, Alternate Titles, Franchise and Version.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Title							
	DISPLAY TITLE	The name of the title in a form intended for public display.	The Dark Knight	1	Text		True
	SORT TITLE	The name of the title, in a form used to generate sorted displays.	Dark Knight, The	1	Text		True
	ALTERNATE TITLES	The additional name(s) a title may be identified by. Intended to assist in search functionality and title identification.	Batman Begins 2	0..n	Text		False
	FRANCHISE	The name identifying a grouping of intellectual properties involving characters, setting and trademarks of an original work of media.	Batman	0..n	Text		False
	VERSION	The description of the unique picture or audio cut or content difference of a title.	Collector's Edition	0..1	Text		False

1.1 Field: DISPLAY TITLE

Field Description: The name of the title in a form intended for public display.

Example: The Dark Knight

Discussion: The way in which a title is displayed can differ from the way a title is sorted. For this reason, display title should present the title in the natural-language form most useful to the consumer. Articles should remain at the front of the title name for display purposes.

Common Issues and Issue Examples: Attributes may be attached to the end of the title to assist in title identification (e.g. Release Year, Series). These should be removed from the Display Title since they are covered in other areas of the schema.

Ex: The Stepfather (1987) should be displayed as The Stepfather.

1.2 Field: SORT TITLE

Field Description: The name of the title, in a form used to generate sorted displays.

Example: Dark Knight, The

Discussion: The way in which titles are sorted can differ from the way a title is displayed. For alphabetization purposes, articles, branding elements and other leading text should be moved to the end of the Sort Title name.

Common Issues and Examples:

- 1) Branding – Any branding elements should be moved to the end of the title.
EX: Disney Hannah Montana should be written as Hannah Montana, Disney
- 2) Orthography – Titles that contain symbols instead of characters should be written out in full in the sort title if possible.
EX: I ♥ Huckabee should be written as I Heart Huckabee
- 3) Abbreviated Words - Titles that begin with words that are usually abbreviated should be written out in full in the sort title.
EX: Mr. Roberts should be written as Mister Roberts
Dr. Doolittle should be written as Doctor Doolittle

1.3 Field: ALTERNATE TITLES

Field Description: The additional name(s) by which a title may be identified. Intended to assist in search functionality and title identification.

Example: Batman Begins 2

Discussion: Alternate Titles should include all other titles that a user might reasonably use to identify a title. This would include AKA's ("also known as"), alternate spellings, additional releasing names in local territories, etc. This should be used only for commonly known alternate titles and not for listing every single obscure title.

1.4 Field: FRANCHISE

Field Description: The name identifying a grouping of intellectual properties involving characters, setting and trademarks of an original work of media.

Examples: Batman

Discussion: Titles can occasionally be grouped together as part of a brand or franchise. These titles may be considered a series of individual works that tie together under one story line or concept or may be based off a character or set of characters. In these cases the titles included under this franchise may be known for the franchise and not necessarily by the title name itself. By identifying the franchise name in the title schema, this link is created.

Common Issues and Issue Examples:

The studio definition of Franchise might differ greatly from the popular perception of the franchise. Franchise titles should be authored to help consumer find the broadest subset of titles in the franchise.

1.5 Field: MARKETING VERSION

Field Description: The description of the unique picture or audio cut or content difference of a title.

Example: Collector's Edition
Director's Cut

Unrated Version

Discussion: Versions can exist to differentiate differences between 2 cuts of a single title, including but not limited to territory, colorized, client, 3D, product placement, media, picture, audio, and/or logo.

Common Issues and Examples:

The studio definition of Version might differ greatly from the popular perception of Marketing Version. This field should be used to differentiate between versions that are substantially different and that offer significant value to the consumer. Version should not be considered the technical designations of an asset or be considered the physical asset itself, but rather the work for which many assets can be linked to. In this manner, subtitling, text versus textless, rating cards, etc. would not be considered new versions but different assets used to fulfill a version.

Section 2: TELEVISION SPECIFIC

Episodic Content requires additional Television Specific information to help categorize the title into its appropriate groupings.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Television Specific							
	SERIES	The name of the parent series associated with the episode	Survivor	1	Text		True
	SEASON NUMBER	The season number of the series in which the episode aired	17	1	Numeric		True
	SEASON DESCRIPTOR	Season description or tagline such as season number, day, volume, etc	Gabon - Earth's Last Eden	0..1	Text		False
	EPISODE SEQUENCE	For work presented as part of a grouping, this is the order the work should be presented.	1	1	Numeric		True
	SERIES SYNOPSIS	Brief description of the series. Required for television content.		1	String	250	True
	SEASON SYNOPSIS	Brief description of the season. Can be used for television content.		0..1	String	250	False

2.1 Field: SERIES

Field Description: The name of the parent series associated with the episode.

Example: Survivor

Discussion: Episodic content has a continuous story line, common theme or subject matter that makes up a logical grouping called the production Series. Unlike basic short form content, which is normally produced as stand alone product, Series episodes are related and usually sequential.

