

**Media for All 10 Conference**

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# Making accessibility agile: new challenges and opportunities

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## MediaVerse

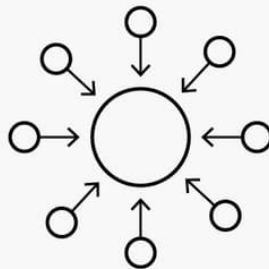
A universe of media assets  
and co-creation opportunities

# Evolution of the web from 1.0 to 3.0



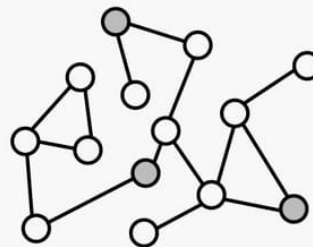
1900s–2000

Static read-only  
web pages



2000s–2020s

Information-centric  
and interactive

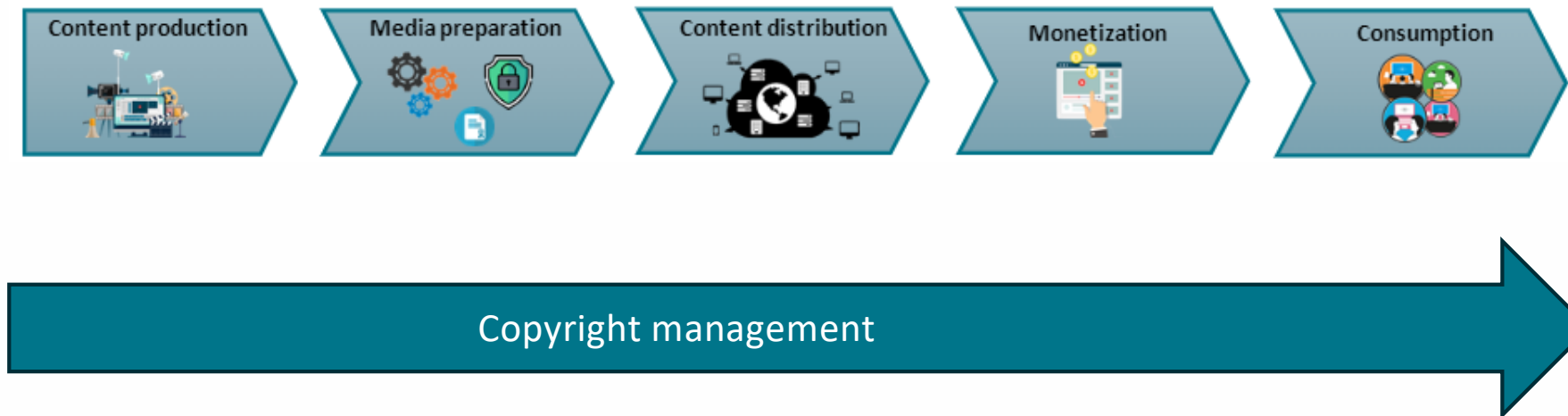


2020s–?

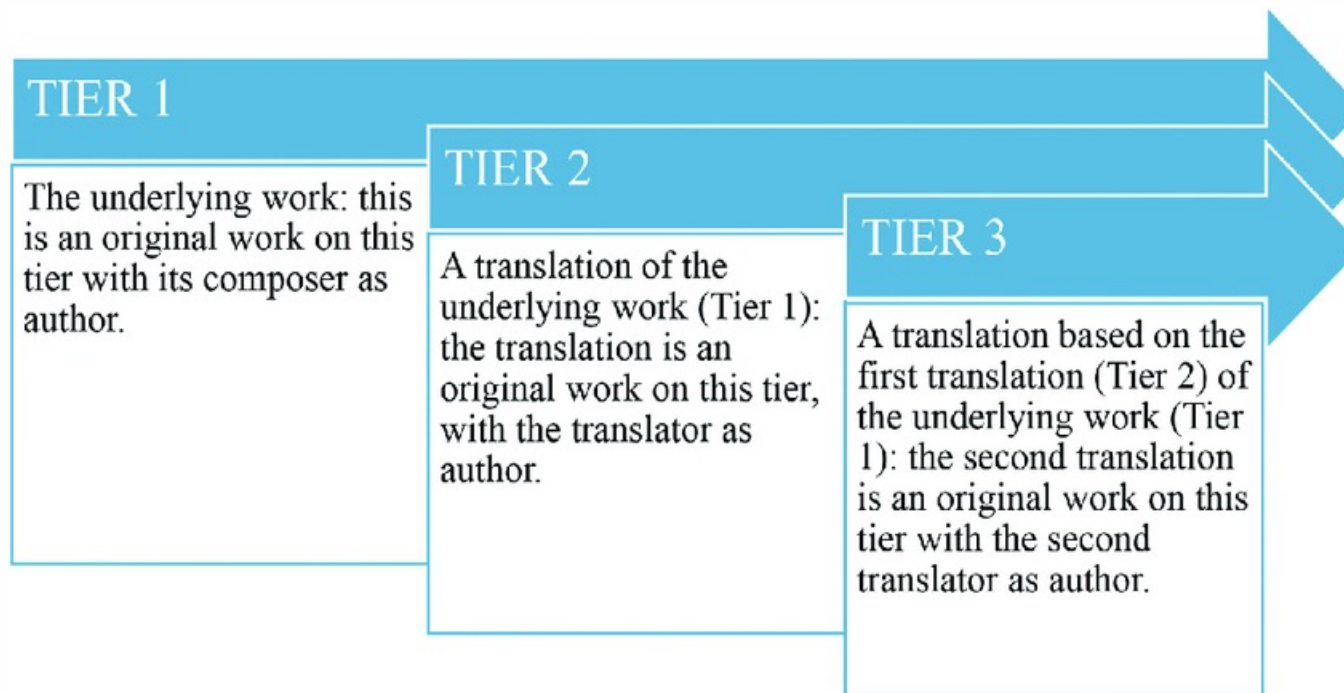
User-centric,  
decentralized, private,  
and secure



