





AFI

ADVANCING THE ART OF  
THE MOVING IMAGE



Established in 1965, **the American Film Institute** is the nation's organization dedicated to educating and inspiring artists and audiences through initiatives that champion the past, present and future of the moving image.

# EDUCATE

## Empowering innovative voices

Understanding excellence in storytelling is at the core of AFI's work to nurture new voices and educate future generations of filmmakers. Through young filmmaker education, targeted initiatives to support underrepresented communities and curated public programs, AFI provides the tools to educate tomorrow's storytellers today.

"The AFI experience is transformational. This is a place where ideas of all sorts and all perspectives come to blossom."

*-Joyce Liu-Countryman, AFI Class of 2019, Producing*



### AFI CONSERVATORY

Fellows master the art of the moving image and earn a Masters of Fine Arts degree in Cinematography, Directing, Editing, Producing, Production Design or Screenwriting.



### YOUNG WOMEN IN FILM

High school girls find their voices in an intensive filmmaking program.



### AFI FEST 2018

Nicole Kidman discusses her collaboration with Director Karyn Kusama in the making of DESTROYER and the advantages of a woman-led set.



### WORKING WITH THE MASTERS

Barry Jenkins, director of MOONLIGHT and IF BEALE STREET COULD TALK, shares wisdom with AFI Fellows following a special on-campus Harold Lloyd Master Seminar.



# INSPIRE

## Developing informed audiences

For more than 50 years, AFI has been dedicated to ensuring that America's rich cultural heritage in visual storytelling is preserved and shared. From initiatives that saved lost or decaying films from the early years, to the AFI Catalog of Feature Films recording film history, to film festivals that shine a light on contemporary artists and their work, to celebrations of excellence in the art form – AFI is unique in service to artists, scholars, educators and audiences.



### AFI FESTIVALS

Inspiring audiences of all ages through AFI DOCS and AFI FEST.



### AFI CATALOG OF FEATURE FILMS

The definitive record of the first 100 years of American feature film.



### AFI HONORARY DEGREES

Rita Moreno accepting her AFI Honorary Degree at the TCL Chinese Theatre in Hollywood.



### AFI COLLECTION AT THE LIBRARY OF CONGRESS

In its first 50 years, AFI preserved more than 37,000 early films – many of which were lost or decaying.



### AFI LIFE ACHIEVEMENT AWARD

Jane Fonda receives the 42nd AFI Life Achievement Award.



We believe in the revolutionary power of visual storytelling to share perspectives, inspire empathy and drive culture forward.

# AFI CATALOG OF FEATURE FILMS

The Document of Record for the First Century of American Film History 1893-1993

CATALOG.AFI.COM

The screenshot displays the website's navigation menu at the top with links for ABOUT, PRESERVE, HONOR, EDUCATE, LISTS, CATALOG, FESTIVALS, SUPPORT, and NEWS. Below the menu, the site title "AFI CATALOG OF FEATURE FILMS THE FIRST 100 YEARS 1893-1993" is shown next to a search bar labeled "Movie Title" with a magnifying glass icon. The main content area features a carousel of movie posters, with "CITIZEN KANE" prominently displayed in the center. Other visible posters include "all about eve", "ORDER ON THEIR HANDS, NOW WHAT TO DO WITH IT.", and "THE HEAT OF THE NIGHT". Below the carousel, there is a "BROWSE BY DECADE..." section with a horizontal timeline axis marked from the 1890s to the 1990s.

## AMERICAN FILM INSTITUTE

ABOUT

PRESERVE

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AFI CATALOG OF FEATURE FILMS  
THE FIRST 100 YEARS 1893-1993

Movie Title ▾



PREMIER



## CITIZEN KANE (1941)

119 mins | Drama | 5 September 1941

AFI's  
100 YEARS...  
100 MOVIES**Cast:** Joseph Cotten, Dorothy Comingore, Agnes Moorehead [More **Director:** Orson Welles **Writers:** Herman J. Mankiewicz, Orson Welles **Producer:** Orson Welles **Cinematographer:** Gregg Toland**Editor:** Robert Wise **Production Designer:** Van Nest Polglase**Production Companies:** Mercury Productions, Inc., RKO Radio Pictures, Inc.