Common Issues: Because of the structured nature of Series productions (Series contain Seasons and Seasons contain Episodes) there are few issues related to the Series concept..

2.2 Field: SEASON NUMBER

Field Description: The season number of the series in which the episode aired.

Example: 17

Discussion: The Episodes for a Series are usually produced in groupings called Seasons. Seasons can be grouped according to distribution schedules (i.e. Fall Season) and/or related by a theme (e.g. "24" in which each episode represents one hour of the storyline).

Common Issues and Issue Examples: Season Number is sometimes called Year Number.

Ex: The Waltons (Season One) can also be identified, The Waltons (Year One)

2.3 Field: SEASON DESCRIPTOR

Field Description: Season description or tagline such as season number, day, volume, etc.

Example: Gabon – Earth's Last Eden

Discussion: The Season Descriptor provides important reference information for use in product categorization and marketing. The Season Descriptor will often be displayed in the online retailer's store as a means for easy product identification.

Common Issues and Issue Examples: The Season Descriptor can include a variety of reference information, like taglines, season numbers or release years. This makes consistent formatting a challenge.

Ex: Cold Case, YR1, 03/04
Cold Case, Year One, 2003/2004
Cold Case, Season 1, 2003/2004
Cold Case, Season One, '03-'04

2.4 Field: EPISODE SEQUENCE

Field Description: For work presented as part of a grouping, this is the sequence in which the work should be presented.

Example: 1

Discussion: Episodes are distributed in a logical order and are numbered Episode 1, Episode 2, Episode 3, etc.

Common Issues and Issue Examples:

- 1) The Pilot episode for a Series may not be numbered Episode 1. This often causes confusion when numbering the episodes for a Series' first season.
- 2) Special Episodes (e.g. a Season 2-Hour Finale) may be issued a single Episode number or multiple Episode numbers.
- 3) Different business units may distribute episodic product in groupings other than that used for the original broadcast.

Ex: One Tree Hill (Pilot) or One Tree Hill (Episode 1)
Dallas (2-Hour Season Finale) or Dallas (Season Finale, Part 1)
Dallas (Season Finale, Part 2)

2.5 Field: SERIES SYNOPSIS

Field Description: A brief overview of the Series associated with an episodic title.

Example: *One of television's top-ranked series, "Friends" is a smart, sophisticated comedy that looks into the hearts and minds of a group of friends living in New York.*

Discussion: The ETC Metadata Working Group includes the Series synopsis since it provides a key description valuable for marketing that title.

Common Issues: Content distributors may have character count requirements that are different than 250 characters. The ETC Metadata Working Group chose 250 characters as it accommodates the majority of the requirements we reviewed.

2.6 **Field: SEASON SYNOPSIS**

Field Description: A brief of the Season associated with an episodic title.

Example: *Season five picks up the aftermath of Ross' bungled wedding in which he calls his bride-to-be Rachel, Ross moves in with Chandler and Joey. Monica and Chandler secretly date. Plus, Rachel gets a great new job and Phoebe gives birth to triplets.*

Discussion: The ETC Metadata Working Group includes the Season synopsis since it provides a key description valuable for marketing that title.

Common Issues: Content distributors may have character count requirements that are different than 250 characters. The ETC Metadata Working Group chose 250 characters as it accommodates the majority of the requirements we reviewed.

Section 3: UNIQUE IDENTIFIER

It is important to be able to identify a piece of content in order to differentiate it from all other content. Most distribution platforms require a unique identifier for each piece of content for tracking and reporting purposes. A unique identifier also allows connection between databases - for instance to tie marketing metadata to business rules or technical metadata. At least one unique identifier must be provided.

In order to guarantee universally unique identifiers, a central identifier registration agency is required. There is currently no universally recognized identifier registry, so the ETC Metadata Working Group provides for the use of first- and third-party registries.

A content provider may act as its own first-party identifier registry. Most content providers have their own internal tracking system that assigns unique identifiers to their own content. It is the content provider's responsibility to ensure that the identifiers are unique within their own context.

There are multiple third-party registries that may be used. The ETC Metadata Working Group does not endorse or recommend a particular registry, but provides accommodation for many.

In the event that no identifier already exists, a Universally Unique Identifier (UUID) may be generated.

Distribution Platform-specific identifiers are described in the Platform Specific category.

Category	Field Name	Field Description	Examples	# of Allowable Entries	Type	Length	Required Field?
Unique Identifier							
	IDENTIFIER SOURCE	Identifies the source from which the unique identifier value is obtained.	IMDB ISAN UUID	1..n	String	256	True
	IDENTIFIER VALUE	Unique Identifier for the title. Should be unique within the context of the Identifier Source.	tt0033467	1..1	String	256	True

3.1 Field: IDENTIFIER SOURCE

Field Description: The name of the unique identifier registry from which the Identifier Value is derived.