# Digital Media value chain



# Scaling of originality/authorship in copyright



Source: Tong King (2020:253)

# What are author's rights?



All authors, by definition, have their works protected by a series of rights which give them the complete and exclusive capacity to exploit these same works.

These rights are known as 'copyright'. There are two different types of copyright: **moral rights and economic rights**.

- Moral rights are personal, indisputable and inalienable.
- Economic rights and rights of exploitation are transferable rights

Copyright claim

**COPYRIGHT CLAIM**



# MediaVerse project



A universe of media assets and co-creation opportunities at your fingertips.

European founded project (2020-2023)

MediaVerse aims to enable all sorts of content creators to create and share their media while keeping control of their intellectual property rights.

- Decentralised Media Asset Management
- Based on interactive and immersive experiences
- 3 Use Cases (citizen journalism, co-creation of immersive and inclusive media, artistic experiments)



# Proposed blockchain based solutions



## Decentralized digital content ecosystem

- Redundant and resilient architecture: no single point of failure;
- Power and ownership return to creators: enhanced redistribution of value.

## New pricing options

- Micropayments and micrometering: new options for creators to earn by selling piece of content or single content payments.

## Monetization of content

- Blockchain facilitates customer relationship;
- Content creators can establish direct relationship with customers: no third parties are needed to perform transactions.

## Distribution of royalty payments

- Near real time and exact allocation and distribution of royalty payments, based on smart contract.

## From DRM to Smart Contract

- Transparent and "self-execute" rights management thanks to underlying smart contract;
- DRM technologies not necessary: no limitations for pay-per-use content.

## Attribution

- Blockchain increases the visibility and availability of the information regarding copyright ownership: open and secure register for IP.

## Copyright management


- Blockchain enables content owners to directly manage their works: more visibility on the usage of works.

Source: [Consensys.net](https://consensys.net)



# MediaVerse platform





MediaVerse





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- Is defamatory;
- Is harassing or abusive;
- Contains hateful or discriminatory speech;
- Promotes or supports terror or hate groups;
- Contains instructions on how to assemble explosive/incendiary devices or homemade/improvised firearms;
- Exploits or endangers minors;

# Moral rights recognition



Image



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Estella Oncins

Moral Right Holders Distribution, Total: 100%

Estella 100%



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# License attribution



 MediaVerse



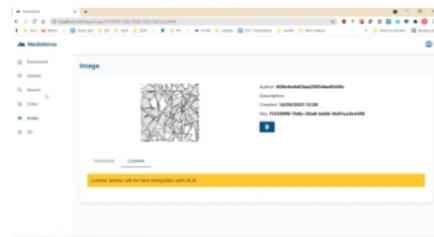
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# Methodology



**Focus groups related to the use cases:** 5 focus groups between January – April 2023

- 2 Use cases: journalism and audiovisual translation
  - Audiovisual translation: subtitling, media accessibility and videogames/localisation.
  - Recruitment process: ATRAE and professional contacts.
  - Specific protocol approved by the UAB ethical committee was followed

**Aim:**

- Gather and analyse data from users to understand the existing workflow for production, distribution, and monetisation of digital assets in their fields.
- Gain information about professionals needs and expectations of the MediaVerse platform in relation to copyrights management.

# Focus group questions (General)



- 1. [Do you think that the MediaVerse platform could be used in the professional world of translation and/or audiovisual translation? Does it have any advantage over the current way of managing the different modalities of AVT and accessibility in the media?]**
- 2. [Within the frame of accessibility and audiovisual translation files (i.e, media accessibility assets) rights management, authors have the moral right over the assets they create. This can never be sold. Thus, assets should be somehow “watermarked” for moral ownership. Do you agree?]**
- 3. [Should authors be able to establish the economic rights and rights of exploitation]**

# Focus group demographics



1. Audiovisual translation: 6 professionals (subtitling).
2. Media Accessibility: 5 professionals working in different modalities (AD, SDH, Live subtitling, subtitling for the scenic arts).
3. Videogame/localisation: 4 professionals.