HISTORY

DETAILS

CREDITS

SYNOPSIS

GENRE

 Print Details [Full page view](#)

This film's end credits begin with the statement, "Most of the principal actors in *Citizen Kane* are new to motion pictures. The Mercury Theatre is proud to introduce them." Organized by **Orson Welles** and John Houseman in Nov 1937, The Mercury Theatre won critical acclaim for its productions, including *Julius Caesar*, *The Shoemaker's Holiday*, *Heartbreak House* and *Danton's Death*. However, it was *The War of the Worlds*, Welles's convincing radio portrayal of an invasion by Martians, broadcast on Halloween night, 1938, that brought him instant celebrity. According to a 1940 *SEP* series on Welles, Hollywood studios had offered the director a contract for \$300 a week as early as 1936. Published accounts of Hollywood's interest did not appear until Jul 1939, when news items and RKO publicity announced that Welles, at age twenty-four and with no professional film experience, had signed a carte-blanche contract with RKO Radio Pictures, Inc. to produce, write, direct and act in one film per year. Welles was to be paid \$150,000 per film in addition to a percentage of the gross, but more important to him was the right to produce his own films. RKO's initial offer was for a three-year contract, but Welles negotiated a one-year deal with the understanding that he would be able to renegotiate the terms of his contract at the end of the year.



Martin Scorsese on CITIZEN KANE



Steven Spielberg on CITIZEN KANE



Peter Bogdanovich on CITIZEN KANE



William Friedkin on CITIZEN KANE





## CITIZEN KANE (1941)

119 mins | Drama | 5 September 1941

**Cast:** Joseph Cotten, Dorothy Comingore, Agnes Moorehead [\[ More \]](#)

**Director:** Orson Welles 

**Writers:** Herman J. Mankiewicz, Orson Welles 

**Producer:** Orson Welles 

**Cinematographer:** Gregg Toland

**Editor:** Robert Wise 

**Production Designer:** Van Nest Polglase

**Production Companies:** Mercury Productions, Inc., RKO Radio Pictures, Inc.

AFI's  
100 YEARS...  
100 MOVIES



HISTORY

**DETAILS**

CREDITS

SYNOPSIS

GENRE

 Print Details

[Full page view](#) 

Alternate Title:	John Citizen, U. S. A.
Release Date:	5 September 1941
Premiere Information:	World premiere in New York: 1 May 1941
Production Date:	29 June–23 October 1940 addl scenes, inserts, retakes and trailer: 30 October 1940–4 January 1941 (sporadically)
Copyright Claimant:	RKO Radio Pictures, Inc.
Copyright Date:	1 May 1941
Copyright Number:	LP10457
Physical Properties:	Sound RCA Sound System Black and White
Duration(in mins):	119
Length(in feet):	10,734
Length(in reels):	13
Country:	United States
Language:	English
PCA No:	6555
Passed by NBR:	No



Martin Scorsese on CITIZEN KANE



Steven Spielberg on CITIZEN KANE



Peter Bogdanovich on CITIZEN KANE



William Friedkin on CITIZEN KANE



Orson Welles Accepts the AFI Life Achievement Award in 1975

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[HISTORY](#)[DETAILS](#)[CREDITS](#)[SYNOPSIS](#)[GENRE](#)[Print Details](#)[Full page view +](#)

## CAST

NAME	CREDITED AS	CREDIT
Joseph Cotten		Jedediah Leland/Man in projection room
Dorothy Comingore		Susan Alexander Kane
Agnes Moorehead		Mary, Kane's mother
Ruth Warrick		Emily Monroe Norton Kane
Ray Collins		Jim W. Gettys
Erskine Sanford		Herbert Carter/Man in projection room
Everett Sloane		Mr. Bernstein
William Alland		Jerry Thompson/Narrator of "News on the March"
Paul Stewart		Raymond
George Coulouris		Walter Parks Thatcher



## PRODUCTION CREDITS

NAME	PARENT COMPANY
------	----------------

### PRODUCTION COMPANIES

Mercury Productions, Inc.

