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EUMEPLAT
European Media Platforms: assessing positive and negative externalities for European culture

D 3.1

Methodological Framework

A Framework and Methodological Protocol for analyzing the video platformization

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Author(s):	Dessislava Boshnakova – P3 NBU Evelina Christova – P3 NBU Dessislava Dankova – P3 NBU Boryana Gigova – P3 NBU Stoyko Petkov – P3 NBU Justine Toms – P3 NBU
Contributor(s)	Andrea Miconi – P1 IULM Nico Carpentier – P12 CU Jan Miessler -P12 CU
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Introduction

The goal of this document is to provide a framework and explicitly describe the procedures implemented in order to design a framework for studying the video platformization in Europe (WP3, task 3.1 and 3.2) and the tasks that are due for the research of the issue in the 10 countries included in the EUMEPLAT project. The document consists of two parts. The first will describe the main goals of the tasks, the arguments for selected platforms and criteria for analyzing patterns in production and consumption of video content. The second will describe the principles and rules for the implementation of the framework, in order to respond to the research questions.

The goal of WP3 is to understand to what degree video streaming platforms – when compared to the traditional TV and movie market, studied in WP1 – are making European culture more European, or even more dependent on national content and global agencies. In the case of Netflix, for instance, a specific pattern has emerged, which is based on the two opposite poles of American control of distribution and territorial and national nature of both regulation and taste[1]. In a parallel way with WP2 and WP4, we will analyze how platformization – in the fundamental sector of video production and consumption – is impacting European markets, so as to come out with both a catalog of best practices and a list of main obstacles to Europeanization. Between months, 10 and 16 WP3 has to be focused on Task 3.1 *Patterns in platform video production* and 3.2. *Patterns in platform video consumption*. This document is describing the methodology for the deliverables 3.1 and 3.2 due in month 16 of the EUMEPLAT PROJECT. The research regarding “Hegemony: Platformization of Video" should start in week 10, with its deliverable due in month 16 of this project, which provides 6 months for its implementation.

In designing this framework, we used “Platformization” and “Video” as the main focal points, aiming for the study of patterns in production and consumption of video content in Europe and by Europeans in the 10 countries participating in the EUMEPLAT project. The research questions are:

1) What is the state of platform video market in the Ten Countries?

2) What are the specific content offered (and produced) by platforms in the Ten Countries (with National, European and US provenience of videos to be aspects to consider)?

3) Which are the main characteristics of video consumption concerning visualizations, like, downloads, and statistics on most-viewed videos.

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[1] R. Lobato, *Netflix Nations. The Geography of Digital Distribution*, New York, NYU Press, 2019.

To address these research questions, we devised a series of methods for collecting data. The main dimensions of our analysis will be on what media content is produced and what is consumed by the Europeans in the ten countries consume in Europe.

In order to describe the levels of platformization in the ten countries we will collect data about the platformization of Public Broadcast Media and Private Broadcast Media, along with information about local and niche platforms. This will allow us to make a comparison with global platforms available in the ten countries and to find patterns for improving production of EU contents to be attractive to consumers not only in Europe but also all over the world.

1 Video platformization in Europe

The European online video platform market is currently witnessing a strong growth. Europe represents the third-largest online video platform market globally. The fast advancements in digital broadcast technologies and the rapid proliferation of over the top (OTT) media services that help users access the content of their choice without paying any additional fee represent the major growth-inducing factors.[2] The European online video platform market would witness market growth of 13.5% CAGR during the period 2020-2026.[3] The future of video platforms is promising. The consumption is growing in each part of the world. One question is how the production of European content relates to the global video platformization? The clash between US-based platforms (such as Netflix, Amazon, or YouTube), national cultural industries and a common European space, is the main issue to be tackled. The European SVOD market is expected to record a value of US$17.97 billion in 2025, rising at a CAGR of 10.83% for the period spanning 2021-2025. Factors such as growth in video streaming, rising use of social media, upsurge in tablet users and rapid urbanization are forecast to drive the growth of the market. However, the market growth could be challenged by the presence of numerous OTT platforms, the challenge of content piracy and problems

[2] *Europe Online Video Platform Market: Industry Trends, Share, Size, Growth, Opportunity and Forecast 2020-2025*, https://www.imarcgroup.com/europe-online-video-platform-market, accessed on 16.02.2022.
[3] *Europe Online Video Platforms Market*, https://www.kbvresearch.com/europe-online-video-platforms-market/, accessed on 16.02.2022.

associated with customer retention.[4] According to the European Audiovisual Observatory "the top 11 EU27 countries produced 94% of all unique EU27 titles on TVOD and 92% on SVOD"[5].

The main aim of tasks 3.1. and 3.2 is to analyze data to find patterns in production and consumption of video by Europeans; the analysis of the data will be the cornerstone of creating the Catalogue of Best Practices and Main Obstacles to Europeanization (task 3.3).

