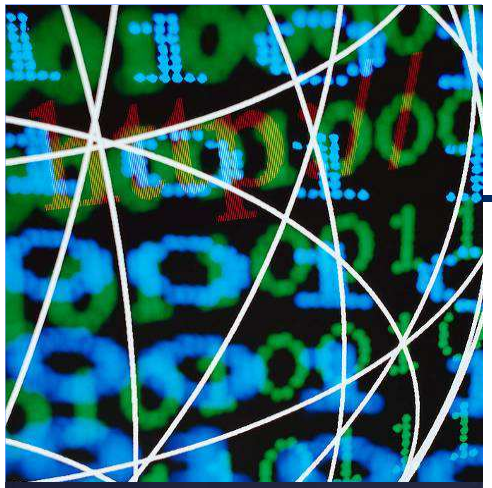
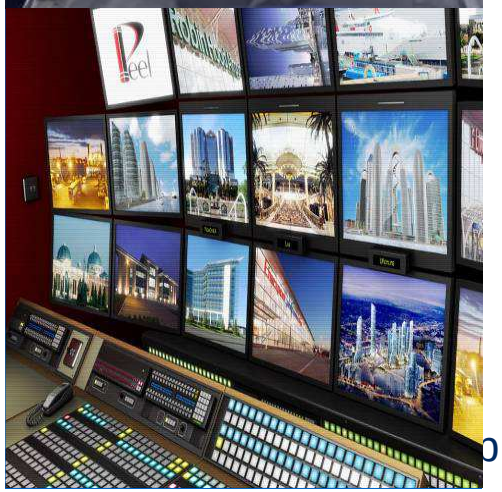




Implementing MPEG-21's MCO (Media Contract Ontology) to manage rights at RAI

EBU – MDN workshop 2015

Geneva, June 10th

L. Boch (RAI / CRIT) – laurent.boch<@>rai.it

feat. A. Di Carlo (RAI / Teche), A. Perrone (RAI/ICT)

RISERVATO ED ESCLUSIVO
È severamente vietato qualsiasi utilizzo del presente materiale senza specifica autorizzazione

Table of contents

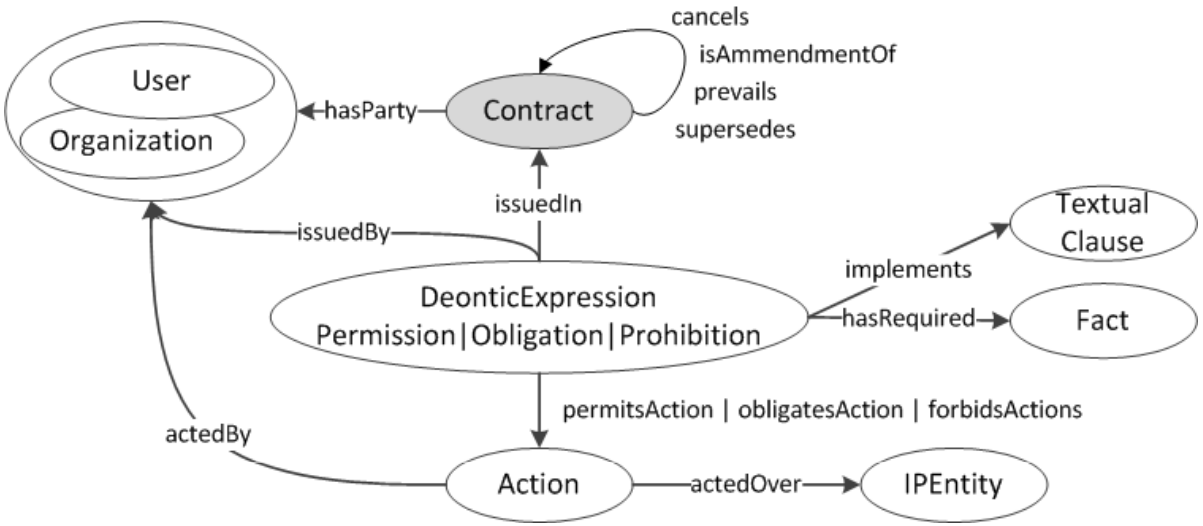
- Introduction / history
- News from MPEG about MPEG-21
- Rights in RAI
  - “as is”
  - the challenge
  - use of MPEG-21 MCO
  - envisaged implementation and aims
- Conclusion

News from MPEG about MPEG-21

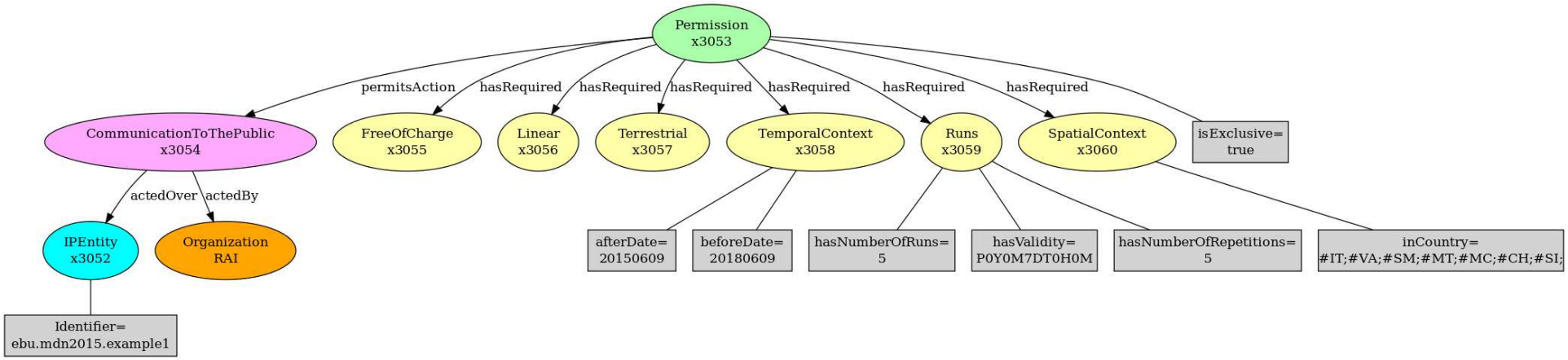
- The MPEG-21 (multimedia framework) parts
  - Digital Item Declaration and Identification
  - Rights Expression Language (REL – 2004..)
  - Media Value Chain Ontology (MVCO – 2010)
  - Contract Expression Language (CEL – 2013)
  - Media Contract Ontology (MCO – 2013)
  - User Description (UD – Committee Draft)
- CEL and MCO second editions (expected 2016)
  - Enhancements
  - Payments & Notifications Extension
  - Greater inter-changeability
- Use of electronic contracts in Application Formats
  - Media Preservation (MP-AF)
  - Publish Subscribe (PS-AF)