RKO Radio Pictures, Inc.

### PRODUCTION TEXT

A Mercury Production by Orson Welles

Steven Spielberg on CITIZEN KANE



Peter Bogdanovich on CITIZEN KANE



William Friedkin on CITIZEN KANE



Orson Welles Accepts the AFI Life Achievement Award in 1975

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## KEEP EXPLORING

[Critics](#), [Divorce](#), [Fathers and sons](#), [Libraries and librarians](#), [Attempted suicide](#), [Boardinghouses](#), [Drunkness](#), [Snowglobes](#), [Estates](#), [New York City](#)



Steven Spielberg on CITIZEN KANE

HISTORY

DETAILS

CREDITS

SYNOPSIS

GENRE

Print Details

Full page view +

Seventy-year-old newspaper tycoon Charles Foster Kane dies in his palatial Florida home, Xanadu, after uttering the single word "Rosebud." While watching a newsreel summarizing the years during which Kane built a dying newspaper into a major empire, married and divorced twice, ran unsuccessfully for governor and saw the collapse of his newspaper empire during the Depression, an editor decides they have not captured the essence of the controversial newspaperman and assigns reporter Jerry Thompson to discover the meaning of Kane's last word.

Thompson first approaches Kane's second wife, singer Susan Alexander, in the Atlantic City nightclub where she now performs. After the drunken Susan orders Thompson to leave, the accommodating bartender reports her claim that she had never heard of Rosebud. Next, Thompson reads the unpublished memoirs of Wall Street financier Walter Parks Thatcher, Kane's guardian and trustee of the mining fortune left to Kane by his mother: Thatcher first meets young Kane in 1871 at his mother's Colorado boardinghouse. Learning that she has become wealthy from mining shares left her by a former boarder, she is determined that her son will be reared and educated in the East. As young Charlie plays outside with his sled, Mrs. Kane hands over management of the mine's returns to Thatcher, against her husband's wishes, then grants the financier guardianship over her son. Despite the boy's protests, he is sent away to live with Thatcher. When Kane turns twenty-five, he assumes control of the world's sixth largest private fortune, and while professing disinterest in most of his holdings, writes Thatcher that he intends to run *The Inquirer*, a small, New York newspaper acquired through a foreclosure. He moves into the paper's offices and with the help of his best friend, Jedidiah Leland, who acts as the drama critic, turns it into a lively, muckraking publication, which attacks slum landlords, swindlers and big business. In 1898, *The Inquirer* attempts to draw the United States into war with Spain. After the 1929 stock market crash, Kane relinquishes control of his empire to Thatcher's syndicate. Thompson finishes his reading of Thatcher's memoir without learning anything about Rosebud.

Thompson next questions Bernstein, formerly Kane's general editor and now chairman of the board. Bernstein describes the early days of Kane's tenure at *The Inquirer*: After Kane and Leland take over the publication in 1892, Kane prints a declaration of principles—that he will report the news honestly and will make the paper a champion of his readers' rights as citizens and as human beings. Leland senses the document's importance and keeps the handwritten declaration as a memorial. Six years later, when Kane acquires the top reporters from the rival paper, whose circulation *The Inquirer* has surpassed, Leland worries that Kane's approach to the news will also resemble his rival's. During this period, Kane begins to collect the European statues and furniture that will later crowd the rooms of Xanadu. On one European trip, Kane meets and becomes engaged to Emily Monroe Norton, the President's niece, whom he marries in 1900. After relating these events, Bernstein suggests that Rosebud was probably something that Kane lost, perhaps a woman.

