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IIC Italy Chapter Webinar: insights for a balanced regulation: considering platforms benefits and protection needs

EUMEPLAT European Media Platforms: Assessing Negative and Positive Externalities for European Culture: Project Overview

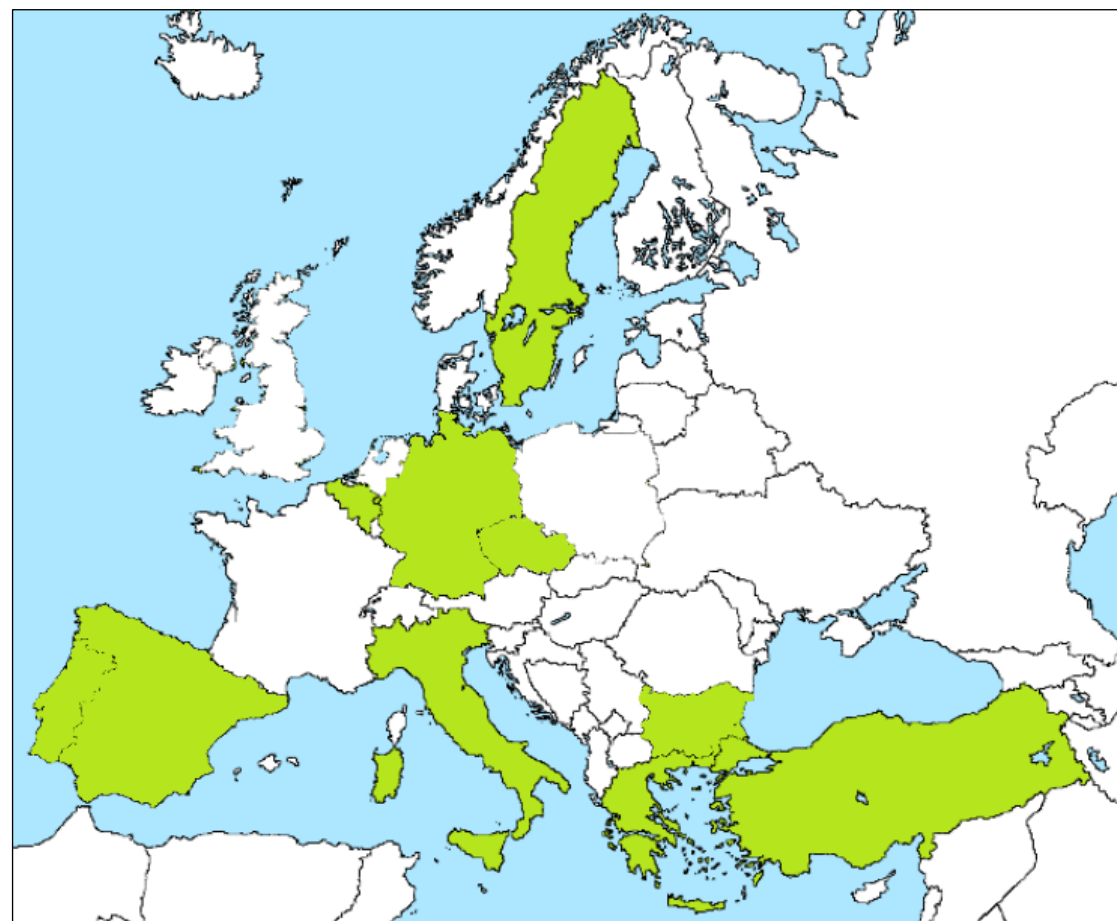
Andrea Miconi, IULM



Who we are

- 1 (Coordinator) IULM – Libera Università di Lingue e Comunicazione Italy – Andrea Miconi
- 2 HBI – Leibniz-Institut für Medienforschung | Hans-Bredow-Institut Germany – Barbara Thomass
- 3 NBU – New Bulgarian University Bulgaria – Dessislava Liubomirova Boshnakova
- 4 UNIMED – Unione delle Università del Mediterraneo Italy – Nathalie Clauter
- 5 FUOC – Fundació per a la Universitat Oberta de Catalunya Spain – Francisco Lupiáñez Villanueva
- 6 UGent – University of Gent Belgium – Daniel Biltereyst
- 7 Bilkent – Bilkent University Bilim Kenti Turkey – Lutz Peschke
- 8 NKUA – National and Kapodistrian University Greece – Stylianos Papathanassopoulos
- 9 ISCTE – Instituto Universitário de Lisboa Portugal – Cláudia Alvares
- 10 UNIVE – Ca' Foscari University of Venice Italy – Fabiana Zollo
- 11 IKED – International Organisation for Knowledge Economy and Enterprise Development Sweden – Thomas Andersson
- 12 CU – Charles University in Prague Czech Republic – Nico Carpentier





WP1- Europeanisation: Lessons from media history
Advanced state of the art: patterns in media and movie circulation across Europe
[1990-2020 circa]



- (1) How national or regional are media systems? How frequent is the exchange of media contents [i.e., tv formats, news programs, tv channels] among the 10/12 European countries? [tasks 1.1 and 1.2]

- (2) How frequent is the exchange of movies among the 10/12 European countries? [task 1.3]