Platformization, on the other hand, can be defined as the penetration of infrastructure, economic processes and governmental frameworks of digital platforms in different economic sectors and spheres of life, as well as the reorganization of cultural practices and imaginations around these platforms[6]. In video platformization we deal with certain terms, like:

- OTT (Over-the-top) - any online content provider that offers streaming media as a standalone product. The term is commonly applied to video-on-demand platforms, but also refers to audio streaming, messaging services, or internet-based voice calling solutions.
- VSPs (Video-sharing platforms) - a type of online video service whose principal purpose is to provide programs, user-generated videos, or both, to the general public.
- VOD (video-on-demand) - videos that you can access online when you want. VOD streaming content is usually hosted in a digital library and may require users to have an account to access, be free and open to anyone, or be available for purchase or rent.
- SVOD (Subscription video on demand) refers to a service that gives users unlimited access to a wide range of programs for a monthly flat rate.
- AVOD (advertising-based) is when streaming video content is for free, but viewers are required to watch ads. Ad revenue pays for the content and allows creators to offer it without a subscription or fee. YouTube is the most well-known AVOD platform for most creators.
- TVOD (transactional, pay-per-view) - is when the audience can choose to pay for individual videos (for purchase or rent), rather than subscribing to access

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[4] *European Subscription Video on Demand Market 2021-2025*, https://www.globenewswire.com/news-release/2021/09/09/2294016/28124/en/European-Subscription-Video-on-Demand-Market-2021-2025-Record-Market-Value-of-US-17-97-Billion-Predicted-in-2025.html, accessed on 16.02.2022.

[5] *Film and TV content in VOD catalogues 2020 Edition*, EAO, http://diversidadaudiovisual.org/wp-content/uploads/2021/02/Report-Film-and-TV-content-in-VOD-catalogues-2020-Edition.pdf, accessed on 16.02.2022.

[6] T. Poell, D.B. Nierbog & J. Van Dijck, *Platformisation*, "Policy Review", 8, 4, 2019.

the entire video library. Examples of TVOD models include Amazon Prime Video or Google Play.

- PVOD (Premium video on demand) is defined as a type of streaming business model where access is provided to viewers in order to stream videos at an earlier stage. Most OTT and VOD platforms leverage on it completely to stream the premium content before hitting actual theatre release.

From 2015 to 2019 the original content produced by Subscription Video-on-Demand (SVOD) services in Europe increased. In 2015, the number of titles was 51 which then grew to 267 in 2019. The title expansion is a result of the pressure from the big players. Major companies of the global SVOD market, Netflix for example, are raising their content expenditure on a yearly basis, pushing other companies to act in the same way. The number of SVOD original titles tends to continue ascending, once there are new entrants and studios producing content.[7] According to EAO in 2016 "half of all European films make it to VOD but US films still dominate in Europe"[8]. Many changes have happened in the video platformization market in the last few years, not least because of the Covid-19 situation. Patterns in consumption and production of video, which are the deliverables from task 3.1. and task 3.2, will help us to define Europe and Europeanization in video platforms.

With respect to our general framework, these issues refer to European media industries, European media content and European audiences, and therefore go across the continuum between material and discursive aspects of Europeanity [see D1.6-Europeanization: Operational Definition]. On the one hand, we will have to consider only contents released in Europe: they include national, local-regional and European co-productions, and also co-productions and releases sponsored by European institutions. At the consumption level, as a consequence, we will apply a content-centric definition of audience – which is to be considered European when a European content is watched, regardless of the geographic location.

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[7] J. Stoll, *Original content produced by SVoD services in Europe 2015-2019*, May 7, 2022, https://www.statista.com/statistics/1232820/svod-original-content-european-titles/#statisticContainer, accessed 16.02.2022

[8] *Half of all European films make it to VOD but US films still dominate in Europe*, https://cineuropa.org/en/newsdetail/310731/, accessed on 16.02.2022

2 Constructing a methodological framework for analyzing patterns in video platformization in Europe

The methodology used to study and understand the video platformization as defined and viewed in the project's work package 3 is based on data analysis, which is described as the process of systematically applying statistical and/or logical techniques to describe and illustrate, condense and recap, and evaluate data. According to Shamoo and Resnik, various analytic procedures "provide a way of drawing inductive inferences from data and distinguishing the signal (the phenomenon of interest) from the noise (statistical fluctuations) present in the data".[9] The following data analysis issues will be considered during our work:

- Concurrently selecting data collection methods and appropriate analysis
- Drawing unbiased inference
- Following acceptable norms for disciplines
- Providing honest and accurate analysis
- Manner of presenting data
- Reliability and Validity

The specific differences in the platforms are important for the analysis, and are not important to the same extent for the consumers as the consumer is driven by other reasons in choosing the platforms. In WP3 task 3.1 and task 3.2 we will focus on understanding the way in which platformization is more European, or more American. Just in 4 years the number of original titles produced by SVOD services in Europe increased more than 5 times.[10] In 2020 consumer spending on digital video in Europe was 14,5 billion Euro.[11]

[9] A.E. Shamoo, & B.R. Resnik, *Responsible Conduct of Research*, Oxford, Oxford University Press, 2003.
[10] *Number of original titles produced by Subscription Video-on-Demand (SVoD) services in Europe from 2015 to 2019*, https://www.statista.com/statistics/1232820/svod-original-content-european-titles/, accessed on 16.02.2022
[11] https://www.statista.com/statistics/1232820/svod-original-content-european-titles/, accessed on 16.02.2022

2.1 Step 1: Defining the levels of video platformization in ten countries

In Step 1, we are focused on gathering data about the availability of different platforms (global, national/local and niche) in the ten countries. Digital technologies have two aspects which we have to consider in our work. On one hand digital technologies make the process of producing video content more accessible, on the other hand they make the same content easy to consume on different devices.

