

Challenges and opportunities

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Accessibility of audiovisual media services Workshop

JUFREX 2

January 29th 2020,

Skopje

Presentation outline

Best practice in the regulation and policies for promoting accessibility of audiovisual media services and looks at the following:

- ❖ Challenges regarding the costs of providing accessible services
- ❖ Exemptions, incentives
- ❖ Opportunities presented by developments in technology
- ❖ Conclusions of the day's discussion and summary of approach to increasing accessibility

Costs, exemptions, incentives

- ❖ Making audiovisual content available involves costs: to make content accessible - to make live content accessible – to ensure delivery of content over a range of platforms
- Market power taken into account in deciding on obligations
- Audience shares taken into account in deciding on obligations
- Turnover can provide a limit on costs
- Exemptions to certain channels and content, case-by-case examinations
- Progressive approach over time
- Maximising the availability of accessible content
- Collaboration in developing technological solutions

Fig 1 Exemptions regarding certain content and types of programming

Thematic and niche

Programmes for very young kids exempt from subtitling (BE (FL))

Exemptions / reductions for music programmes (FI, FR, PL)

Exemption for Teleshopping
BE (FL), FR, GB, PL

Exemption for live Sports BE (FL), FR

Alternative obligations to provide certain (hours of) programmes placed on niche channels:
by the **French CSA**

News channels on DTT: three news programmes with subtitles and one news programme translated with sign language between Monday and Friday. Four news programmes with subtitles on weekends and holidays.

For children's television (ages 3-6) on cable, not required to provide sub-titling, but are required to provide one educational programme with French sign language (from 2010) and one other scheduled programme translated into French sign language (from 2011).

For sports channels: either a number of hours or a number of matches (in competitions) where subtitles must be provided, and the number of hours of magazine information programmes where translation into French sign language should be provided.

For channels whose turnover is between 3 and 7 M€, the percentage of subtitling is reduced to 10 %.

Fig 2 maximizing the availability of accessible content: funding of content production

Making accessibility a consideration early in the creative process—not only in post-production— will help create a cultural shift that will result in accessibility becoming just another consideration in the regular course of doing business (CRTC Canada)

Production funds **REQUIRE** that accessibility features are in finished product

German Federal Film Funds

BAI Irish Sound and Vision

The selection of projects to be funded rewards the planned inclusion of accessibility features

Croatian Fund for Promotion of Pluralism and Diversity of Electronic Media

Several production funds of the French CNC

Slovenian Ministry of culture funds

Funds are made available to add accessibility features to content or create specific programmes

Slovenian Ministry of Culture specific funds

Several production funds of the French CNC

Fernsehfonds Austria (Television funds)

Swedish Film Institute

The costs of accessibility features are included in the costs that the funds will reimburse

Austrian Film Institute
Vienna Film funds

Screen Scotland

Catalan funds

Slovak audiovisual funds

Polsih film institute

Technology: developments, efficiency and collaboration

❖ There are many important developments that are contributing to make content accessible: speech, recognition, avatars, artificial intelligence

How live subtitling is made using human speakers and voice recognition

How audio description is made

Using re-speaking to create sign language

using avatars to present sign language : the human sign language interpreter can work from a distance

Collaboration in developing technological solutions : EBU, EU projects CONTENT4ALL

Examples

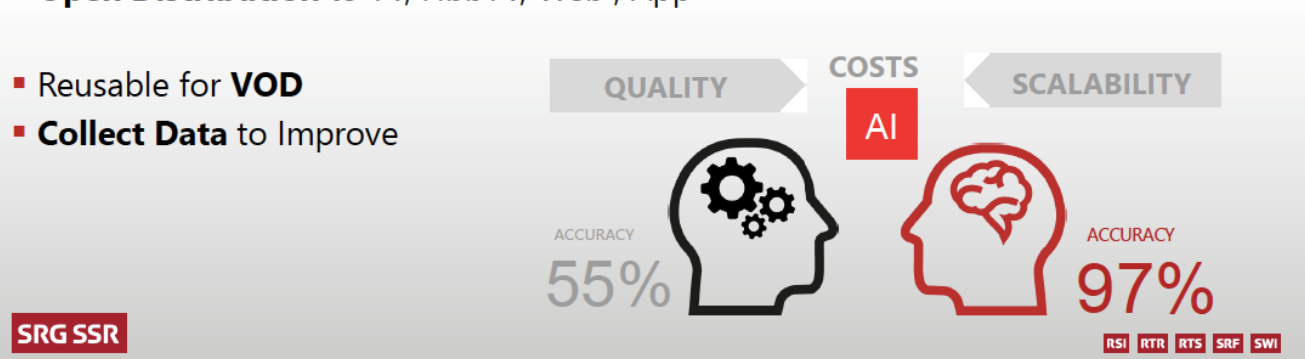
- ❖ How subtitles are made – for live content (at 3 mins)
- ❖ <https://youtu.be/u2K9-JPIPjg?t=180>
- ❖ How audio description is made (at 45 seconds to 1:45)
- ❖ <https://www.swisstxt.ch/en/cases/audiodescription/?autoplay=1>

Example: using the re-speaking for sign-language

Strategy: Adopt the Mechanisms of Re-Speaking to Sign Language

- **Cooperation** Human with Machine
- **Remote:** Interpreter can work from anywhere via Internet
- **Live:** System is optimized to be used in a live workflow
- **Transparent Change** of Interpreter
- **Open Distribution** to TV, HbbTV, Web , App

- Reusable for **VOD**
- **Collect Data** to Improve



Example: using avatars to present sign-language

Remote Live Puppeteering

The diagram illustrates the process of remote live puppeteering. It consists of several stages:

- Original:** A live broadcast of a presenter in a studio setting.
- Original:** The presenter is shown against a green screen background.
- RealAtar:** A digital avatar of the presenter is created, wearing a dark red top and black pants.
- RealAtar:** The digital avatar is displayed on a television screen, which also shows a heatmap overlay on the avatar's body.

At the bottom left, a Kinect sensor is shown, with a red arrow labeled "Live" pointing from it towards the right, indicating the real-time data flow. The bottom left corner features the logo for SRG SSR, and the bottom right corner features logos for RSI, RTR, RTS, SRF, and SWI.