- (3) How are media systems are regulated, at the intersection of national and European law? [task 1.4]

- (4) Aggregated data analysis [task 1.5]

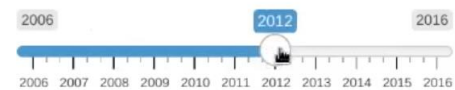
- (5) *RIA specific goal*: operational definition of Europeanisation [task 1.6]



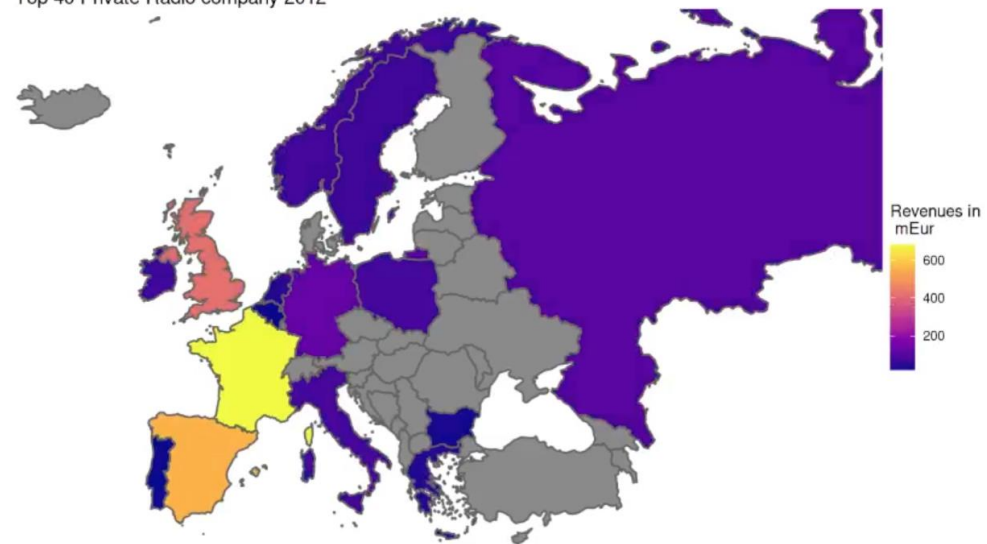
Radio Data Analysis

Top 40 Private Radio

Select the Year



Top 40 Private Radio company 2012



WP2- Fake News: Platformization of Journalism
Are news platforms making European culture more European?



- (1) How are Europeans – both journalists and citizens - discussing relevant issues in social media platforms?
[tasks 2.1 and 2.2]
- (2) Positive and negative externalities: are news platforms favoring or threatening European common identity?
[task 2.3]
- (3) Anti-European Fake news: a data-driven analysis
[task 2.4]
- (4) *RIA specific goal*: what to do with fake news



WP3- Hegemony: Platformization of Video
Are video platforms making European culture more European?



- (1) Analysis of production patterns: are video platforms offering more European contents?
[tasks 3.1 and 3.2]
- (2) Analysis of consumption patterns: are European audiences becoming more European?
[task 3.3]
- (3) *RIA specific goal*: best practices in cross-European video productions, creation and success, and main obstacles to the Europeanisation of “taste” [task 3.4]
- (4) Aggregated data analysis
[task 3.5]



WP4- Exclusion: Platformization of media representations
Is European culture becoming more inclusive, in the age of platforms?



(1) How is migration represented in social media discourse, in 10-12 countries?

[tasks 4.1 and 4.2]

(2) How is gender represented in social media discourse, in 10-12 countries?

[task 4.3]

(3) Aggregated data analysis

[task 4.4]

(4) *RIA specific goal*: catalogue of best practices in the representation of sensitive issues

[task 4.5]



How about the overall effects – or externalities - of “platformization” on European societies?

- (1) Is there any space for alternative social media services; and which is the state of global surveillance? [task 5.1]
- (2) To which extent is the algorithm [i.e., Netflix or Amazon recommendation system] shaping European culture?
[task 5.2]
- (3) Are social media improving or devastating public debate? [task 5.3]
- (4) Can Europe bear any more technological innovation? [task 5.4]
- (5) Is Europe a country for women? [task 5.5]
- (6) *RIA specific goal*: White Book of Recommendations to EU and Short Policy Report



Opening question: Is there such a thing as an *European* culture?

«How do European countries fare on the import of other European fiction? No European country is able to export a sizeable percentage of its product outside its own linguistic area. There are a some significant single exceptions.

[...] Clearly, Europeans prefer their own fiction. [...] Even in Italy, where American fiction dominates, there were none Italian-made fictional programmes in the top ten television slots for the year 2002, the number one spot going to a film on the life of Pope John XXIII».

Donald Sassoon, *The Culture of the Europeans. From 1800 to the Present* [2006]



Opening question: Is there such a thing as an *European* culture?

«Europeans know a little about each other. They barely know the others' pop songs, bestsellers, or TV shows.

The only country any European citizen knows very well is the United States. Their movies, novels and songs contribute to this».

Donald Sassoon, *Sintomi morbosi* [2019; translation mine]





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Get in touch

 info@eumeplat.eu

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