How public and private TV in different countries change their main way of working, is important for understanding the process of platformization as those media have tradition in producing video content and they have the necessary human capital to produce competitive content. We know that there is no clear correlation between the diffusion of digital platforms and the health of Public Service Media: trust in public TV is generally higher in Northern Europe and low in the South and the East, while in the last thirty years its audience has been decreasing in the majority of countries - while growing in Finland, Czechia, Iceland, Germany, Lithuania, Denmark, Estonia and Sweden (basically in the North, again). In terms of the number of public TV channels, a statistical positive correlation with the spread of digital platforms does emerge only in three EU countries (Germany, UK, and Romania), and in Turkey as well[12].

In this first part, we will collect data about the fifteen most used video platforms in each country (in terms of general data on access). This may include:

- Non-native digital video platforms (so to speak). For instance, in Italy RaiPlay is the PBM platform, and Mediaset Infinity and La7.it are the most relevant private TV on-line platforms;
- Video sharing platforms (i.e., YouTube, TikTok, Vimeo, Dailymotion);
- Native VODs, with different business models.

Table 1 will provide a list of the **fifteen most used video platforms in each country**, including national digital video platforms (e.g., a national TV broadcaster offering content online, like a website of Czech Television), global video sharing platforms (like YouTube), and global video on demand (VOD, like Netflix).

[12] See deliverables D1.2- Patterns in media consumption: regional models; D1.2-Appendix to market reports: insight into media consumption patterns; and D1.5- Data clustering report.

The unit of analysis will a media platform that is featured in the MAVISE database of European Audiovisual Observatory: http://mavise.obs.coe.int/ → Advanced search → Country

In order to select the 15 most used media platforms, we will use Similarweb service that provides list for each country: https://www.similarweb.com/top-websites/czech-republic/ → change country → use only platforms that are featured in the MAVISE.

Table 1

1. Name of the platform	2. Name of the owner	3. URL	4.1 Type of media (public or private)	4.2 Type of media (VS, VOD or other)	5. National	6.1 Free or for pay	6.2 SVOD (if 6.1 is no)	(6.3) TVOD (if 6.1 is no)	7. Year of release	8. Local language allowed	9. Mobile application	10. Owns European contents?	11. UGC

Instructions:

(1) The brand name of the product, e.g., HBO MAX, Netflix, Czech Television etc.

(2) The name of the company that owns the platform, which is sometimes the same, or at least similar: HBO, Netflix, Czech Television. In case of co-ownership of a platform by several entities, the entity that is the main owner is filled.

(3) The home URL of the platform. When a global platform has different URL for each market, we should use the URL for a given country. For example: https://www.hbomax.com/cz/cs

(4.1) Main purpose of the platform (1): Is it (connected to) a public or private platform broadcaster?

(4.2) Main purpose of the platform (2): Video-sharing, Video on Demand (VOD), or other?
The three possible answers are:
1] video-sharing (like YouTube) = a platform allowing user-generated content
2] VOD (like HBO and Netflix) = a platform providing video on
3] Other

(5) Has the platform a presence in only one country, or several?
The two possible answers are:
1] YES = only in one country
2] NO = in several countries

(6.1) Is the platform free to use?
The three possible answers are:
1] Yes, AVOD [Advertising-based]
2] Yes, other funding
3] No, it is necessary to pay per view or purchase a subscription

(6.2 & 6.3) When "no" is answered, we can have two more variables:

Are the following payment models used:
(6.2) SVOD = subscription VOD > YES /NO
(6.3) TVOD = pay-per-view [when users pay for a single content, without a subscription]> YES /NO

(7) When the platform (or its direct precursors) has been launched: YEAR [example: 2005]
Note: "direct precursors" needs to be defined

(8) Is the platform available in at least one official language of the country?

The principal question is whether the platform's interface is available in national languages or in other languages that are not defined by the country as a national language). Example: in Belgium, a platform is available in French but not in Dutch, but French is still a major national language, so it is "yes". In Spain, a platform is available in Catalan, which is still an official language in the Barcelona region, so it is "yes" too.

The two possible answers are:
1] YES
2] NO

(9) Mobile application - although by January 2022 51,36% of European Internet users are using desktop computers, the number of mobile users is growing - 45,88%.[13] In recent years, the share of people in Europe accessing the internet via mobile devices has experienced a constant increase, rising from 54 percent of the total population in 2016 to more than 73 percent in 2020[14].Is the platform accessible via a dedicated mobile app?

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[13] https://gs.statcounter.com/platform-market-share/desktop-mobile-tablet/europe, accessed on 16.02.2022.
[14] L. Ceci, *Mobile internet usage in Europe - Statistics & Facts*, https://www.statista.com/topics/8694/mobile-internet-usage-in-europe/#topicHeader__wrapper, accessed on 16.02.2022.

The two possible answers are:
1] YES
2] NO

(10) Does the platform offer at least one programme that was (co-)produced (paid for) by the platform and has at least one other EU member state co-financing it?

The two possible answers are:
1] YES, one more EU member state involved
2] NO

(11) Does the platform allow for uploading user generated content (e.g., YouTube)?
The two possible answers are:
1] YES
2] NO

At the end of that task, we plan to have a description of the platforms market in the ten countries and to add it to the European media landscape from WP1.

2.2 Step 2: Defining patterns in Platform Video Production in the Ten Countries

In step two, we will work on task 3.1 from WP3. Over a 4-month period of observation from November 2021 to February 2022, each partner will analyze the specific offer delivered by VODs and VSPs. National, European and US provenience of videos will be the main aspect to consider. We will examine data coming from both video platforms and research agencies.

In order to synchronize the observations, we will take some snapshots of very precise observation periods. The period will be the same for all platforms and will be considered according to the data available for each platform in the ten countries.

