In an Ideal World…

• There would be one global audiovisual archive
• It would hold every work ever made
• Along with every significant version
• Every asset would have:
  • Complete descriptive and technical metadata
  • Linked assets for key art, critical reviews, etc.
• Convenient search for specific works
• Intelligent discovery for related works
This is not an ideal world… but we can make it better.
No Archive is an Island

- Archives do not remain static or operate in isolation
  - You obtain new audiovisual assets
    - Including new copies/different versions of works already held
  - You obtain new collateral materials
    - Key art, one sheets, scripts, critical reviews, etc.
  - You acquire new/expanded/improved metadata
  - You cooperate with others to fill gaps in local coverage

- Each of these transactions involves title matching
  - A traditionally manual (and increasingly costly) process

- There is a limit to how efficient and cost effective any process can be with manual touch points.
Preserving Our Cultural Heritage

“Archives exist for the preservation and continuation of the cultural heritage … [their collected assets] require saving, gathering, preserving and/or conserving and they also need to be accessible to encourage the spread of knowledge.”

— UNESCO Audiovisual archives: A practical reader

- Accessibility requires useful and accurate Search and Discovery
- Search and Discovery require useful and accurate Metadata.
“[M]etadata is increasingly defined as a conjoining of disparate, distributed resources. An independent numbering system is required that uniquely identifies individual [television] show and movie releases.”

— nScreenMedia

nScreen nSights: TV Metadata in Transition
Metadata-Based Record Matching

- Metadata-based matching is easy for people to do
  - Common Fields: Title, Release Date, Cast, Synopsis …
  - Data vary significantly by Source (and often over time)
  - People are expensive and inconsistent

- Metadata matching can be automated to a point
  - As with EIDR automated de-duplication system

- Manual record matching cannot be avoided
  - Many current workflows require multiple touch-points and manual matching with each iteration

- The goal is to match once and link all future workflows with a shared identifier
Common Identification Systems

• Shelf Numbers (Physical)/Directory Paths (Digital)
  – Most useful for locating an asset once identified

• Classification Systems
  – Used by libraries, including the Library of Congress

• Proprietary Inventory Indexing
  – Popular with archives, including the British Film Institute

• Statistically-unique Identifiers
  – UUIDs, UMIDs, File Hashes (limited to digital works)

• Shared, Curated, Globally-Unique Identifiers
  – EIDR
Bringing It All Together with EIDR IDs
Anatomy of an EIDR ID

- EIDR is a Digital Object Identifier (DOI)
  - Applicable to abstract, physical, and digital assets
- The EIDR Content ID registry supports 1,208,925,819,614,630,000,000,000 unique records.
Standard Theatrical Asset Types

Movie (or Short) Abstract “title” record with Derived Edits, Clips, and Manifestations plus Optional Franchise collections
Television/Home Entertainment assets are more complex, but each is still identified by a unique EIDR ID.
EIDR Best Practices

- EIDR Best Practices provide guidance for:
  - Different Work Types
    - Scripted Fiction
    - Documentaries
    - Actualities
    - Features/Shorts/OTO TV
    - Series/Seasons/Episodes
    - Serials
  - Inheritance (Hierarchical) Relationships
    - Edits/Cuts
    - Creative Versions
    - Clips
    - Manifestations
    - Technical Versions
  - Other Relationships & Groupings
    - Compilations
    - Composites
    - Collection/Franchise
    - Promotional Items
    - Supplemental Items
    - Alternate Content

- New Practices are developed based on member need
Case Study: British Film Institute’s UK Filmography
British Film Institute’s UK Filmography

- Some countries (e.g., France) mandate a national filmography (usually to support taxation schemes)
- The UK does not have this mandate – so the BFI created a digital UK filmography
- The BFI catalog now lists every fiction feature film ever produced in the UK
  - Based on Gifford’s *British Film Catalogue* plus all films since 2000 (Gifford’s last release year)
  - Pre-1930, every fiction film made in the UK
  - Post-1930, every fiction film ≥ 40 minutes (“features”)
  - Each *Filmography* record is matched to an EIDR ID
BFI’s UK Filmography and EIDR