Taking Bernstein's advice, Thompson visits Leland, a self-described "disagreeable old man," in the hospital where he is living out his old age. Leland claims Kane believed in nothing except himself, but suggests that Kane's story is about how he lost love because he had none to give: As Kane's empire expands, his marriage to Emily deteriorates. One night in 1915, Kane encounters Susan as she is leaving a pharmacy after purchasing a toothache remedy. Susan innocently offers to let Kane, who has been spattered by mud from a passing carriage, use her apartment to clean up. Kane is at ease with Susan, who has no idea of his importance, and when he learns that her mother wanted her to become an opera singer, requests that she sing for him. In 1916, Kane runs for governor against corrupt political boss Jim Gettys. After a successful campaign speech, Emily sends their son home alone and asks Kane to accompany her to Susan's boardinghouse, where they find Gettys with Susan. Gettys admits that he forced Susan to contact Emily and tells Kane that he will reveal their relationship unless he withdraws from the campaign. Despite the hurt that scandal will bring to his family and Susan, Kane refuses, convinced that he has the



Peter Bogdanovich on CITIZEN KANE



William Friedkin on CITIZEN KANE



Orson Welles Accepts the AFI Life Achievement Award in 1975

MORE AUDIO & VIDEO >>

## KEEP EXPLORING

Critics, Divorce, Fathers and sons, Libraries and librarians, Attempted suicide, Boardinghouses, Drunkenness, Snowglobes, Estates, New York City

[HISTORY](#)[DETAILS](#)[CREDITS](#)[SYNOPSIS](#)[GENRE](#)[Print Details](#)[Full page view +](#)

## GENRE

**Genre:** Drama

**Sub-genre:** Historical, Newspaper

## SUBJECT

### Subject (Major):

Elections	Marriage	Millionaires
Newspaper publishers	Scandal	Wards and guardians

### Subject (Minor):

Atlantic City (NJ)	Attempted suicide	Boardinghouses
Butlers	Chicago (IL)	Colorado
Critics	Divorce	Drunkenness
Estates	Fathers and sons	Florida
Governors	Hospitals	Infidelity
Libraries and librarians	Memoirs	Mistresses
Mothers and sons	New York City	Newsreels
Nightclubs	Opera houses	Puzzles
Reporters	Singers	Sleds
Snowglobes	Spanish-American War, 1898	Stock market crash of 1929
Toothache	Trusts and trustees	

## FROM AFI'S 100 YEARS LISTS...

[DOUBLE INDEMNITY \(1944\)](#)[MODERN TIMES \(1936\)](#)[IT HAPPENED ONE NIGHT \(1934\)](#)[BRINGING UP BABY \(1938\)](#)[THE BEST YEARS OF OUR LIVES \(1946\)](#)[KING KONG \(1933\)](#)[THE GRAPES OF WRATH \(1940\)](#)[MR. SMITH GOES TO WASHINGTON \(1939\)](#)[SWING TIME \(1936\)](#)[SUNSET BLVD. \(1950\)](#)

LEGEND



Viewed by AFI



Partially Viewed



Offscreen Credit



Name Occurs Before Title



AFI Life Achievement Award

[Peter Bogdanovich on CITIZEN KANE](#)[William Friedkin on CITIZEN KANE](#)[Orson Welles Accepts the AFI Life Achievement Award in 1975](#)[MORE AUDIO & VIDEO >>](#)

## KEEP EXPLORING

Critics, Divorce, Fathers and sons, Libraries and librarians, Attempted suicide, Boardinghouses, Drunkenness, Snowglobes, Estates, New York City

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## SEARCH THE CATALOG

SEARCH

The Catalog is capable of understanding natural language...