Example: IMDB
ISAN
UUID
www.mgm.com

Discussion: ID Registries such as UPC, EAN, and ISBN are tangential identifiers, as they identify derivative products (such as DVDs or books) rather than the original asset directly. As such, they are less preferable to the primary identifiers such as ISAN.

Identifier registries not included on this list, including first-party identifiers, should be identified by a fully qualified domain name per RFC-1035 (<http://tools.ietf.org/html/rfc1035>) to the registry's home web page.

Common Issues: Identifier Source names are case-sensitive. All listed Identifier Sources are all upper case. Fully qualified domain names should be all lower case, and may only contain only characters valid in a domain name. If the fully qualified domain name is entered into the address bar of a web browser connected to the internet, the organization's web page should be the automatic target (it may be the result of a redirect).

In theory, the listed Identifier Sources could be referred to by either the listed Identifier Source name or their fully qualified domain name. The two shall be considered identical, but for clarity, the listed Identifier Source name should be used instead of the fully qualified domain name.

ETC Unique Identifier List:

Identifier Source	Name	Informational URL	Fully Qualified Domain Name (FQDN)
ISAN	International Standard Audiovisual Number	http://isan.org	www.isan.org
IMDB	Internet Movie Database	http://imdb.com	www.imdb.com
AMG	All Movie Guide	http://allmovie.com	www.allmovie.com
OMDB	Open Movie Database	http://omdb.org	www.omdb.org
UUID	Universally Unique Identifier	http://tools.ietf.org/html/rfc4122	www.ietf.org
UPC	Universal Product Code	http://gepir.gs1.org	www.gs1.org
EAN	International (European) Article Number	http://gepir.gs1.org	www.gs1.org
ISBN	International Standard Book Number	http://isbn-international.org/	www.isbn-international.org
TMS	Tribune Media Services	http://tribunemediaservices.com	www.tribunemediaservices.com

3.2 Field: IDENTIFIER VALUE

Field Description: The exact string provided by the Identifier Source.

Examples:

Identifier Source	Identifier Value
ISAN	0000-0001-2C52-0000-P-0000-0000-0
IMDB	tt0033467
AMG	V 9737
OMDB	15
UUID	017559d0-2973-11df-8a39-0800200c9a66

TMS	SH002730360000
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Common Issues: As with the Identifier Source name, the Identifier Value is case-sensitive. Leading and trailing whitespace (spaces, tabs, etc.) should be truncated. The use of internal whitespace is discouraged, but some Identifier Sources may include them, in which case they should be preserved.

Section 4: PLATFORM SPECIFIC

The goal of the ETC Marketing Metadata Schema is to provide a set of fields which fulfills the marketing metadata requirements of most digital distribution platforms. There may be information required by a distribution platform that is either unanticipated, unique to that platform, or outside the scope of this document. An example of this would be platform-specific identifiers used to track content sales/views on each platform.

To accommodate these platform-specific requirements, a simple field/value pair mechanism is provided.

Category	Field Name	Field Description	Examples	# of Allowable Entries	Type	Length	Required Field?
Platform Specific							
	DISTRIBUTION PLATFORM	Identifies the name of the distribution platform for which the ID is intended, in the event that platform-specific IDs are required.	ITUNES HULU	0..1	String	256	FALSE
	PLATFORM SPECIFIC FIELD	Name of platform-specific metadata field	VendorID	1..1	String	256	TRUE
	PLATFORM SPECIFIC VALUE	Value for platform-specific metadata field.	A203929 US NZ	1..1	String	256	TRUE

4.1 Field: DISTRIBUTION PLATFORM

Field Description: The distribution platform for which the platform-specific metadata is intended.

Examples: ITUNES
HULU

Discussion: The values for this field should be the same as the platform ID list as the Unique Identifier section. There should also be an ability to identify a platform that is not included on the list.

ETC Content Provider ID Platform List:

Content Provider ID	Description	Informational URL
ITUNES	Apple iTunes	http://itunes.com
HULU	Hulu	http://hulu.com
AMAZON	Amazon Video On Demand	http://amazon.com
YOUTUBE	YouTube	http://youtube.com
XBOX	Microsoft Xbox Live	http://xbox.com/en-US/LIVE/
PLAYSTATION	Playstation Network	http://us.playstation.com
DIRECTV	DirecTV	http://directv.com
INDEMAND	iN DEMAND	http://indemand.com

Other values will be added to this table as required. Any distribution platform not included on this list should be identified by a fully-qualified domain name per Internet Engineering Task Force RFC-1035, pointing to the platform's home web page.

4.2 **Field: PLATFORM SPECIFIC FIELD**

Field Description: The name of the platform-specific field.

Example: territory
 VendorID

Discussion: The value of this field should be identical, including capitalization, to the field name in the platform's metadata specification.

4.3 **Field: PLATFORM SPECIFIC VALUE**

Field Description: Value for platform-specific metadata field.

Examples: US
 NZ
 A203929

Discussion:
The value of this field should be identical, including capitalization, to the field value in the platform's metadata specification.