The first part of this step is focused on Video-Sharing Platforms (VSPs). According to the Audiovisual Media Services Directive (hereinafter 'the AVMSD')[15] "video-sharing platform

[15] For the purposes of these guidelines, the references to the 'AVMSD 'shall be understood as references to Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive) (OJ L 95, 15.4.2010, p. 1), as amended by Directive (EU) 2018/1808 (OJ L 303, 28.11.2018, p. 69).

services provide audiovisual content which is increasingly accessed by the general public, in particular by young people. This is also true with regard to social media services, which have become an important medium to share information and to entertain and educate, including by providing access to programs and user-generated videos. Based on their definition under Article 1(1) (aa) of the AVMSD, video-sharing platform services may be identified on the basis of the following three criteria:

1. Services whose principal purpose is to provide programmes, user-generated videos, or both, to the general public;
2. Services of a wider nature offering, amongst other elements, a dissociable section whose principal purpose is to provide programmes, user-generated videos, or both, to the general public;
3. Services for which *an essential functionality* is devoted to the provision of programmes, user-generated videos, or both, to the general public.

Following these criteria and based on preliminary data about visits on websites, we decided to analyze three VSPs in each country. For all countries, we will analyze YouTube and TikTok. The third VSP will be specific to each of the countries. In the case of YouTube, some data are publicly available [i.e., the most viewed videos ever, in each country], while other information can be extracted from the YouTube Reporting API, at a more advanced level.

There will be three tables, one for YouTube, one for TikTok, and one for the country-specific platform. The first sample will collect **the 20 most viewed channels in the country of analysis for each of the three UGC platforms**. After collecting data related to 20 channels, we will make a first comparison among the different countries, so as to define the final size of the sample to eb analyzed.

The third platform will be selected by each partner. The selection criteria are:

- The UGC platform has to be nationally relevant in terms of use.
- It will be the most accessed video sharing platform – besides YouTube, TikTok, and with the exception of pornographic sites (which are usually high-ranked). In Italy, for instance, the third most accessed platform is Twitch.tv.
- It does not have to be national in terms of propriety of origins, but in terms of social impact
  [i.e.: Dailymotion is French, but can be studied for its use and importance in Italy].

Unit of analysis and definition

The unit of analysis is the UGC channel that has uploaded at least one video. The selection of the 20 channels depends on total number of videos watched at the channel by April 30, 2022,

as displayed on SocialBlade. Table 2 displays the data for each platform (YouTube, TikTok + 1 specific) for each country.

Table 2

1. Channel	2.1 Role of the user	2.2 Category of content	3. Number of users**	4. Number of views of all videos at the channel**	5. Number of published videos**	6. Number all videos at the channel**	7.Language(s) of the channel

** As of May 1, 2022

Instructions:

(1) The name of the channel that publishes the videos, as displayed by the platform.

(2.1) Role of the user, in relation to the content.

The four following categories will be used:
1] Content *made* by a use [contents directly produced by a user or an influencer]
2] Content *uploaded* by a user [contents upload by a common user, but produced by official agencies – ie., a fan uploading a music video]
3] Professional content [non-native content producers: i.e., music labels, movie distribiutors]
4] Brand/marketing content [i.e., the Ferrari YouTube channel]

(2.2) Category of content

When 2.1 gets answer 1] "Content *made* by a user", then one of the following categories will be used:

1] gamers = video is about playing computer games
2] hobby = video is about a particular hobby activity (e.g., RC models, DIY, puzzles etc.) except for games
3] Vlogging = individually created content that cannot be categorized as gaming, hobby, music videos or TV content
4] Music
5] Parodies
6] Outdoor videos [sports and travel]
7] Other

When 2.1 gets answer 2] “Content *uploaded* by a user”, then one of the following categories will be used:

1] Tv content
2] Music content
3] Cinema content
4] Sport content
5] Other

When 2.1 get answers 3] “Professional video”, then one of the following categories will be used:
1] Tv show content
2] Music content
3] Cinema content
4] Sport content
5] News content
6] Arts content
7] Well-being, travel and lifestyle
8] Hobbies, food and DIY
9] Other

(3) Number of users / profiles subscribing to the channel, as displayed by the platform.
Date of data collection: May 15, 2022
YouTube: Available from SocialBlade, reflects what YouTube itself shows.

(4) Number of views of all videos at the channel, as displayed by the platform.
Date of data collection: May 15, 2022
YouTube: Available from SocialBlade, reflects what YouTube itself shows.

(5) Number of videos at the channel, as displayed by the platform.
Date of data collection: May 15, 2022
YouTube: Available from SocialBlade, reflects what YouTube itself shows.

(6) Language(s)
Are the videos generally available in local language(s), as opposed to English or other language which is not a national language in each country?
The main language of the videos will be English, a national language or some other language. Similarly, as in Table 1, the point is whether there is a national language or not. Example: in Belgium, a platform is available in French but not in Dutch, but French is still a major national language, so the category used will be “yes”. In Spain, a platform is available in Catalan, which is still an official language in Barcelona, so, also here, the category will be “yes”.

One of the following two categories will be used:

1] YES

2] NO

For the list of the Top 20 most viewed channels, and for the following wider sample, in each country we will rely on data from Social Blade[16]. Social Blade is an American website that tracks statistics and analysis of social media. Social Blade mostly tracks the YouTube platform, but also has analytical information on Twitch, Facebook, Instagram, Twitter, TikTok, Trovo, Dailymotion, Mixer, DLive and StoryFire. For each country we will analyze the top channels by looking at the number of subscribers, total number of views, number of published videos, numbers of comments per video, origin of the content, language and genre of the content.