Mini overview of MCO

Model of MCO contract



Expression of Permission

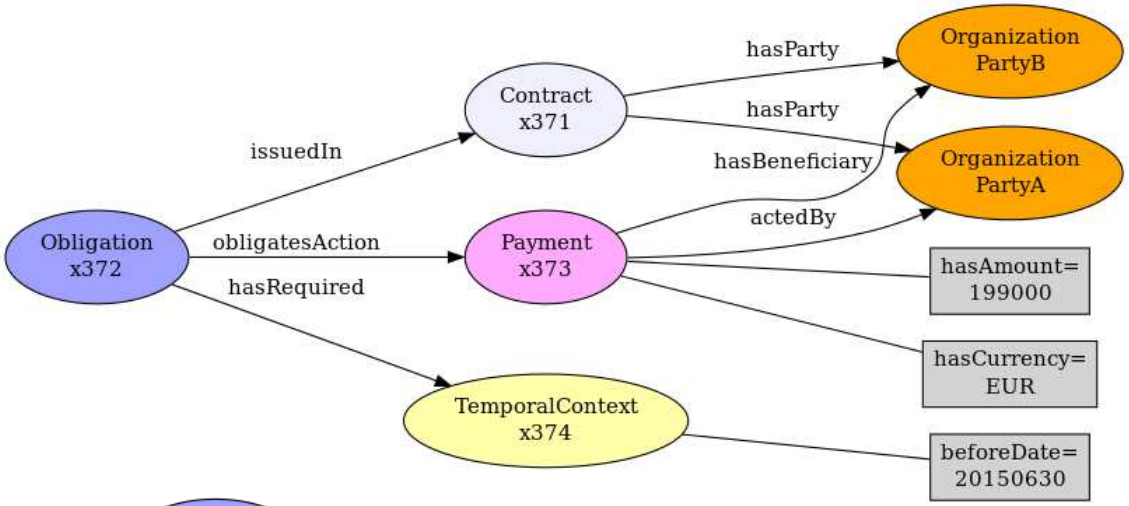


Mini overview of MCO

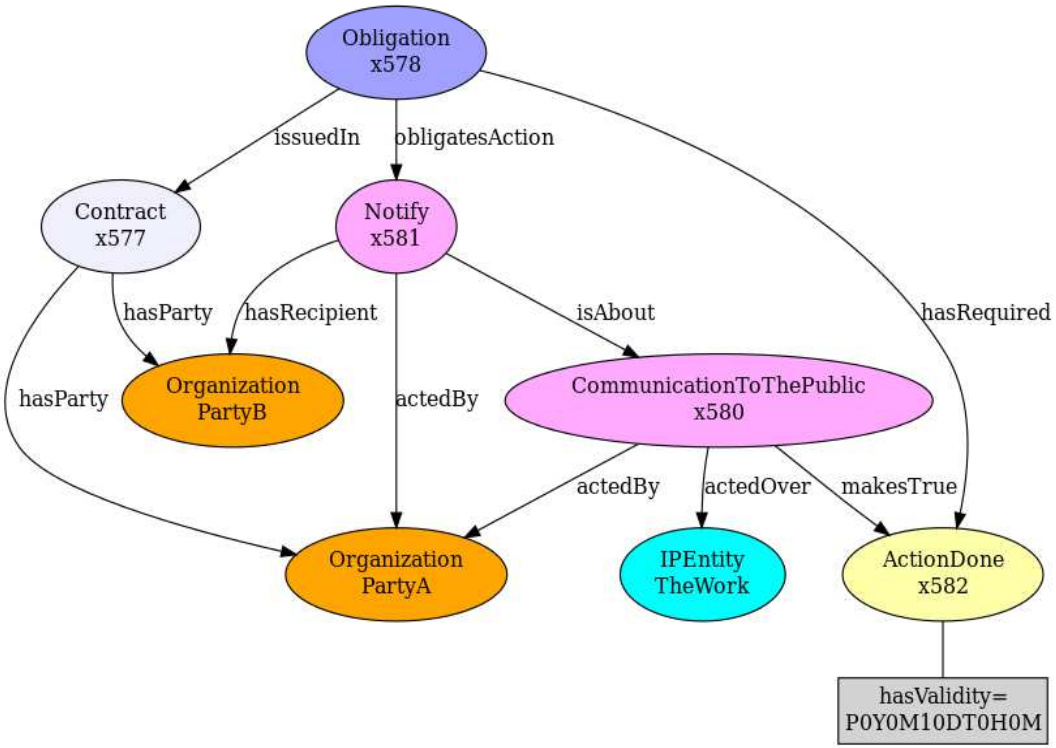
New

Expression of Obligation

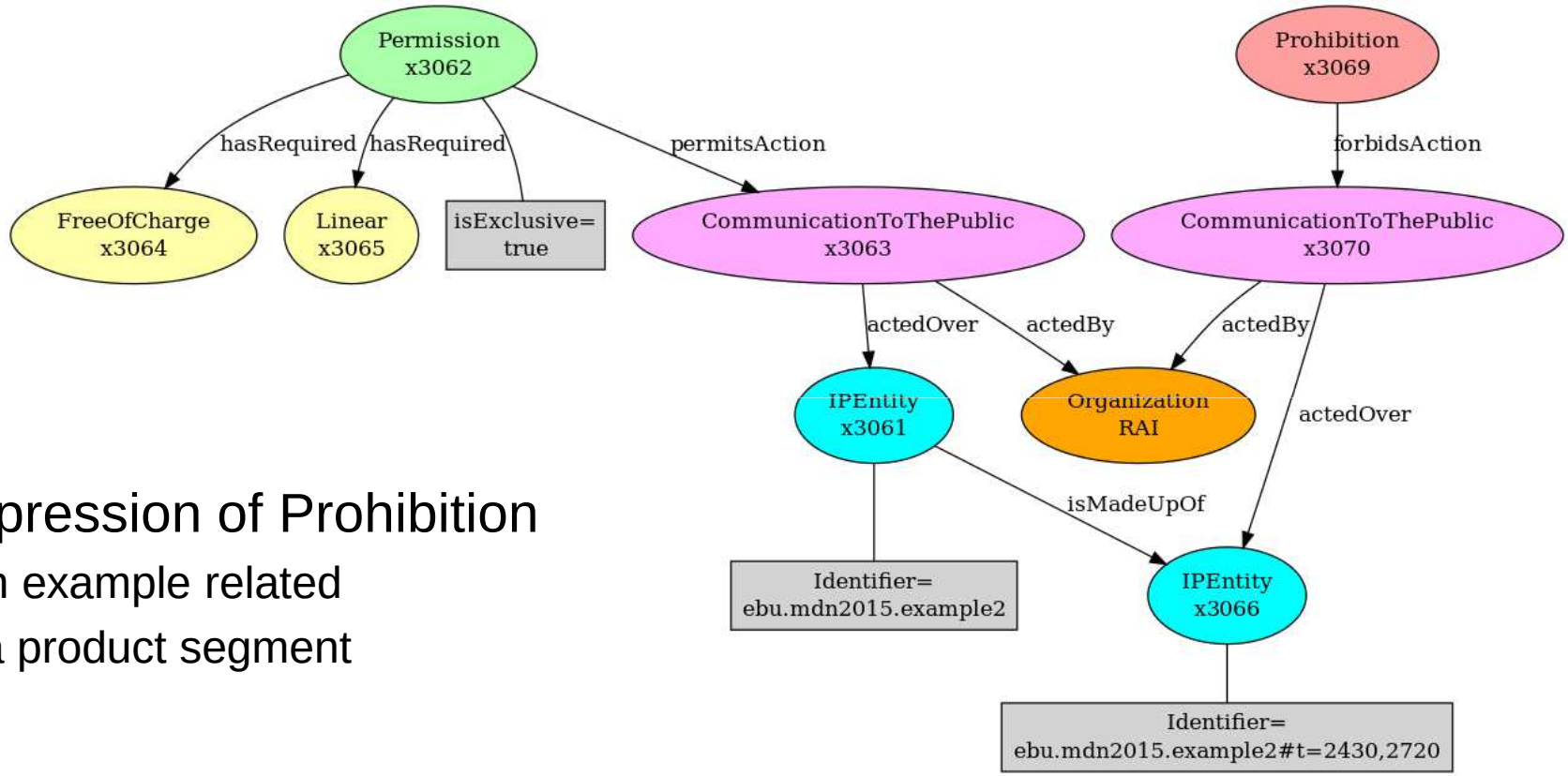
with Payment example



with Notification example



Mini overview of MCO



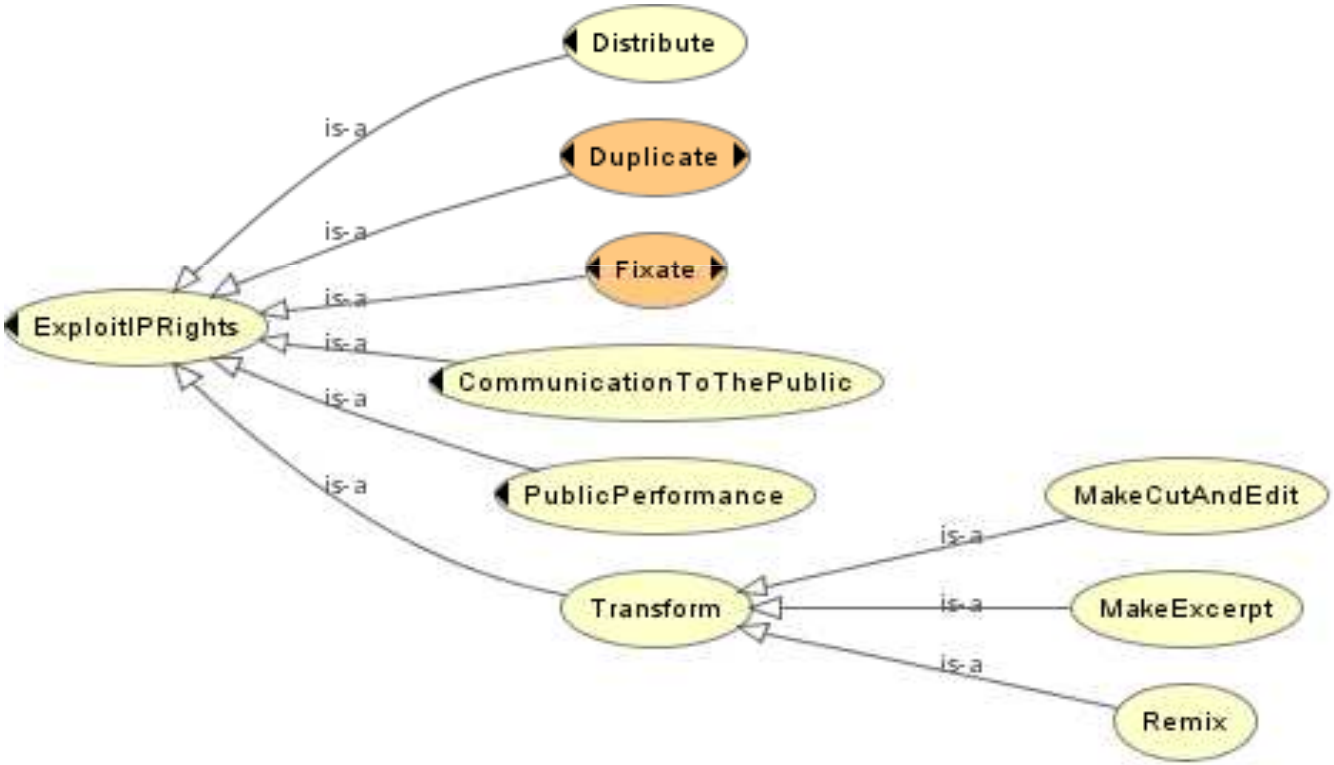
Expression of Prohibition

with example related

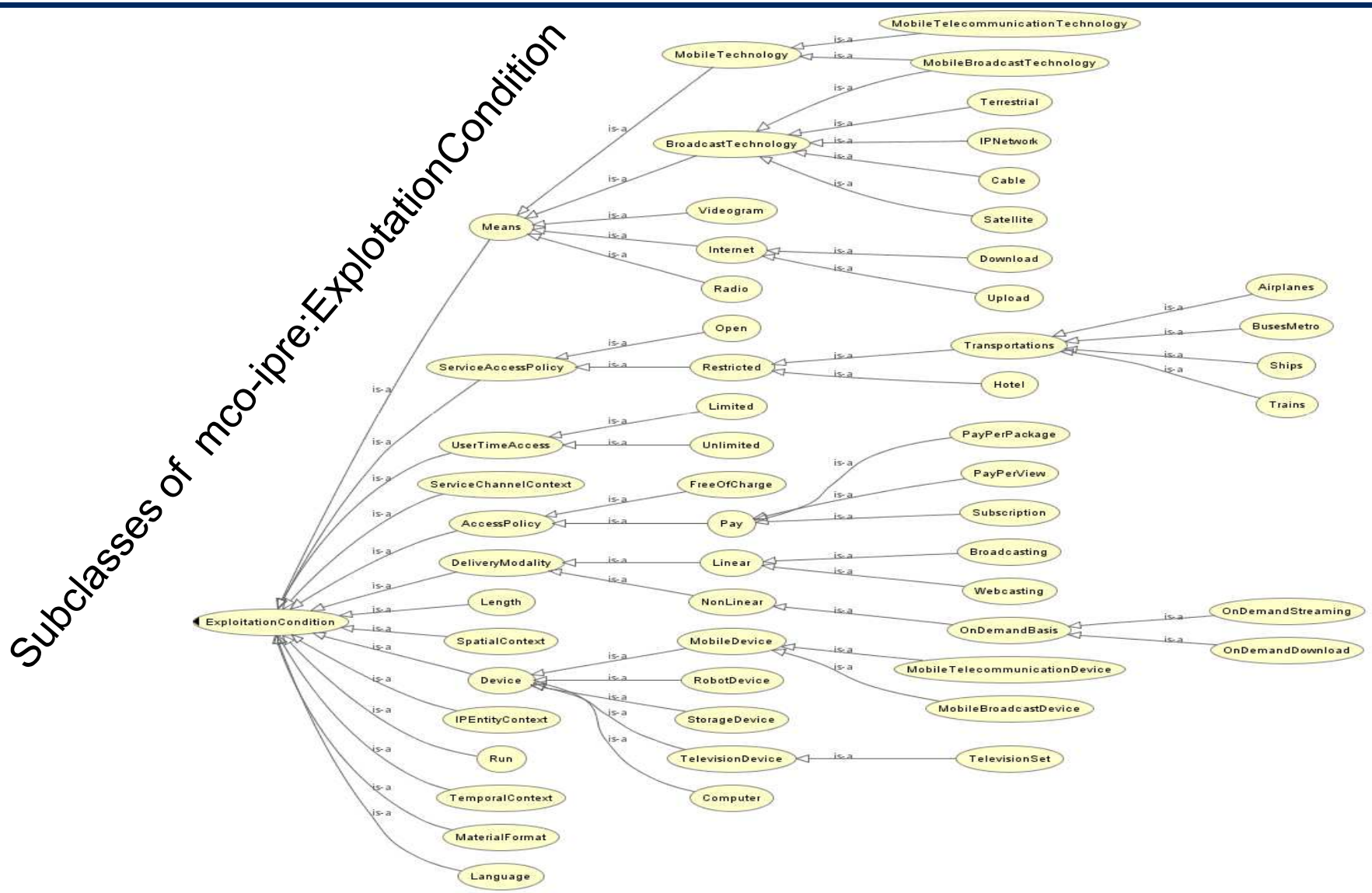
to a product segment

Mini overview of MCO

Subclasses of mvco:Action



Mini overview of MCO



Rights in RAI “as is”

- Main use cases
  - purchasing rights
    - might include material delivery
    - if related to an event, can imply permission to fixate
      - thus materials are created and owned by RAI