Section 5: ROLE

The number and range of roles associated with the creation and production of a media asset can be extensive. For practical purposes, however, only a small range of roles – and the people who perform them – will be known and sought by consumers. The ETC Metadata Working Group has constructed this metadata schema to allow flexibility in accommodating both the level of detail preferred or required by content producers, and the practical retrieval needs of consumers that distributors may wish to support.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Role							
	ROLE	The function performed by a person or organization in contributing to the work.	Director	0..n	String	Defined List	False
	DISPLAY NAME	The name of the person or organization performing the ROLE, in a form intended for public display.	Steven Spielberg	0..n	String	256	False
	SORT NAME	The name of the person or organization performing the ROLE, in a form used to generate sorted displays.	Spielberg, Steven	0..n	String	256	False
	CHARACTER(S) PORTRAYED	The name(s) of the character(s) portrayed or voiced, if the ROLE value relates to on-screen or vocal talent.	Cruella de Vil	0..n	String	256	False
	ID SOURCE	The source of a standard identifier for the person or organization identified in the ROLE.	IMDB	0..n	String	128	False
	ID VALUE	Standard identifier assigned to the person or organization associated with the ROLE.	NM123456	0..n	String	64	False
	DISPLAY?	Binary element to determine whether or not the ROLE should be displayed.	True/False	0..n	Boolean	1	False
	DISPLAY SEQUENCE	Numerical value to determine sequence among displayed ROLES.	05	0..n	Numeric	3	False

5.1 Field: ROLE

Field Description: The function performed by a person or organization in contributing to the work. (NB: The term “role” is explicitly not meant to describe the portrayal of a character in the work.)

Example: Director
Cinematographer

Writer

Discussion: The roles to be documented here are those expressed in the asset's credits.

Common Issues and Issue Examples:

- 1) Multiple roles performed. If a person is credited with more than one functional role in a work, then separate occurrences of ROLE should be used to describe each function.

Ex: Thank You for Smoking	<u>Role</u>	<u>Sort Name</u>
	i. Writer	Reitman, Jason
	ii. Director	Reitman, Jason

Ex: Pollock	<u>Role</u>	<u>Sort Name</u>	<u>Character(s) Portrayed</u>
	iii. Director	Harris, Ed	
	iv. Actor	Harris, Ed	Jackson Pollock

- 2) Multiple persons performing the same role. If two or more persons or organizations share credit for a function, then separate occurrences of ROLE should be used to describe each person's or organization's participation.

Ex: Fever Pitch	<u>Role</u>	<u>Sort Name</u>
	i. Director	Farrelly, Bobby
	ii. Director	Farrelly, Peter

- 3) Synonyms. Many roles are known by two or more synonymous or near-synonymous terms (e.g., Cinematographer, Director of Photography). For this reason, use of a controlled vocabulary for roles is strongly preferred.
- 4) Guild practice. The controlled vocabulary recommended for use in documenting roles does not reflect guild-specified distinctions used to formulate on-screen credits.

Ex:	<u>Role</u>	<u>Writers Guild of America, West credits</u>
	Writer	Story by Screen Story by Screenplay by Written by Narration Written by Based on Characters Created by Adaptation by

Controlled Vocabulary: Following is a recommended list of Roles compiled from the major studios and online distributors. ETC recognizes these as the Roles most widely cited in on-screen credits, and does not imply any priority in their importance to the assets. Additional terms may be drawn from the:

- European Broadcasting Union Role Codes (2009)
(http://www.ebu.ch/metadata/cs/web/ebu_RoleCodeCS_p.xml.htm)
- International Federation of Film Archives Glossary of Filmographic Terms (2008)
([http://www.fiafnet.org/publications/Glossary%20of%20Filmographic%20Terms%20\(English%20Version\)2008%20revision.pdf](http://www.fiafnet.org/publications/Glossary%20of%20Filmographic%20Terms%20(English%20Version)2008%20revision.pdf)).

ETC Recommended Role List

Actor

Art Director
Choreographer
Cinematographer
Composer
Costume Designer
Director
Editor
Executive Producer
Host
Musician
Narrator
Producer
Production Designer
Writer

5.2 Field: DISPLAY NAME

Field Description: The name of the person or organization performing the ROLE, in a form intended for public display.

Examples:

Steven Spielberg
Costa-Gavras
Theo van Gogh

Discussion: Display Names should match the names appearing in the asset's credits.

5.3 Field: SORT NAME

Field Description: The name of the person or organization performing the ROLE, in a form used to generate sorted displays.

Examples:

Spielberg, Steven
Costa-Gavras
Gogh, Theo van

Discussion: In formulating Sort Names, use an established standard such as "Resource Description and Access, Chapter 9: Identifying Persons" (http://www.rdaonline.org/constituencyreview/Phase1Chp9_11_12_08.pdf). The generally preferred form will be "[Surname], [Forename(s)]".

5.4 Field: CHARACTER PORTRAYED

Field Description: The name of the character portrayed or voiced, if the ROLE relates to on-screen or vocal talent.