Collecting the data for two global platforms and one specific one, we will be able to make an analysis of the kind of content produced and consumed from consumers in the ten countries. Analysis will be made for each country and for all the ten countries. That will allow us on one hand to discover patterns for each country and on the other for all of the ten countries. The patterns will help make better decisions for producing European content that attract viewers and subscribers not only from Europe but from all over the world.

The second task in Step 2 is focused on Video On Demand. According to the European Audiovisual Observatory[17] 1179 media services which is 42% from the On Demand market are available for pay on demand. EAO states that two out of three pay on-demand services are SVOD (end 2020) in Europe. Table 4 shows the data, which will be collected from each of the ten countries for 3 platforms. Whilst Netflix will be considered due to its universal success, the choice of the other two platforms will follow the organization of national media markets (i.e., HBOgo is very popular in Eastern Europe and absent in Western Europe – where Amazon Prime takes the lion's share). As much as possible, we will try to have comparable data – for instance, the above-cited Amazon Prime should be covered in all countries where it is present. A basic template will be sent to all partners, for the definition of the platforms, as in the example below. One of the national public service media platforms has to be included in the analysis, unless it is significant or not present at all. All ten countries will fill out table 4 and will give arguments for the selection of the platforms before starting the data collection.

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[16] https://socialblade.com/youtube/top/country/bg/mostviewed, accessed on 16.02.2022.

[17] *Audiovisual media services in Europe Supply figures and AVMSD jurisdiction claims*, 2020, https://rm.coe.int/audiovisual-media-services-in-europe-2020/1680a2fc29, accessed on 16.02.2022.

Netflix will be considered due to its universal success. The choice of the other two platforms will follow the organization of national media markets (i.e., HBOgo is very popular in Eastern Europe and absent in Western Europe – where Amazon Prime takes the lion's share).
The second and third platform will be selected by each partner. How will the country specific UGC platforms be selected? Criteria are:

- Platform 1: Amazon Prime should be covered in all countries where it is present, if not, the most used VOD platform in each country (not including Netflix and national public service media platforms)
- Platform 2: One of the national public service media VOD platforms has to be included in the analysis, unless it is not significant or not present at all. If there are several, the most used is selected. If non-significant or non-present, the Platform 1 rules will apply for selection the second one.

Table 3: Selection of Platforms in Each Country

1.Partner	2.Platform 1	3.Platform 2	4. Rationale	5. Platform 3	5. Rationale
IULM	Netflix	Amazon Prime	It is the most used, along with Netflix	RaiPlay	Due to the strong PSM tradition in Italy, we would prefer analyzing the public rather another commercial platform (i.e., Chili) which is based on the very same model as Prime.
NBU	Netflix	HBOMax	It is the most used, along with Netflix	NovaPlay	Novaplay is in the top 3 most used platforms in Bulgaria. Is owned by one of Private Broadcast media Nova TV.

Instructions:
(1) Eumeplat partner name
(2) This will always be Netflix
(3) Name of platform 2, the first selected platform
(4) Motivation for selecting platform 2
(5) Name of platform 3, the second selected platform
(6) Motivation for selecting platform 3

We will then analyze data about the top 10 films and the top 10 TV shows (TV-series, programs or documentaries) on these three selected platforms. The analysis of that data will show us patterns in production and will allow us to describe the characteristics of the content that have potential to attract viewers not only from the EU, but from all over the world.

The unit of analysis is a film or show available at the video streaming platform. For each platform in each country, we will collect top 10 movies & top 10 TV shows for each day from November 1, 2021, to January 31, 2022.

Using Flixpatrol and the following format (film, nationality, genre, year) simplifies the table in the manual. In this way it is easy to extract the data for Netflix, HBOMax or Amazon Prime for countries that have them. Flixpatrol only has lists of "movies" and "TV shows", and we propose to use these two categories.

Table 4: The data registration table [one per each platform]

1.Date	2.Film	3.Nationality	4.Genre [as defined in the data source]	5.Year	6.Summary
	Army of Thieves	DE	Action [as defined in the data source]	2021	Short description

1.Date	2.Tv Series	3.Nationality	4.Genre [as defined in the data source]	5.Year	6.Summary
	I Know what you did last summer	USA	Horror	2021	Short description

Instructions:

(1) Date of broadcast in a MM.DD.YYYY format.

(2)Film/TVseries Official name of the film/TV series in English, as displayed by FlixPatrol or the platform itself. When no English name is available, we will use the name displayed by the platform.

(3) Main country of the film/TV series production, as displayed by FlixPatrol or the platform itself, in the standard international code (USA, DE, IT, CZ).
When no information is available there, we will use imbd.com, and then information from other sources. If more than one place is displayed, we use the first country mentioned.

(4) Genre of the film/TV series, as displayed by FlixPatrol or the platform itself.
When no information is available there, we will Google the name of the film/TV series together with "genre", e.g. '"Army of Thieves" genre' and use the result.

(5) Year of the film released, as displayed by FlixPatrol or the platform itself, in **YYYY** format.

(6) A very short summary of the film/TV series, as found on imbd.com. When no information is available there, we will Google the name of the film/TV series together with "summary", e.g. '"Army of Thieves" summary' and use the result.