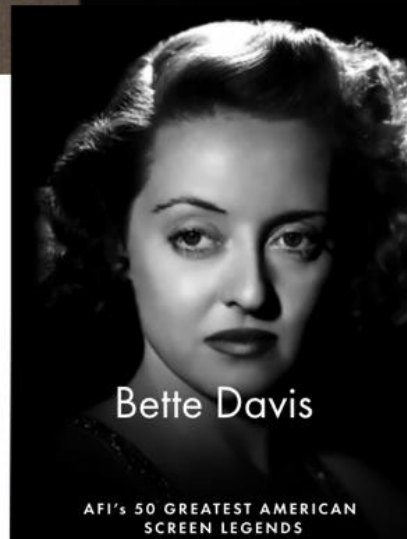
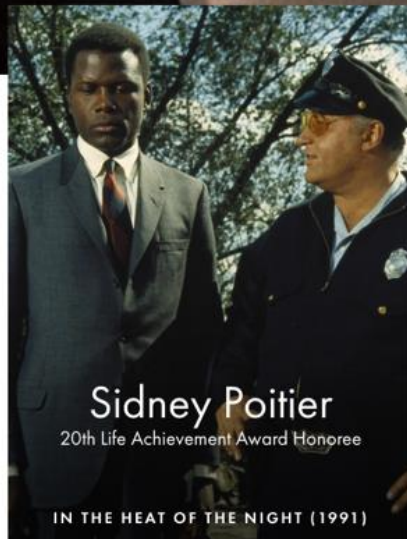
*"How many films did Orson Welles direct between 1950 and 1970?"*

*"Which films were edited by women in the 1980s?"*

**"I'm going to make him  
an offer he can't refuse."**

THE GODFATHER (1972)

[LEARN MORE](#)








# WOMEN THEY TALK ABOUT

Using Data as a Narrative Tool to Bring Female Film Pioneers  
Into the Vernacular at the AFI Catalog of Feature Films



**WARNER BROS.**  
*Present* **WOMEN THEY TALK ABOUT**  
*with* **IRENE RICH ~ ~ ~ AUDREY FERRIS**


Latest Movies News



Tribeca: Queen Latifah on How Short-Film Initiative is Working to Improve Representation



EMPOWERMENT  
IN ENTERTAINMENT  
PRESENTED BY  
amazon  
prime video




Tribeca: 'For They Know Not What They Do' Director Talks Timely, Inclusive Look at LGBTQ Rights




Tribeca: Jared Leto Talks Depicting "This Crazy Nation of Ours" in Directorial Debut



Lucille Ball Archives to be Digitized by National Comedy Center



Larry Jenkins, 'Ferris Bueller's Day Off' and 'Edtv' Actor, Dies at 63



Rachel Brosnahan, Jordan Horowitz Team for Amazon

MOVIES

# AFI Gets \$350K NEH Grant for Gender Parity Film Study

2:25 PM PDT 3/28/2019 by Gregg Kilday



James D. Morgan/Getty Images

The project will use the 'AFI Catalog of Feature Films' to look at women's employment during the film industry's first century.

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SEARCH THE CATALOG

SEARCH

The Catalog is capable of understanding natural language...

*"How many films did Orson Welles direct between 1950 and 1970?"*

*"Which films were edited by women in the 1980s?"*

# Women They Talk About

SCROLL TO LEARN MORE

SEARCH THE CATALOG

SEARCH

The Catalog is capable of understanding natural language...

*"How many films did Orson Welles direct between 1950 and 1970?"*

*"Which films were edited by women in the 1980s?"*

**50% of Writers  
in the Silent Film Era  
Were Women?**

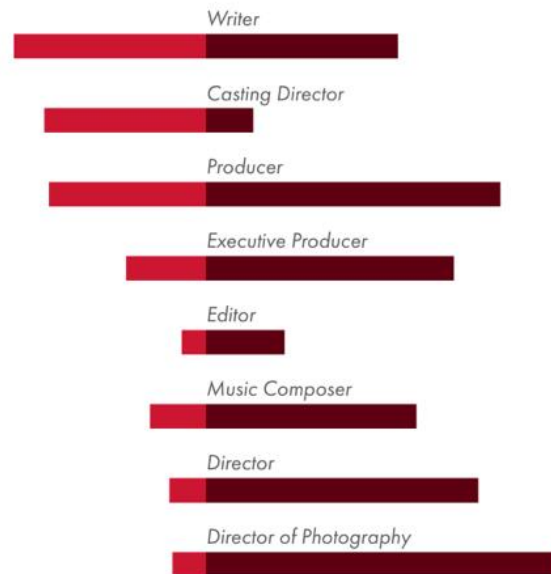
[SCROLL TO LEARN MORE](#)