  - co-production agreements (including subdivision of rights)
  - internal production (should imply all rights)
    - possible constraints from performers
  - verifying and exploiting rights
  - selling rights
    - not RAI directly, but RaiCom or RaiCinema
- Contract, financial, and administrative domains use SAP
  - many other systems have to interact with administrative processes
  - information kept consistent by means of “cost center numbers” and “records identification numbers”

Rights in RAI “as is”

Rights info life cycle (one of)

- product ideation
  - implies the target exploitation scenario
- approval of idea, with budget
- negotiations and contract draft
- contract approval and signature
  - contract is a narrative textual document
- rights ingested into rights systems (manually)
- manual updates with
  - rights consumption (critical, consumption info not always reliable)
  - sales with exclusivity (critical, sales are done by RaiCom)
  - other legal constraints not found in main contract
    - from performers
    - from legal notices
- receive and process **manually** rights clearance requests

Negotiation and contract definition are based on a **glossary of rights issued by the legal department**

Rights in RAI “as is”

BUYER

Risorse Televisive

Diritti Sportivi

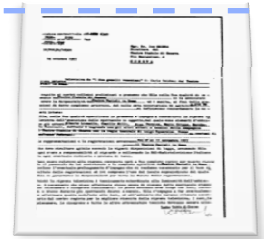
RUO

Rai Cinema

Rai Com

Rai Fiction

Radiofonia



Contracts

RIGHTS

Contract validation and rights check

data entry, persistency, search & browse

rights clearance requests

USER

Channels

Palinsesti

other

Rai Com

Rai Web

Rai Pubblicità

Rights in RAI “as is”