Examples:

Cruella de Vil
Jack Bauer

Rhino

Discussion: Character names are often distinctive, memorable, and therefore useful in public-facing metadata for media assets. Animated media, especially, often include characters that are better known to the public than the vocal talent who portray them.

Common Issues and Examples: The name of the character portrayed should be the name by which the character is best known, not necessarily the character's full or "correct" form. Character names should be formulated in natural or "direct" order (i.e., "[Forename(s)] [Surname]"), rather than inverted, as with Sort Names. In formulating character names, use an established standard such as "Resource Description and Access, Chapter 9: Identifying Persons"

(http://www.rdaonline.org/constituencyreview/Phase1Chp9_11_12_08.pdf).

Ex: Cruella de Vil (not: De Vil, Cruella)
Lumpy (not: Heffridge Trumpler Brompet Heffalump IV)

If an actor portrays or voices multiple characters, those characters should be listed as a group in a single occurrence of the metadata element.

Ex: The Simpsons	Role	Person	Character(s) Portrayed
	Actor	Shearer, Harry	Mr. Burns; Smithers; Ned Flanders

5.5 Field: ID SOURCE

Field Description: The source of a standard identifier for the person or organization identified in the ROLE.

Example: IMDB

Discussion: Use of a standardized identification system will facilitate consistency in the recording and display of data, as well as accuracy in the retrieval of data by the consumer. ETC encourages the use of standardized identifiers whenever possible.

5.6 Field: ID VALUE

Field Description: Standard identifier assigned to the person or organization associated with the ROLE.

Example: NM123456

5.7 Field: DISPLAY?

Field Description: Binary element to determine whether or not the ROLE should be displayed.

Examples: True
False

Discussion: Distributors may assert whether or not ROLES will be displayed, and if so, in what sequence they should appear.

5.8 Field: DISPLAY SEQUENCE

Field Description: Numerical value to determine sequence among displayed ROLES.

Example: 5

Discussion: The number of ROLES to be displayed may vary widely among content producers, and may be a function of contractual specifications among the talent involved. At the same time, distributors may enforce their own criteria as to whether or not ROLES will be displayed at all, and in what sequence. If no display sequence among ROLES is specified by the content provider, a distributor may use the order found among the occurrences of ROLE to determine display sequence.

Section 6: GENRE

Every distributor needs to categorize content to allow consumers the ability to narrow a search by areas of common interest to facilitate search and marketing efforts. This information is divided into three different fields: Genre, Media Type, and Keywords.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Genre							
	GENRE	Categorization of the work by its narrative formulas, themes, motifs, settings, situations, characterizations, or style.	Action	1..n	String	Defined List	True
	KEYWORDS	Descriptors associated with the asset in order to drive search results	Bowling	0..n	String	1024	False
	MOVIE TYPE	The physical process used to create the content or the final output of the content. Common entries include: Animated, Live Action, Stereoscopic 3D, SD, HD, etc.	Animated	0..n	String	256	False

6.1 Field: GENRE

Field Description: Categorization of the work by its narrative formulas, themes, motifs, settings, situations, characterizations, or style.

Examples: Action
Children
Thriller

Discussion: In order to make a genre list useful as a method of search, it is necessary to create a wide enough list that includes all the major accepted terms, but narrow enough so that it doesn't become a catch-all. For this reason the ETC Schema consists of 36 common genres. Of course any piece of content will have other themes or topics associated with it. These themes should be entered as keywords or media types.

Common Issues and Issue Examples: Many genre lists include terms that are not traditional genres and are better classified as Keywords or Media Types.

Ex: The term "Animated" refers to the medium used to create the work and not to a specific genre.

Controlled Vocabulary: Below is a recommended list of genres compiled using lists from the major studios and online distributors.

ETC Genre List

Action	Children	Drama
Adventure	Comedy	Educational
Anime	Crime	Erotic
Biography	Documentary	Family

Fantasy	Music Video	Sitcom
Faith-Based	Music/Dance/Theater	Soap Opera
Game Show	Musical	Sports
History	Mystery	Talk Show
Horror	News	Thriller
Instructional	Reality Show	Variety
Live Performance	Romance	War
Magazine	Science-Fiction	Western

An alternative resource for GENRE terms is the Library of Congress Moving Image Genre-Term Guide (www.loc.gov/rr/mopic/miggen.html).

6.2 Field: MEDIA TYPES

Field Description: Media Type refers to the physical process or medium used to create the content or to the final output format of the content.

Controlled Vocabulary: Below is a recommended list of media types compiled using lists from the major studios and online distributors.

ETC Media Types:

- Animation
 - Stop Motion
 - 3D Animation
 - Claymation
- Short
- Trailer
- Feature
- Episodic Television
- Promo
- Live Action
- Color
- Black and White
- Game Cinematic
- Advertisement
- Special Features
- Stereoscopic 3D

6.3 Field: KEYWORDS

Field Description: This field holds a set of descriptors associated with the asset in order to drive search results, either directly or indirectly. For each asset, provide up to 1024 characters worth of relevant keywords that relate to the content in the asset. Keywords should be specific to the actual asset, not to the overall series (for episodic television) or content partner.