# The No-Longer-Silent Film Era

Gender balance within film departments  
and roles between 1894 and 1929

Female Male



# 2017:

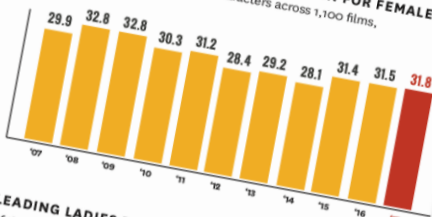
## A Pivotal Year For Women in Film & Data About Women in Film

### INEQUALITY IN 1,100 POP

ANNENBERG INCLUSION INITIATIVE  
USC ANNEBERG

@inclusionists Facebook.com/Annenberg

**THE NEEDLE IS NOT MOVING ON SCREEN FOR FEMALES IN FILM**  
Prevalence of female speaking characters across 1,100 films, in percentages



**LEADING LADIES RARELY DRIVE THE ACTION IN FILM**  
Of the 100 top films in 2017...



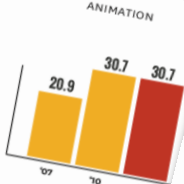
Depicted a Female Lead or Co Lead

32 films in 2015 and 34 in 2016 depicted a female lead or co lead.

**GENDER & FILM GENRE: FUN AND FAST ARE NOT FEMALE**



% OF FEMALE SPEAKING CHARACTERS



% OF FEMALE SPEAKING CHARACTERS

USCAnnenberg  
Inclusion Initiative

## FINDINGS

In this section, we examine the prominence of leading characters in family films by gender, race, sexuality, and ability between 2007 and 2017.

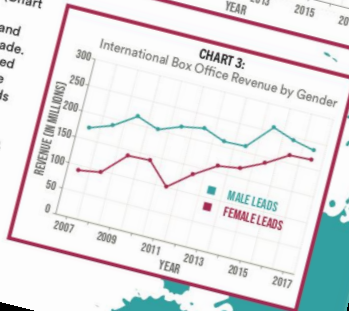
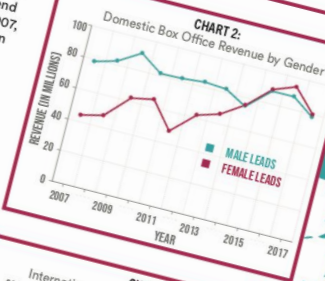
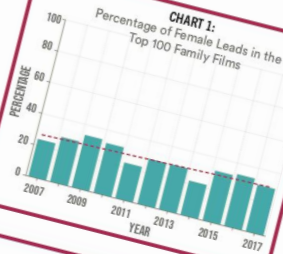
### Women Leads

Women constitute 51% of the U.S. population,<sup>1</sup> but most family films tell the stories of men's lives:

- Male leads vastly outnumber female leads—71.3% compared to 28.8%. This means that men's stories were featured twice as often as women's stories.
- Female leads are the least represented in the action genres. However, women are equitably represented in horror (55.9%) and romance (46.3%) films.
- We see fluctuations in women's representation from 2007 to 2017, but the trend is upward, meaning that more women were cast in leading roles by the end of the decade than the start of the decade. In 2007, 23.8% of leads were women compared to 30.1% in 2017, with a high of 33.3% in 2016 (Chart 1).