The issues

- Same functions provided by multiple different systems in different ways, in the various departments
  - different practices
  - need to check with narrative textual clauses
- Weak links between Rights Info and AV Materials
  - cost center and administrative identification numbers
- Lack of reliable and detailed information on reuse of archival excerpts in new productions
- Too many manual processes
  - risks of mistakes
  - staff not motivated to actions not strictly related to their main tasks
- Process duplication
  - same information to be inserted in multiple systems
- Lack of flexibility
  - wished changes are difficult to be implemented in the legacy systems

Rights in RAI, the challenge

The objectives

- Handling the “exploitation rights on AV products” (holdings) along their life-cycle
- Expression of rights defined within signed contracts
  - rights purchases / co-productions / internal productions
  - no ambiguity => no need to read again textual clauses
- Continuously updating available rights
  - contract variants
  - consumption of runs / expiration
  - sales with exclusivity
- Search & analysis on rights portfolio, including links to multimedia components
- RAI application scope is Television, Radio, and Cinema

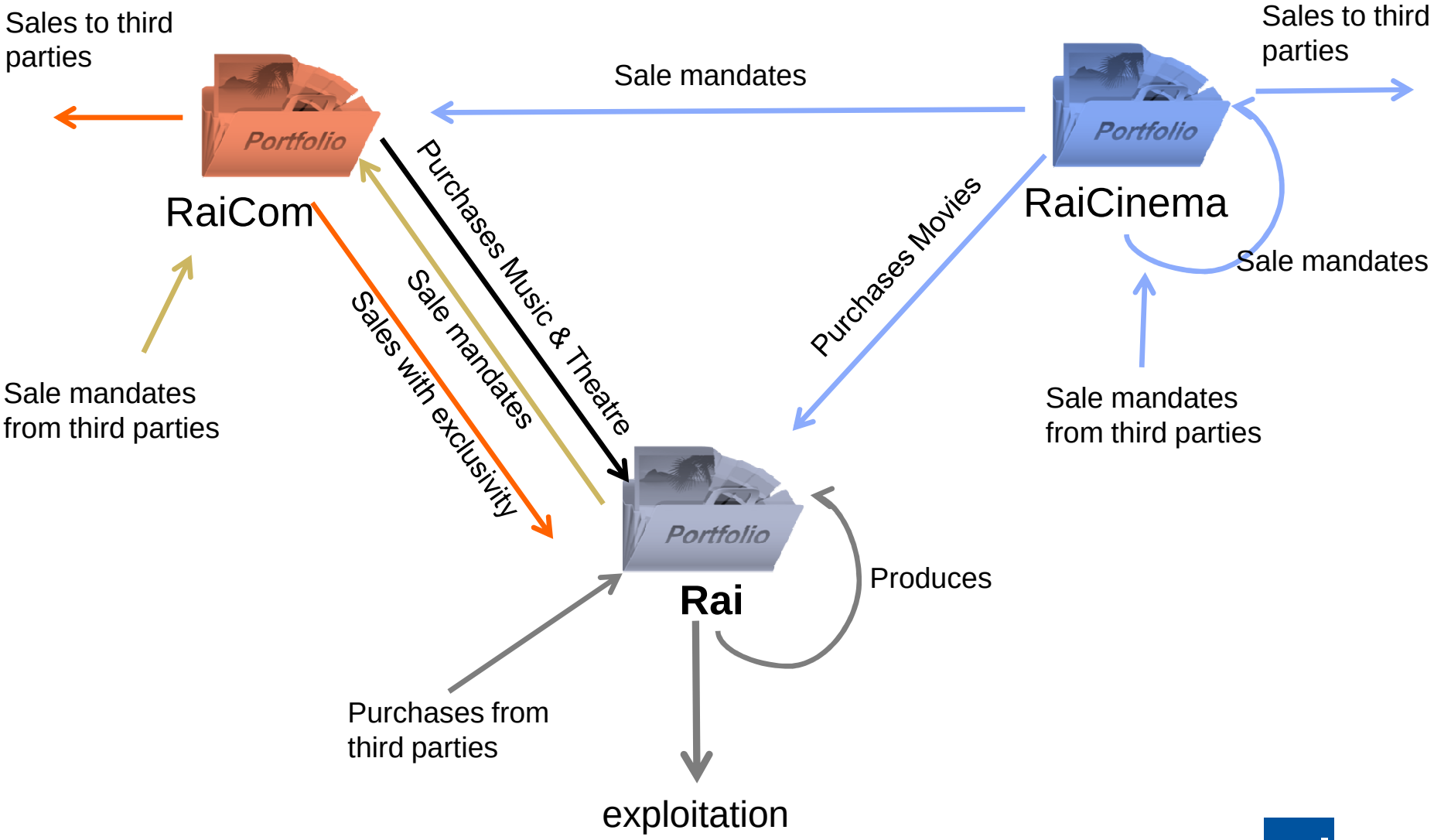
Rights in RAI, the challenge

The users

- Buyers – their main task is negotiation and finalisation of purchase and co-production contracts
- Supervisors
  - Rights archive – their tasks include validation, management of disclaimers, performers and other legal constraints, validation of links between rights and content
  - Legal department - no ambiguity => no need to read again textual clauses
- Professional users
  - those needing rights clearance
  - those involved in sales

Rights in RAI, the challenge

Search and access to products' portfolios



Rights in RAI, use of MPEG-21 MCO

Benefits of adopting MPEG-21 MCO

- The MCO extension for the exploitation of IP Rights (IPRE) supports well the expression of the contract conditions in our scope
  - including rights depending from actions/events
- Flexibility
  - because it is possible to select the desired degree of generality / specificity
  - the various dimensions of the conditions can be combined in all the needed ways, as required for expressing the “reference exploitation rights” approved by the legal department
- Easy to extend if needed
- Easy to integrate rights information with other domains
- Not just an organisational model, but a standard that can be widely used

Rights in RAI, use of MPEG-21 MCO

RAI's approach to rights management is "content-centric"

- Thus, MCO will not be used in RAI, as an electronic format for media contracts
  - although it is formally conceived for that
- The actual signed contract document is going to remain "narrative"
  - although..

