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Technology Center

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.

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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 |
|-----|----------------|

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 | | |
|--|--|----------|--|--|

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.