Examples: 50s
Military
Air Force

Discussion: Keywords are primarily they are used to denote topics of interest associated with the content. In addition, keywords can be used to capture information tangential to a given asset, but useful

in driving search results. For example, the content owner might enter information about a director's or actor's other popular movies or roles. In a film starring Harrison Ford, keywords might refer to his better-known roles such as Han Solo or Indiana Jones.

Common Issues: It is important that this field not be used as a catch-all or for a generic lists of terms that could relate to any piece of content. These types of lists often used as marketing ploys render keyword searches useless for all content owners.

Controlled Vocabulary: Below is a recommended list of themes and topics of interest that have been compiled using lists from the major studios and online distributors. This list is an example of keywords that can be entered into this field and is not meant to be exhaustive. An alternative source of keywords is the CableLabs Genre Classification List (2006) that can be found at www.cablelabs.com/projects/metadata/downloads/genre_classification_list.pdf.

50s	Based on a Poem	Computers	Government
60s	Based on a short story	Courtroom	Graduation
70s	Based on a Song	Crafts	Gymnastics
80s	Based on a True Story	Cricket	Halloween
90s	Based on a video game	Cult	Handball
Addictions	Basketball	Curling	Hanukkah
Advice	Behind the Scenes	Dance	Health
Adult	Bet/Contest/Competition/	Dark comedy	Heist
African-American	Dare	Darts	High School
After School Special	Biathlon	Dating	Hispanic
Aging	Biblical - New Testament	Daytime Drama	Hispanic Oriented
Agriculture	Biblical - Old Testament	Death/Funeral	HIV/AIDS/SIDA
Air Force/USAF,	Bicycle Racing	Debate	Hobbies
Airplanes/Flying	Bicycling	Detective	Hockey
Aliens	Big Band	Discrimination/Prejudice	Holiday
American Revolution	Billiards	Diving	Home shopping
Amnesia	Birthday	Dogs	Horse Racing
Animal	Black Comedy	Domestic Help	How-to
Anniversary	Black History/Heritage	Drag Racing	Hunting
Anthology	Blackjack	Easter	Hurling
Anthropology	Blaxploitation	Eating	Hydroplane Racing
Arab-Israeli conflict	Boat Racing	Disorder/Anorexia/Bulimia	Ice Skating
Archery	Boating	Election	Immigrant Experience
Arctic	Bobsled	Entertainment	Improvisation
Arm Wrestling	Bodybuilding	Environment	Independence Day
Art	Bowling	Equestrian	Independent
Art Film	Boxing	Ethnic	In-Law(s)
Art History	British	Extreme Sports	Investigative
Arthurian-legend/Camelot	Buddy/buddies	Fairy Tale	Jai Alai
Arts/Crafts	Bullfighting	Fashion	Jealousy
Asian	Business	Fathers Day	Jewish Heritage
Auto	Canadian	Fencing	Juvenile
Auto Racing	Canoe	Figure Skating	Kayaking
Aviation	Carnival	Film Noir	Korean War
Award Winning	Cats	Finance	Kwanzaa
Awards	Celebrity	Fine Art	Labor Day
B Movie	Cheerleading	First Love	Lacrosse
Babies/Birth	Chick Flick	Fishing	Large Format
Babysitting	Child Abuse	Fitness	Law Enforcement
Badminton	Christmas	Food	Lecture
Ballet	Cinco De Mayo	Football	Legal
Baseball	Circus	Foreign	Little League
Based on a Book/Novel	Civil and Human Rights	French	Luge
Based on a Classic TV	Civil War	Gambling	Magic
Series/Show	Classics	Gangs	Marathon
Based on a comic book	Clip Compilation	Gangster	Mardi Gras
Based on a Feature	Clones/Cloning	Gardening	Martial Arts
Film/Movie	Collectibles	GLBT	Mature
Based on a	College	Gender bender	Medical
newspaper/magazine	Combat	Genocide	Medical Drama
article	Coming of Age	Golf	Memorial Day
Based on a Play	Community	Good vs. Evil	Men's