Note: Doing these things for public service broadcasters will require asking them for data and hoping that they will have them in the same format. There is a risk that it will not work, but we cannot do anything about it. There is also an issue that due to license limitations, broadcasters may limit the time of displaying a film on their platform or not display it at all; on the other hand, they may offer more documentaries for a longer period, making them more watched. Again, this is a particular feature of this type of platform and we cannot do anything about it.

The third task in step 2 will focus our attention on the members of EUROVOD - a network of independent video-on-demand platforms created in 2010 in France specializing in European and auteur cinema. The analysis of EUROVOD will be realized by Work-package leader, P3-NBU. EUROVOD focuses its work on defending European cultural diversity and, to do so, uses Video A La Carte as a new legal channel to distribute audiovisual content so that it can distribute resources and encourage the production of more European cinema.[18]

[18] https://www.eurovod.org/, accessed on 16.02.2022.

Table 5

1. Name of the platform	2. Name of the owner	3. URL	4.1 Type of media (public or private)	4.2 Type of media (VS, VOD or other)	5. National	6.1 Free or for pay	6.2 SVOD (if 6.1 is no)	(6.3) TVOD (if 6.1 is no)	7. Year of release	8. Local language allowed	9. Mobile application	10. Owns European contents?	11. UGC
ARTs7													
Audiovisiva													
Cinobo - Cinema No Borders													
DocsOnline													

Instructions: the same as defined for table 1

In 2020, EUROVOD had 30 members from 19 countries. That will allow us to make comparative analysis between global and European VoD platforms. The 30 members of EUROVOD will be analyzed by the criteria, shown in table 5.

The other task in step 2 is the deliverable - Report about Patterns in Platform Video Production in the ten countries during month 16. The deliverable will collect and assemble the following reports: Patterns in Platform Video Production in Bulgaria (NBU); Patterns in Platform Video Production in Italy (IULM); Patterns in Platform Video Production in Germany (HBI); Patterns in Platform Video Production in Spain (FUOC); Patterns in Platform Video Production in Belgium (Ugent); Patterns in Platform Video Production in Turkey (Bilkent); Patterns in Platform Video Production in Greece (NKUA); Patterns in Platform Video Production in Portugal (ISCTE); Patterns in Platform Video Production in Sweden (IKED); Patterns in Platform Video Production in Czech Republic (CU).

2.3 Step 3: Defining Patterns in Platform Video Consumption in ten countries

***Disclaimer*: as we are currently dealing with data providers, an updated version of section 2.3 will be released in the next weeks. Specifics about data source for users' demographics and breakdown – which are not easy to find – will be contained in this upcoming document, along with the description of the operational guidelines.**

While the EU28 SVOD market really took off with the entry of Netflix on the European market and the launches of SVOD services by media players, the TVOD market was expanded by the wide availability of global and national TVOD services to EU consumers on their devices and the digital release of feature films on these services, at the expense of the physical home entertainment market. VOD revenues grew from EUR 388.8 million in 2010 to EUR 11.6 billion in 2020 driven by a surge of SVOD revenues, from a mere EUR 12.1 million in 2010 to EUR 9.7 billion in 2020 while TVOD revenues were multiplied by a factor of 5, from EUR 376.7 million in 2010 to EUR 1.9 billion in 2020. Launches of direct-to-consumer streaming services by pay TV, commercial TV, telecom and tech players the past 8 years furthermore increased this trend with 140 million subscriptions to SVOD services at the end of 2020.[19]

In step 3 over a 4-month period from November 2021 to February 2022, each partner will analyze the main trends in video consumption, by means of both direct indicators (visualizations, like, downloads, statistics on most-viewed videos) and indirect indicators as in-deep analysis of comments, when necessary. We will consider data coming from both video platforms and research agencies. The metrics to be used will be refined after the selection of the platforms, though some first indications are possible: for Netflix, for instance, we will use the tools allowed by FlixPatrol (see section 4.2).

WP leader NBU and the Coordinator, IULM, will work together for finding the available and reliable data. Along with FlixPatrol – and as suggested by NKUA researcher Ioanna Archontaki - we will contact Hype Auditor, which releases some data for free, while offering basic demographic data and most popular video breakdown for a fee [399 € per month]. It seems that historical data are not easy to find, in any case. For the above reasons, this deliverable refers to the agreement among the partners, the methodological guidelines and the technical objectives of the research tasks. Data purchasing and extraction procedures will be

[19] C. Grece, *Trends in the VOD Market in EU28*, January 2021, EAO, https://rm.coe.int/trends-in-the-vod-market-in-eu28-final-version/1680a1511a, accessed on 16.02.2022.

addressed at the very practical level, and they will be explained in the instructions for the data collection and analysis, similarly to what we are doing in WP2.

The first task in step 3 is analyzing consumption in three global platforms in the Ten Countries. For each country we will analyze the top 10 movies and the top 10 Tv shows (series, documentaries) on the three platforms - one table for each platform. Table 6 shows the data that we will collect for the 10 programs across the 3 platforms - Netflix, second and third are the same as in task 3.1 for each country.

Table 6: Consumption on 3 VOD platforms (NETFLIX + 2 platforms – the same as in task 3.1)

Date	Film 1	Nationality	Genre	Year	Short description	
11/01/21						
11/02/21						
11/03/21						
11/04/21						
11/05/21						
11/06/21						
11/07/21						
11/08/21						
11/09/21						

Table 6 shows the basic variables we will consider. When available, we will also collect other data related to both video consumption and audience segmentation, as follows. The instructions will be released after finding a solution for accessing or buying more detailed data breakdown and demographics.