All participants were:

- Active professionals in their corresponding field.
- Based in Spain with Spanish/Catalan as their main target languages.
- Technological skills: Level advanced.
- Level of knowledge about copyright management and IP: Level medium.
- Level of knowledge about blockchain: Level low.



# Validated extracted conclusions

## Q1: Use of MediaVerse platform

### **Audiovisual translation:**

- MediaVerse platform would be specially relevant for film festivals. Most times, they do not know the origin of the works they receive (i.e. subtitling templates), and once they deliver their work they do not know where it will be used (i.e. country/context).
- Most participants manage their rights through the Spanish ,organisation “DAMA”.
- Participants reported not to know how their work is used outside Spain, which is the country they are based.

### **Media Accessibility:**

- The use of the MediaVerse platform might depend on the type of content in terms of copyright management.
- Live subtitling works in the abstract (various people are part of the subtitling process = difficult to assign copyrights).
- Semi-direct subtitling (i.e. performing arts) presents the same problematic.
- Audio description: copyrights are in a grey area and monopolised by specific agents/organisations.

### **Videogame localisation:**

- It might be difficult to use this platform in the environment of large video game developers (Triple A) mainly due to the existence of NDAs (Non-disclosure agreements).
- Platform could perhaps be used in the context of "indie" games that have smaller budgets



# Validated extracted conclusions

## Q2: Moral rights



### **Audiovisual translation:**

- Authors should have the moral right over the asset they create, specially relevant for participants working on accessibility services such as (SDH, AD) as these are not considered literary creations, and they do not have the right to claim the authorship of such assets.

### **Media Accessibility:**

- In recent years improvement on the recognition of moral rights, mainly thanks to the work conducted by associations in the AVT sector.
- Many times users don't even consider that there is a person generating accessibility services.

### **Videogames localisation:**

- Moral rights of the professionals working in localization should always be recognized, and that this has been a claim in the sector for many years.
- Some agencies do not allow professionals to mention the video games they work on. This is a problem in the video game localization sector.
- Lack of recognition of other agents involved in the localization process (such as reviewers and "testers").



# Validated extracted conclusions

## Q3: Economic/exploitation rights

### **Audiovisual translation:**

- Participants are sceptic. Monetising the assets seems to be unattainable for participants, in view of the contracts they have to sign with the agencies/clients in relation to the economical exploitation of the assets they create.
- Participants agree that authors should be involved in the negotiations to establish the exploitation rights of their works, also depending on the foreseen reuse.

### **Media Accessibility:**

- In the case of audio descriptions (AD) and subtitling for the performing arts, this recognition may have a short term, since the productions are limited and subject to modifications, live subtitling is very ephemeral

### **Videogame localisation:**

- Copyright should be agreed at a joint level (among all agents involved in the localization process).
- The localization of video games is considered a work derived from the "computer industry" and does not generate exploitation rights.
- Creativity in the localization of video games is often greater than in the subtitling/dubbing of audiovisual products, so it should be protected and recognized.



# Satisfaction questionnaire results

Evaluate the level of relevance of the following blockchain based solutions:

1. Decentralised digital content ecosystem: power and ownership return to creators.
2. New pricing options: new options for creators to earn by selling content.
3. Monetization of content: content creators can establish direct relationships with customers.
4. Distribution of royalty payments: near real time payments based on smart contracts.
5. From DRM (Digital Rights Management) to smart contract: Transparent and "self-execute" right management underlying smart contracts.
- 6. Attribution: Blockchain increases the visibility and availability of the information regarding copyright ownership.**
- 7. Copyright management: Blockchain enables content owners to directly manage their works.**

# Conclusions and further steps

## Focus on AVT/MA



The following conclusions are centered on the results gathered from the focus groups conducted with professionals in the AVT/MA/Videogame localisation field:

- Copyright management is considered a common problem accross the different modalities.
- Fragmentation on copyright management remains a major challenge.
- Creativity and reuse of works are not protected with copyrights (in the Spanish context).
- Recognition of moral rights might have a direct impact on the reputation of professionals.
- The role of associations to promote the recognition of moral rights (specially in the case of MA and localisation) is considered crucial.
- The potential of the blockchain technology remains unknown to most professionals.
- The MediaVerse platform is considered specially relevant for the copyright management of SMEs and freelancers.
- Further research is needed in diferent countries for all diferent modalities in the AVT/MA fields, as copyright management differs across countries.

# Project members



## Consortium Partners



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**T I M E L E X**

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<https://mediaverse-project.eu/>

**MediaVerse:** A universe of media assets and  
co-creation opportunities at your fingertips

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