The users are going to work with "reference exploitation rights"

- indicated by a simple mnemonic "title"
- expressed in MPEG-21 MCO
  - expected to be capable of accommodating any future change to the "reference exploitation rights"

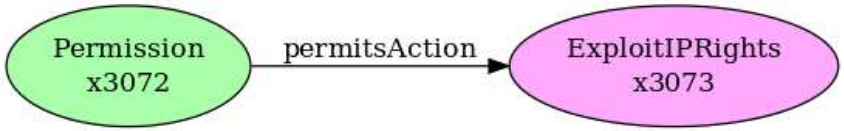
Variable conditions are added

- for specifying times, territories, languages, runs, and any further constraints
- always expressed in MPEG-21 MCO

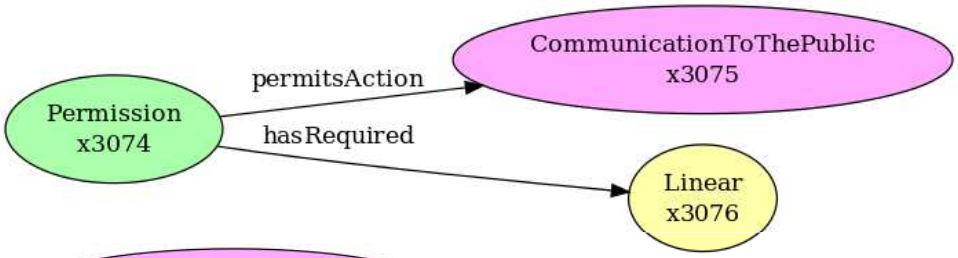
Rights in RAI, use of MPEG-21 MCO

Main reference exploitation

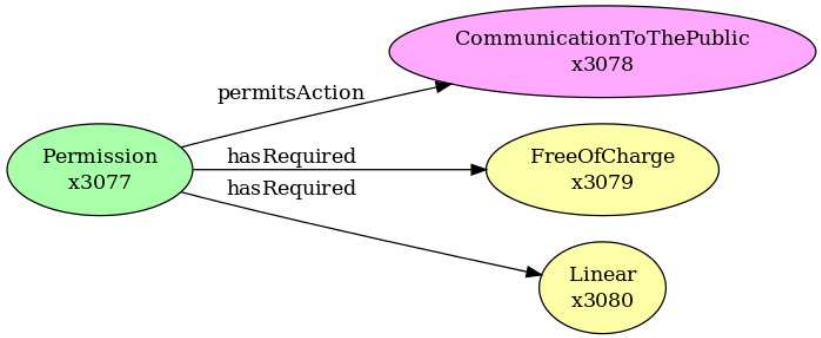
- all rights