(1) In the case of video offering, data related to active streaming (video sessions started and not closed after a given time interval); total minutes streamed; unique devices contacts; average percentage completion (percentage of video actually watched on the total duration). These data are the most relevant for marketing companies, and therefore are not always available to researchers.

(2) In the case of audience composition, age and gender.

Data about the 10 programs in each platform for every country will be collected from Flixpatrol.com[20]. FlixPatrol provides VOD charts and streaming ratings worldwide. The main goal of the task is to collect consumption data on the platforms and to make a content profile comparing that consumption to the consumer profile.

Following the same model, we will analyze the consumed content in top 3 VSPs in each of the ten countries. Data will be collected according to table 7.

Table 7: Top programs in 3 VSP in the Ten Countries

Name of the platform	№	Top ten programmes for the observed period	Genre	Release date	Country/Countries of origin	Original Language	Numbers of views	Views age	Views gender	Abstract	Comments
NETFLIX	1										
	2										
	3										
	4										
	5										
	6										
	7										
	8										
	9										
	10										

The deliverable of step 3 is a report about Patterns in Platform Video Consumption in the Ten countries and will collect and assemble the following reports: Patterns in Platform Video Consumption in Bulgaria (NBU); Patterns in Platform Video Consumption in Italy (IULM); Patterns in Platform Video Consumption in Germany (HBI); Patterns in Platform Video Consumption in Spain (FUOC); Patterns in Platform Video Consumption in Belgium

[20] https://flixpatrol.com/, accessed on 16.02.2022.

(Ugent); Patterns in Platform Video Consumption in Turkey (Bilkent); Patterns in Platform Video Consumption in Greece (NKUA); Patterns in Platform Video Consumption in Portugal (ISCTE); Patterns in Platform Video Consumption in Sweden (IKED); Patterns in Platform Video Consumption in Czech Republic (CU).

What tools are we going to use?

Internet archive - Web

The Internet Archive, a 501(c)(3) non-profit, is building a digital library of Internet sites and other cultural artifacts in digital form. Like a paper library, they provide free access to researchers, historians, scholars, people with print disabilities, and the general public.

Social Blade

Social Blade is an American website that tracks statistics and analysis of social media. Social Blade mostly tracks the YouTube platform, but also has analytical information on TikTok, which is included in step 2.

YouTube Data Tools

The entire data collection process on YouTube is performed using the YouTube Data Tools which are publicly available and operate exclusively by means of the YouTube Data V3 API[21], which is also publicly available. We used only publicly available data. Users with privacy restrictions are not included in our dataset. Data is downloaded from YouTube channels that are public entities. We abide by the terms, conditions, and privacy policies of YouTube. Data will include all data relative to the published public videos made on public channels corresponding to a search query, as well as the number of views, likes, dislikes, favorites and comments corresponding to those videos. This would include the timestamp of the video, it's title and caption and tags. No personal data from the users will be downloaded other than that which is publicly available though the API.

FlixPatrol

FlixPatrol provides VOD charts and streaming ratings worldwide. The data can be collected by months, platform and country which is exactly what we need for the analysis. The website is from the Czech Republic.

European Audiovisual Observatory

The European Audiovisual Observatory is a public service organization, part of the Council of Europe, established in 1992. The Observatory collects and analyzes data on the

[21] https://developers.google.com/youtube/v3/getting-started.

audiovisual industry in Europe, such as film, television, radio, video, Video On Demand and Catch-up TV (see deliverables D.1, D.2 and D1.3).

Statista

Statista is a German company specializing in market and consumer data. According to the company, its platform contains more than 1,000,000 statistics on more than 80,000 topics from more than 22,500 sources and 170 different industries. Data from that provider will be used for consumption of the content.

IAB

IAB Europe is the European-level association for the digital marketing and advertising ecosystem. Through its membership of national IABs and media, technology and marketing companies, its mission is to lead political representation and promote industry collaboration to deliver frameworks, standards and industry programmes that enable business to thrive in the European market. From IAB we will use data about the profiles of consumers of video platforms in ten countries.

3 Video platformization in ten countries: implementing the framework

The framework described above was designed to study the consumption and production of video platforms in the 10 countries involved in the EUMEPLAT project in the context of Europe and Europeanization. Firstly, the goal is to describe the platform market in the 10 countries, and after that to study the models of consumption and production, with the goal to find patterns in Platform Video Production and Consumption in Ten Countries.

This section will describe the way this framework will be implemented in the 10 countries. What are the procedures that will take place and how the resulting data will be processed and analyzed. The projected deliverable are two reports on the platformization of Video production and Video consumption in the 10 countries. Those reports will be produced for each of the Ten countries by the members from that country and a summary for all of the Ten Countries by NBU. The step by step of framework implementation is represented on Figure 1.