Mentor/Protégé(e)	Role-Reversal/Battle Of	Telenovela
Midlife crisis	The Sexes	Telethon
Military	Roller Sports	Television
ML King Day	Rosh Hashana	Tennis
Mother's Day	Rowing	Terrorism
Motorcycle	Rugby	Thanksgiving
Motorcycle Racing	Running	Time Travel
Murder	Sailing	Track & field
Native American	SARS epidemic	Training
Nature	Satire	Transportation
Neighbor(s)	Scam Artist/Scams	Travel
New Years	Science	Travelogue
Olympics	Science-technology	Triathlon
Opera	Screwball Comedy	Tribute
Outdoors	Self Improvement	Trucks
Pageant	Serial Killer	True Crime
Painting	Sex/Sexual Orientation	Urban/ethnic
Parade	Shooting	Vacation
Paranormal	Shopping	Valentines Day
Parody	Siblings	Veterans Day
Party	Silent Film	Victoria Day
Passover	Skateboarding	Video Games
Peace	Skeleton	Vietnam War
Perfomance - Comedy	Sketch	Volleyball
Performing Arts	Slasher	War on Terrorism
Period	Snowboarding	Water Polo
Persian Gulf War	Snowmobile	Water Skiing
Pet(s)	Soccer	Water Sports
Playoffs	Social Guidance	Weather
Poker	Social Problems	Wedding(s)
Police	Softball	Weightlifting
Politics	Special Interest	Wildlife
Polo	Speed Skating	Wildlife-nature
Pop culture	Spy	Winter Sports
Practical Jokes/Pranks	Squash	Women's
Pregnancy/Childbirth	St Patricks day	Wrestling
Preschoolers	Stand-up	WWI
President's Day	Stoner	WWII
Prison	Sumo Wrestling	Yom Kippur
Pro Wrestling	Superhero	Young Adult
Public Affairs	Supernatural	Youth Oriented
Puppets	Surfing	
Quiz-game-participation	Suspense	
Racquetball	Suspense/Thriller	
Ramadan	Swashbuckler	
Real Estate	Swimming	
Reincarnation	Table Tennis	
Relatives, Extended	Taxes	
Religion	Technology	
Religious	Teen Angst	
Road Trip/On the Road	Teen/Tween	
Rodeo	Telecourse	

Section 7: RATING

Ratings support parental controls and assist the audience when making viewing selections. Ratings indicate the level of sensitivity for the title's subject matter.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Rating		Describes the ratings or parental advisory for the title, using one or more ratings board values.					
	RATING STATUS	Indicates if the title has been issued a rating from at least one ratings board. A "Y" status indicates the title HAS BEEN issued a formal rating.	N	1..1	Boolean		
	RATING SYSTEM	The ratings board used to describe the rating.	MPAA	0..n	String		False
	RATING	Rating for the title.	R	0..n	String		False
	RATING REASON	The specific advisory for the content that explains the rating used.	Graphic Violence	0..n	String		False

7.1 Field: RATING STATUS

Field Description: Indicates if the title has been issued a rating from at least one ratings board. If Rating Status is "no", the title is considered "Not Rated".

Example: N

Discussion: Including a rating status is a simple way of indicating whether a title has been issued a rating from a ratings board entity or not. Not all titles are submitted to ratings boards.

Common Issues and Issue Examples: The terms "Not Rated" and "Unrated" appear very similar. In our model, the term "Unrated" is used to indicate a particular rating value often used in marketing that indicates that the release contains mature content.

Ex: The Hangover (Unrated Director's Cut)

Because Unrated is often used as a marketing term used to designate a specific version of a release, it is preferable to refer to a film that has never received a rating as "Not Rated"

7.2 Field: RATING SYSTEM

Field Description: The name of the ratings board used to describe the rating.

Example: MPAA

Discussion: The common ratings boards used for domestic content rating is the MPAA for film and TV Guidelines for television. Since not all content is submitted to ratings boards the content may be

classified as “Unrated” or “Not Rated”. Since some content may be submitted for both theatrical and television distribution ratings, content may have ratings from multiple ratings systems.

Common Issues and Issue Examples: The ratings assigned by different ratings boards are not precisely equivalent. It is up to the individual board to assign the appropriate rating.

Controlled Vocabulary: MPAA
TV Guidelines
ESRB

7.3 Field: RATING

Field Description: The rating for the title.

Example: R

Common Issues and Issue Examples: In the case of television distribution, the broadcaster – rather than the content owner – often acts as the board that assigns the TV Guideline content rating. This makes it difficult for the content owner to manage TV Guideline rating data. This allows creates the environment where different broadcasters may assign different ratings to the same content.

Ex: The Matrix, MPAA, R
The Matrix, TV Guidelines, TV-MA
The Matrix (network version), TV Guidelines, TV-14

Controlled Vocabulary:

Media	Rating System	Rating	Rating Reason	Rating Board URL
Television	TVPG	TV-Y TV-Y7 TV-Y7-FV TV-PG TV-14 TV-MA	V S L D FV	www.tvguidelines.org
Film	MPAA	G PG PG-13 R NC-17 NR M GP SMA X		www.mpa.org
Games	ESRB	EC E E10+ T M		www.esrb.org

		AO RP		
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7.4 **Field: RATING REASON**

Field Description: The specific parental advisory for the content that explains the rating used.

Example: Graphic Violence

Discussion: Additional descriptive labels can be assigned to further explain what subject matter elements led to the specific rating assignment. This information assists the consumer when making viewing selections.

Common Issues and Issue Examples: While terms like Graphic Violence, Language, Nudity, Strong Sexual Content have been commonly used to describe subject matter, they are not part of the MPAA or the TV Guidelines terminology. Since all ratings boards do not always assign this information, we have marked this field as optional.