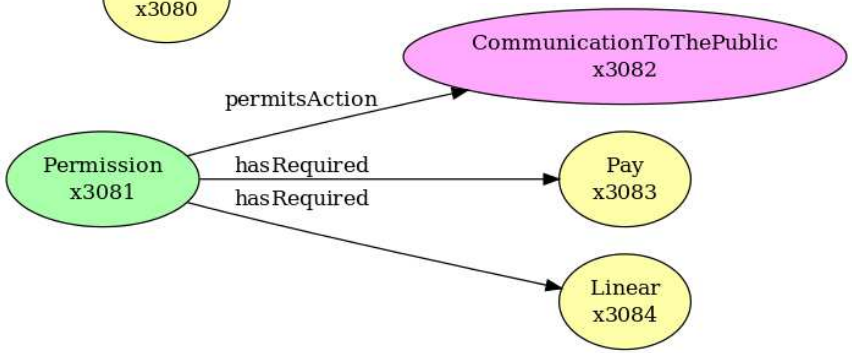
- tv rights



- free tv



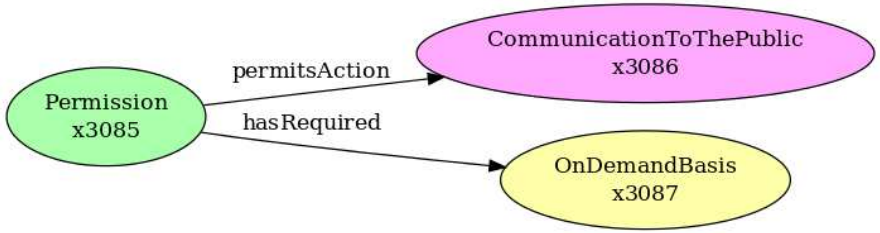
- pay tv



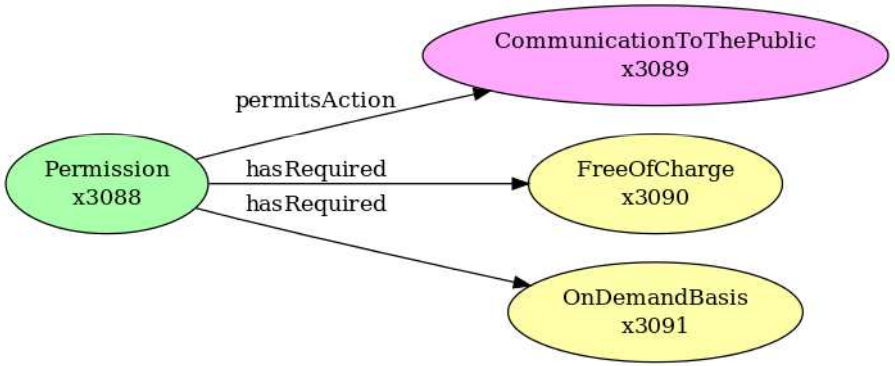
Rights in RAI, use of MPEG-21 MCO

Main reference exploitation

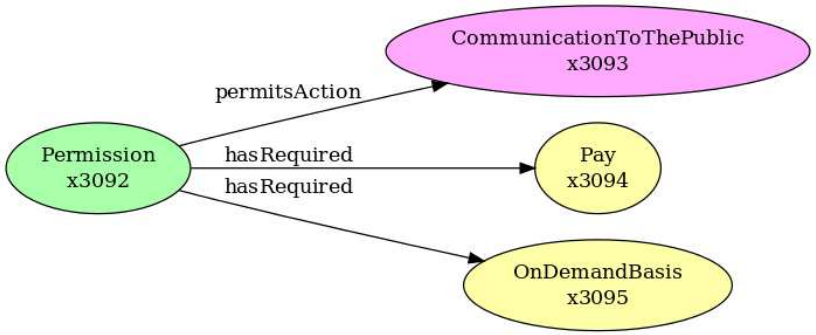
- vod rights



- free vod



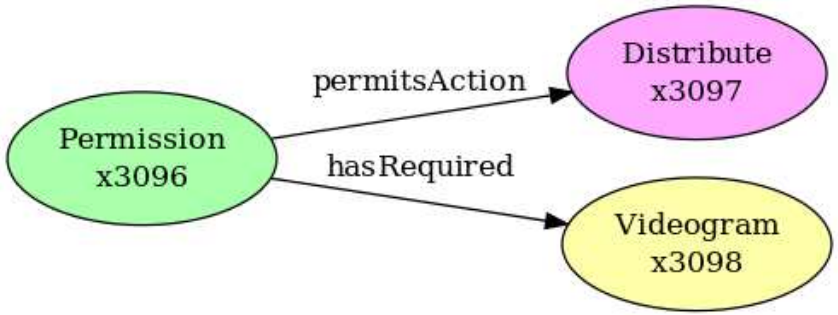
- pay vod



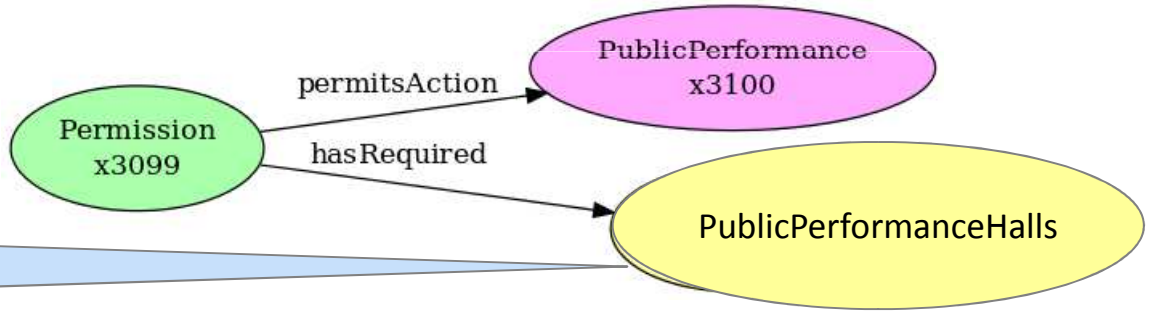
Rights in RAI, use of MPEG-21 MCO

Main reference exploitation

- home-video

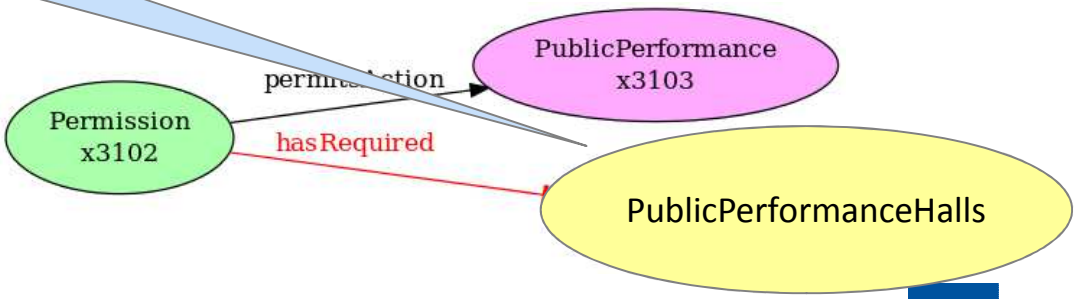


- theatrical



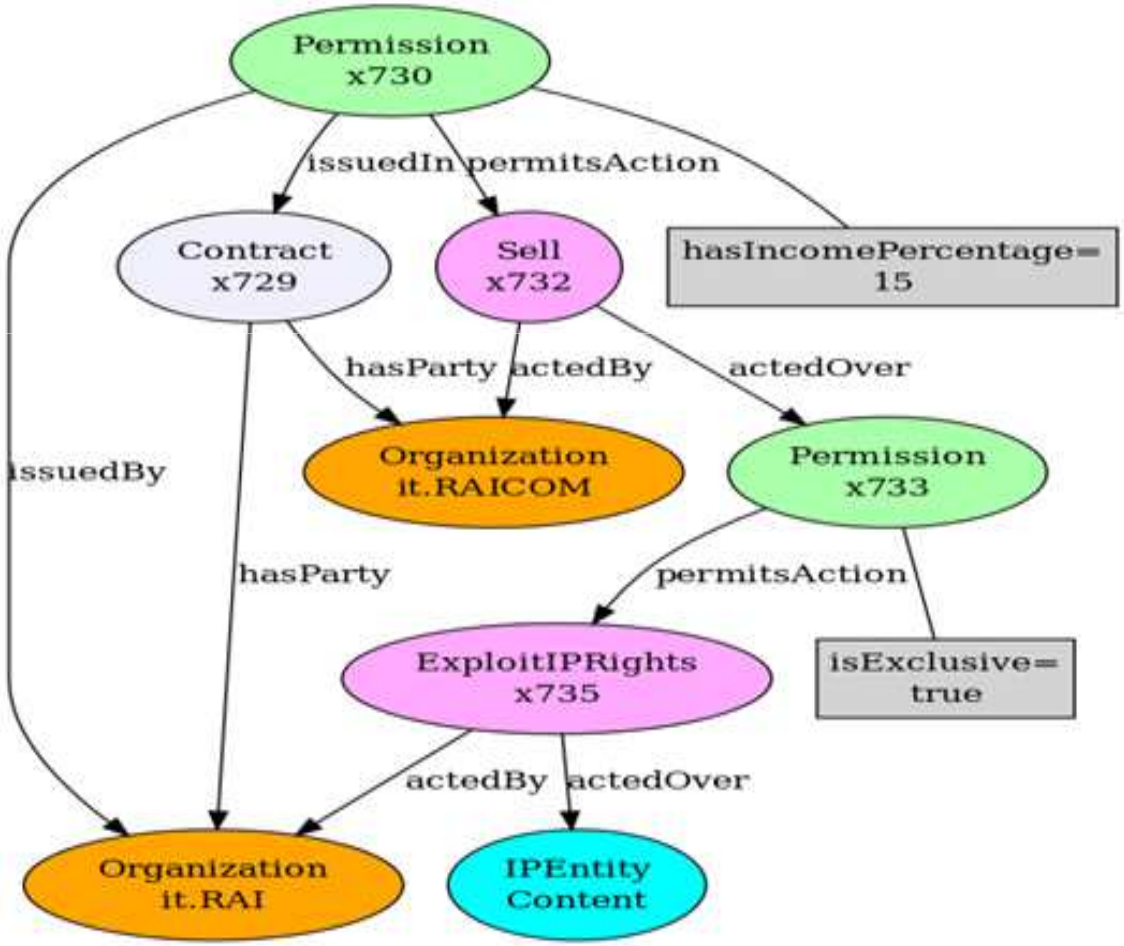
PublicPerformanceHalls
subClassOf mco-ipre:Restricted