Previous studies find that women represent half of the film-going population,<sup>2</sup> and that gender diversity on screen translates into higher revenues at the box office.<sup>3</sup> We find that the gender diversity bonus at the box office is a relatively recent phenomenon:

- The amount of money female-led films make has increased over the last decade. In 2007, female-led films grossed an average of \$44.3 million, and in 2017, they grossed an average of \$80.1 million (Chart 2).
- Family films with female leads caught up with and surpassed films with male leads in the past decade. A decade ago, family films with male leads earned significantly more revenue than films with female leads, but this reversed by 2016 when female leads grossed \$94.3 million compared to \$88.0 million for male leads. In 2017, female leads surpassed male leads again—\$80.1 million compared to \$78.4 million.
- International box office revenues tell a similar story. As Chart 3 shows, films with female leads have mostly closed the revenue gap with male-led films in recent years.





## WOMEN THEY TALK ABOUT PROJECT CHALLENGES





# WOMEN THEY TALK ABOUT PROJECT CHALLENGES

1.



## GENDER DESIGNATION

What are the best ways to  
designate gender in the  
AFI Catalog's 500,000+  
Personal Name records?

2.



## ETHICS

Is it ethical to generally  
define gender as binary  
(Male/Female)?

3.



## OBJECTIVE DATA

How can we enter  
offscreen credits without  
skewing the data with a  
bias from our research?

4.



## NAME DISAMBIGUATION

How can we create  
accurate statistics when  
Personal Name record  
disambiguation is an  
issue?

# WOMEN THEY TALK ABOUT PROJECT CHALLENGES

1.



## GENDER DESIGNATION

What are the best ways to  
designate gender in the  
AFI Catalog's 500,000+  
Personal Name records?

Of the 5000 records, the API reported the following confidence index percentage in the overall dataset:

Confidence	Number of Records	Examples
80% and higher	3685	Aarre, Colby, Mani, Mitch, Frannie, Diva, Diedrich
70% to 79%	317	Estar, Karol, Myrda, Tanine, Morey, Tala, Tulip
60% to 69%	297	Edie, Mica, Pell, White, Shere, Tain, Orel, Parris
50% to 59%	191	Moran, Jinx, Doddie, Jayme, Sundae, Arleigh, Anges
1% to 49%	0	<i>The Gender-API service did not return any results with this confidence range</i>
0%	510	Arispah, Bouch, Charlyce, Coyla, Halstead, Gelett



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## WOMEN THEY TALK ABOUT

[NEW ASSIGNMENT](#)

### MY RECENT ASSIGNMENTS



NAME	GENDER	RECORD VALIDITY	ISNI ID	ACTION
Gene Roddenbury	M	GOOD	2846-43834-A375	Edit
Francis Ford Coppola	M	GOOD	3784-27455-B374	Edit
Marcel Smith	F	Incorrect Filmography	9045-27464-D475	Edit
Pat Simcox	M	GOOD	1274-47562-S238	Edit
Alex Martin	F	General Data Inacuracies	2742-48571-A239	Edit
Sam Johnson	M	GOOD	3955-45312-A385	Edit
Jackie Thompson	F	GOOD	-	Edit

# 1.



## GENDER DESIGNATION

What are the best ways to designate gender in the AFI Catalog's 500,000+ Personal Name records?

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# AMERICAN FILM INSTITUTE

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NEWS

## WOMEN THEY TALK ABOUT - ASSIGNMENT

Person

**Nell Shipman**

Google lookup

Auto Matching Score : 0%

Sex (Designated at Birth) -  Male  Female  Unable To Determine

Gender Expression -  Male  Female  Custom

Gender Expressed Name:

Gender Expressed Date:

ISNI ID:  ISNI Lookup ?  BIRTH DATE:

VIAF ID:  DECEASED DATE:

LOC ID:

### Research Approach

Online Research

### Notes

Nell Shipman was actually the Scen writer on TIGER OF THE SEA, not the story as per the filmography.