- BFI database records were added from various sources for various purposes over time.
- Data standards and encoding practices varied historically, leading to gaps in metadata coverage and an increased risk of record duplication.
- Registration with EIDR led to “a systematic deduplication and data improvement process in the BFI database.”
- The EIDR-matched and cleaned database is now used for various internal and external initiatives, including lobbying for archive deposits.
## Base Object Data

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Twist Love and Duty: Or, A Woman's Heroism

*Film Title:* Twist Love and Duty: Or, A Woman's Heroism

*Director:* Robert Gittins

*Country:* United Kingdom

*Format:* Film

*Certificate:* Fiction

*Synopsis:*

DRAMA. Wife saves ship from burning. No main title. A sailor leaves his wife and home. She nurses the baby who is ill. She hears something and looks out of the window. Frantically she places the baby in the crib, gets out a spyglass and sees her husband's ship on fire (first shot of modern ship burning). She is forced to leave the baby and sets off for the church where she enters. In the belfry, she sounds the alarm and collapses. The rescue rig is a cliff-top from which they fire rockets (to the ship) and bring the husband ashore. Meanwhile the wife is helped from the belfry and out of the church along the graveyard (388 ft). Note: Copy from the Joye Collection No. 70. DRAMA: A sailor leaves for sea and bids his wife an affectionate farewell outside their cottage. The scene changes to the interior of the cottage where six months later the wife is nursing her sick child alone. A light comes through the lattice window and looking out, she finds it comes from the sea. She takes down a telescope and looks through it. She sees a boat on fire. Knowing it is her duty to ring the alarm, she commits her sick child to its maker and goes out into the night. Struggling through the snow, she reaches the church and clinks up into the belfry. She pulls the bell, then faints from anxiety and exhaustion. In the village, the coastguards are alerted and, taking their life-jackets, run through the streets. Upon the cliff top, the coastguards assemble the tripod from which a rocket is fired. They manage to rescue an unconscious sailor - the woman's husband. Meanwhile, the sexton goes to the bell and helps the woman to leave the church. The coastguards carry the sailor to his cottage and start to resuscitate him. The woman arrives back home and a reunion follows. The sailor then sees that his child is sick (realizes his wife had to make between love and duty) (388 ft). Note: From the Wilson...
Twixt Love and Duty; or, A Woman's Heroism (1908)

Short, Drama | March 1908 (USA)

Your rating: ***/5 (5 votes)

Reviews: write review

A coast guard is forced to betray his father-in-law as chief smuggler.

Director: A.E. Coleby

Storyline

A coast guard is forced to betray his father-in-law as chief smuggler.

Genres: Short | Drama

Details

Country: UK
Language: English
Release Date: March 1908 (USA)

Company Credits

Production Co: Cricks & Martin Films

Technical Specs

Sound Mix: Silent
Color: Black and White
Aspect Ratio: 1.33:1

Related Items

Search for "Twixt Love and Duty; or, A Woman's Heroism" on Amazon.com

Connect with IMDb

Follow @imdb on Twitter

Take The Quiz!

Test your knowledge of Twixt Love and Duty; or, A Woman's Heroism.
BFI’s *UK Filmography* and EIDR, cont.

“[T]he degree of certainty EIDR registration provides about the uniqueness of our work records is a major benefit to this data project.

Although [this project] could be achieved independently of EIDR Registration, the tools, resources and expertise provided by EIDR have catalysed it and facilitated it.”

— Stephen McConnachie, Head of Data, British Film Institute
EIDR-Enabled Use Cases for the Global Archive Community
EIDR ID-Enabled Applications

- Any situation where you need to link materials obtained from or belonging to multiple parties
- Any workflow that currently involves manual intervention for work identification
- For example:
  - Federated Search & Discovery
  - Linking Enhanced Metadata to Off-Air Recordings
  - Bulk Digitization of Legacy Assets
  - Intellectual Property Rights Repositories