- non-theatrical



Rights in RAI, use of MPEG-21 MCO

Sale mandates

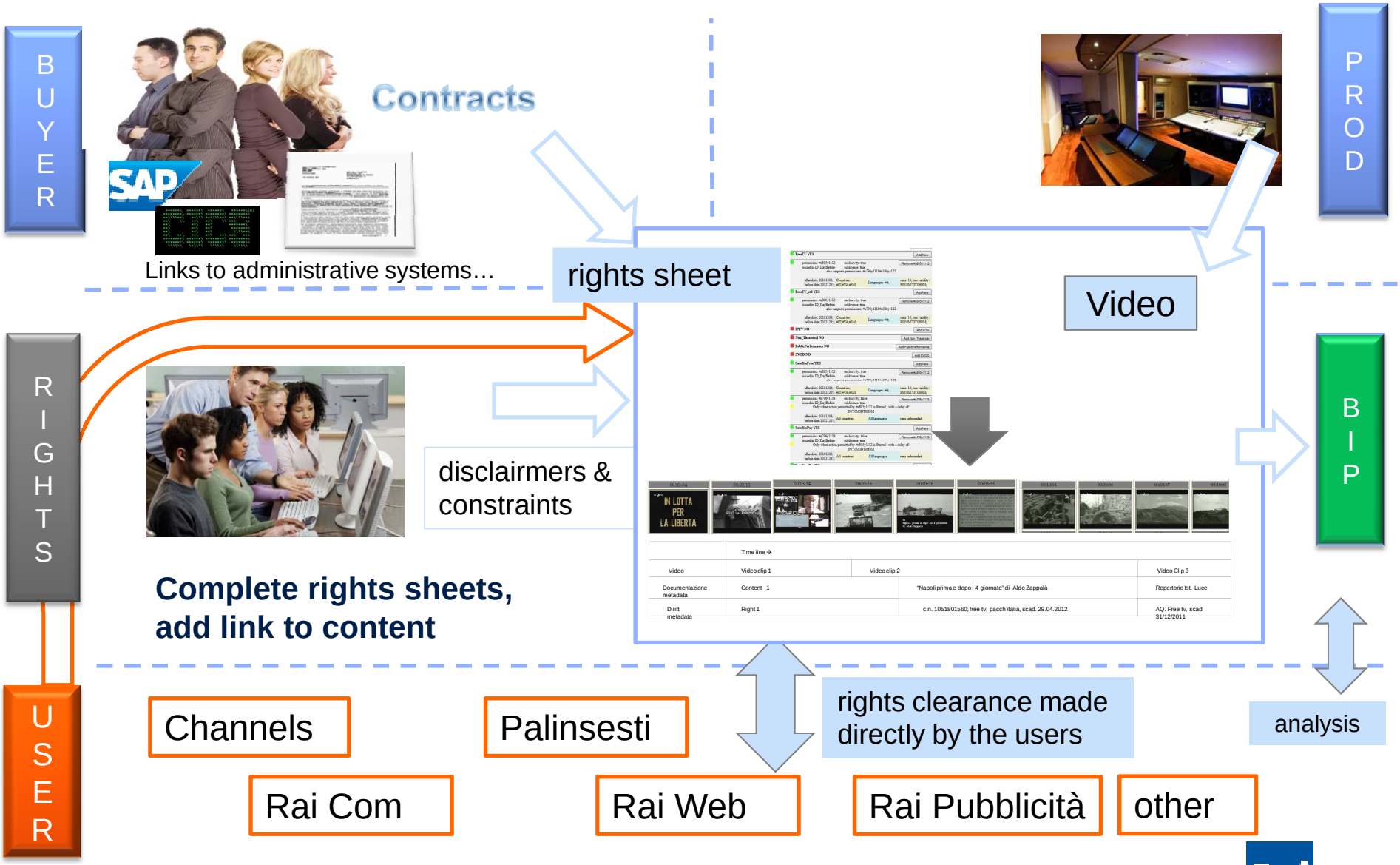


Rights in RAI, envisaged implementation and aims

Criteria

- get all the people involved
- accept idea of revising work-flows
- simplify user interfaces as much as possible
  - same interface might be integrated with multiple systems
- give priority to input of new contracts

Rights in RAI, envisaged implementation and aims



Rights in RAI, envisaged implementation and aims

Work plan

- Interfaces and components for creation of rights holdings information
  - and sale mandates
- Interfaces and components for rights validation
  - links between rights and content
- Integration with other organisational contexts
- Information recovery from legacy systems into the new one

Conclusion

- RAI has been contributing to MPEG-21 MCO since the beginning
- Till now, we could only provide proof-of-concepts about its use for rights management
  - MCO has showed to be effective in expressing audiovisual rights
- Digital television business requires digital handling of rights
  - otherwise rights end to be a major bottle neck
- Now it’s time for getting serious with it

Thank you