### CHARACTER NAMES (SAMPLED)

- Josephine Adare
- Nell Blythe
- Alice Kittredge
- Dona Isabel
- Theresa Kane
- Virginia Wetherford
- Nepeese
- Clara
- Cynthia Stewart
- Winifred Hollywood
- Delores LeBeau

### FILMOGRAPHY & JOB TITLES (SAMPLED)

- GOD'S COUNTRY AND THE WOMAN Cast
- THE FIRES OF CONCIENCE Cast
- THROUGH THE WALL Cast
- MY FIGHTING GENTLEMAN Story
- TIGER OF THE SEA Story
- SOMETHING NEW Scen

### Record Validity

Incorrect Filmography

SAVE & NEXT

EXIT WITHOUT SAVING

SKIP

SEND TO EDITOR

2.



### ETHICS

Is it ethical to generally

define gender as binary

(Male/Female)?

3.



### OBJECTIVE DATA

How can we enter  
offscreen credits without  
skewing the data with a  
bias from our research?

Add Person/Company

Search Add New Person Cast/Production Screen Credit

First Name\*

Prefix

DOB

Sex (Designated at Birth)

VIAF

LOC

ISNI

Studio

Partnership

Last Name\*

Suffix

DOD

Gender Expression

Gender Expressed Name

Notes

Spouse

Aliases  Action

Next

4.



## NAME DISAMBIGUATION

How can we create  
accurate statistics when  
Personal Name record  
disambiguation is an  
issue?

HOME > PEOPLE MAINTENANCE

### PEOPLE MAINTENANCE

CREATE NEW PERSON

10 RECORDS

SPLIT SCREEN |

SEARCH

PERSONS

	FIRST NAME	LAST NAME	GENDER	BIRTH - YEAR	ISNI ID	ACTION
▶	Greta	Garbo	Female	-	0000 0000 8127 7888	✎ 🗑️
▶	Charles	Bickford	Male	-	0000 0001 1492 4448	✎ 🗑️
▼	Elizabeth	Taylor	Female	1932	0000 0001 2124 4985	✎ 🗑️

TITLE	TYPE	POSITION	ACTION
THERE'S ONE BORN EVERY MINUTE	CAST	9	✎ 🗑️
LASSIE COME HOME	CAST	7	✎ 🗑️
CYNTHIA	CAST	1	✎ 🗑️
JANE EYRE	CAST	18	✎ 🗑️
NATIONAL VELVET	CAST	3	✎ 🗑️

4.



## NAME DISAMBIGUATION

How can we create  
accurate statistics when  
Personal Name record  
disambiguation is an  
issue?

HOME > PEOPLE MAINTENANCE

PEOPLE MAINTENANCE

CREATE NEW PERSON

10 RECORDS

PERSONS ELIZABETH TAYLOR

	FIRST NAME	LAST NAME
▶	Elizabeth	Risdon
▶	Elizabeth	Taylor
▼	Elizabeth	Taylor

TITLE

- THERE'S ONE BORN EVERY MINUTE
- LASSIE COME HOME
- CYNTHIA
- JANE EYRE
- NATIONAL VELVET

UNSPILT SCREEN |

PERSONS ELIZABETH TAYLOR

	FIRST NAME	LAST NAME	ACTION
▶	Elizabeth	Risdon	<a href="#">Same as</a>
▼	Elizabeth	Taylor	<a href="#">Same as</a>

TITLE

- WHOSE WIFE ?
- AMERICA AT THE MOVIES
- WINTER KILLS
- GEORGE STEVENS : A FILMMAKER'S JOURNEY
- THAT'S ENTERTAINMENT , PART 2





Scott Bly  
Director, Information Technology  
[sbly@afi.com](mailto:sbly@afi.com) | [Linkedin.com/in/bljscott](https://www.linkedin.com/in/bljscott)

Sarah Blankfort Clothier  
Project Director, AFI Catalog

**Film Librarians Conference | Academy of Motion Picture Arts and Sciences | Pickford Center**  
May 16, 2019

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