Section 8: SYNOPSIS

The synopsis describes of the action, situations and characters in a given piece of content. Several different synopsis lengths should be provided to accommodate the different ways that a synopsis can be displayed. Since synopsis lengths can differ depending on the distributor, the ETC Metadata Working group has settled on four common lengths that work for the major online distributors. These synopsis fields are used to describe the specific piece of content being distributed. For television, it is often useful to provide an additional synopsis of a series or season; these should be entered in the SEASON SYNOPSIS and SERIES SYNOPSIS fields provided in Section 2 Television Specific.

Category	Field Name	Field Description	Example	# of Allowable Entries	Type	Length	Required Field?
Synopsis							
	SHORT SYNOPSIS	One-sentence description of the story, typically used for display at the search result or browse level.		1..1	String	64	True
	MEDIUM SYNOPSIS	Brief description of the story outlining basic action, situations and characters.		1..1	String	250	True
	LONG SYNOPSIS	More complete description of the story outlining the basic action, situations, and characters.		1..1	String	2000	True
	FULL SYNOPSIS	Full description of the story detailing the action, situations, and characters. .		1..1	String	4000	True

8.1 Field: SHORT SYNOPSIS

Field Description: One-sentence description of the story, typically used for display at the search result or browse level. Limited to 64 characters

Example: Ellen finds out the true cost of success.

8.2 Field: MEDIUM SYNOPSIS

Field Description: Brief description of the story outlining basic action, situations and characters. Limited to 250 characters.

Example: Patty handpicks Ellen to be a first-year Associate at the high-profile law firm, Hewes & Associates. Ellen is thrilled to join the ranks, but soon realizes that the price of success may be much higher than what she's willing to pay.

8.3 Field: LONG SYNOPSIS

Field Description: More complete description of the story outlining the basic action, situations, and characters. Limited to 2000 characters.

Example: After Patty (Glenn Close) handpicks After Patty (Glenn Close) handpicks Ellen (Rose Byrne) to be a first-year Associate at the high-profile law firm, Hewes & Associates, life will never be the same for either one of them. Ellen, newly-engaged to her boyfriend David Connor (Noah Bean), is thrilled

to join the ranks and be trained under Patty and Patty's trusted Senior Associate, Tom Shayes (Tate Donovan). But Ellen soon realizes that the price of success may be much higher than what she's willing to pay. Currently, the focus of Hewes & Associates attention is a class action lawsuit targeting the allegedly corrupt Arthur Frobisher (Ted Danson), one of the country's wealthiest CEOs. Patty, on behalf of her clients, is attempting to bankrupt and personally destroy Frobisher. As Patty battles with Frobisher and his attorney Ray Fiske (Zljk Ivanek) Ellen Parsons will be front and center witnessing just what it takes to win at all costs.

8.4 **Field: FULL SYNOPSIS**

Field Description: Full description of the story detailing the action, situations, and characters. Limited to 4000 characters.

Example: Upon graduating from law school, Ellen Parsons is invited to interview at a high-profile New York City firm led by Patty Hewes, a relentless litigator who is the lawyer of choice for clients battling powerful corporate titans. Though she loses another lucrative offer once word gets out that she is being courted by Hewes & Associates, Ellen still refuses to bow to Patty's request to come in for an interview on the day of her sister's wedding. Impressed, Patty shows up at the wedding to offer Ellen the job. So, as she learns the ropes from Patty's trusted lieutenant, Tom Shayes, Ellen is put to work on a civil suit against Arthur Frobisher, a billionaire businessman accused of an illegal stock sale that saved his fortune but bankrupted his employees. Ignoring efforts to settle out of court by the tycoon's cunning lawyer, Ray Fiske, Patty aims to send Frobisher a costly message that will satisfy her clients and make her even richer. Although a thorough Federal investigation never linked him to the questionable transaction, Frobisher is unnerved by Patty's successful track record and, in an attempt to avoid going before a jury, entices a former janitor to convince the other plaintiffs to accept a one hundred million dollar settlement. Faced with a mutiny once her clients vote to take the money, Patty explodes, making a big show of firing Tom for failing to find out that they had agreed to settle. But when Ellen discovers that her boyfriend David's sister, Katie Connor, was working as Frobisher's chef at the time the stock sale took place, she suspects that she's found a crack that could blow the case wide open. Because Frobisher is also an investor in her new restaurant, Katie is reluctant to do anything that might jeopardize her new business venture - at least until he tries intimidating her by sending his goons to kill her dog. When the stunt backfires and Katie insists on going after whoever was responsible, Ellen suspects that she may be caught up in a complex conspiracy that Patty has engineered in order to get some incriminating testimony against Frobisher. Failing to see just how on-target her suspicions are, she walks deeper into the trap that Patty has set for Frobisher - and for her. And with her world suddenly crumbling around her, she turns to the police for help in unraveling the case as Patty redoubles her efforts to make sure that Frobisher pays for his crimes.