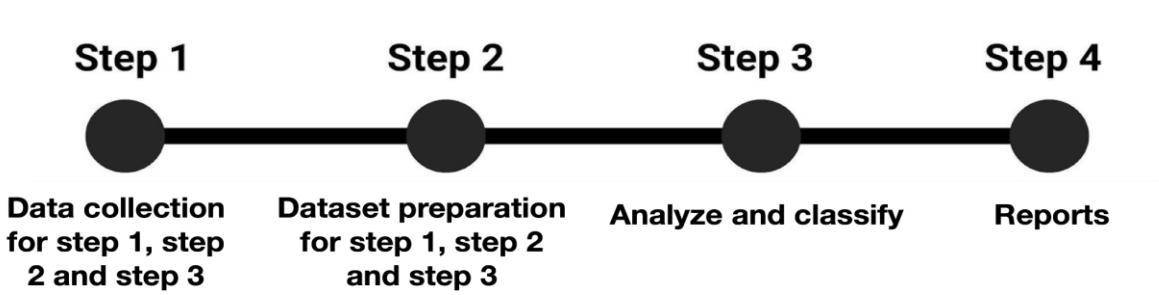

Figure 1: Step by step of framework implementation in the 10 countries.

3.1 Data collection

The analyzed period is from November 2021 to February 2022. More specifically:

- For the three video sharing platforms, we will use the aggregate data related to the whole period, and to the 20 channels (videos, comments and views);
- For the three VODs platforms, we will collect data related to the top 10 films and the top 10 Tv shows in the year 2021;
- For the three VODs platforms, we will collect data related to the top 10 films and the top 10 Tv shows in the period November 1, 2021 – February 28, 2022.

This will generate for each country a series of datasets plus one for EUROVOD members. All datasets will have the same structures and comparable data. That will help members of EUMEPLAT to generate the final reports about Video platformization (Production and Consumption) in the 10 countries that is the expected deliverable of WP3, task 3.1 and task 3.2.

3.2 Dataset preparation

The team at NBU will supervise and manage the collection of data according to this framework. We will use the tools mentioned above and - through the authorized API's - extract the data for analysis. This data will then be uploaded on a shared server, accessible by all partners and organized in accordance to the task needed.

Step 1 - each partner will collect data and fill it into Table 1. The data will be shared by a cloud service. The responsibility of the NBU team will be to analyze the data and to prepare a report, which will be part of task 3.1.

Step 2 (or task 3.1 of the WP3) - data about the ten countries will be provided by the NBU team in tables shared by cloud service. The responsibility of each team will be to add comments as they speak the local language and to prepare a Report for their country about Patterns in

Platform Video Production. The responsibility of the NBU team is to summarize the data from all reports, before sharing publicly.

Step 3 (or task 3.2 of the WP3) - data about the ten countries will be provided by the NBU team in tables shared by cloud service. The responsibility of each team will be to add comments as they speak the local language and to prepare a Report for their country about Patterns in Platform Video Consumption. The main responsibility of the NBU team is to summarize the data from all reports before sharing publicly.

3.3 Analyze and Classify

The goal of this framework is to analyze the video platformization in the 10 countries that compose the EUMEPLAT consortium. In that regard, the framework will generate the model for each element of the analysis, so at the end the data will be comparable country by country, platform by platform in all the 10 countries.

The first step of the analysis is to present the video platformization market in each of the Ten countries, and on that basis to present the platformization market in all of the member countries, which is a significant part of the EU.

Using the same criteria for data in all the 10 countries will help us compare the results and to make conclusions about video platformization in Europe.

3.4 Report

For the reports about the Video platformization in the 10 countries - the deliverables expected for WP3, task 3.1 and task 3.2.

For task 3.1 Patterns in Platform Video Production in Ten Countries - The deliverable will collect and assemble the following reports: Patterns in Platform Video Production in Bulgaria (NBU); Patterns in Platform Video Production in Italy (IULM); Patterns in Platform Video Production in Germany (HBI); Patterns in Platform Video Production in Spain (FUOC); Patterns in Platform Video Production in Belgium (Ugent); Patterns in Platform Video Production in Turkey (Bilkent); Patterns in Platform Video Production in Greece (NKUA); Patterns in Platform Video Production in Portugal (ISCTE); Patterns in Platform Video Production in Sweden (IKED); Patterns in Platform Video Production in Czech Republic (CU). Each country will have the freedom to explore the data, however within the limits imposed by data and criteria. Each country will be asked to produce a partial micro-report on their country of 5 to 10 pages, including tables, charts and images. The final report will include a supra-

national analysis and methodology (edited by the NBU team,) of 10 to 20 pages (also including tables, charts and images), as well as the compilation of those national analyses.

For task 3.2 Patterns in Platform Video Consumption in Ten Countries - The deliverable will collect and assemble the following reports: Patterns in Platform Video Consumption in Bulgaria (NBU); Patterns in Platform Video Consumption in Italy (IULM); Patterns in Platform Video Consumption in Germany (HBI); Patterns in Platform Video Consumption in Spain (FUOC); Patterns in Platform Video Consumption in Belgium (Ugent); Patterns in Platform Video Consumption in Turkey (Bilkent); Patterns in Platform Video Consumption in Greece (NKUA); Patterns in Platform Video Consumption in Portugal (ISCTE); Patterns in Platform Video Consumption in Sweden (IKED); Patterns in Platform Video Consumption in Czech Republic (CU). Each country partner will have the freedom to explore the data, however within the limits imposed by data and criteria. Each country partner will be asked to produce a partial micro-report on their country of 5 to 10 pages, including tables, charts and images. The final report will include a supra-national analysis and methodology (edited by the NBU team,) with 10 to 20 pages (also including tables, charts and images), as well as the compilation of the national analyses.

4 Data Management plan – concerning WP3 - Hegemony: Platformization of Video

The framework designed to study Video platformization in the 10 countries (WP3, task 3.1 and task 3.2) will deal in most of the WP with publicly available data. Therefore, a Data Management Plan is not a must, but a sign of responsible work with data. This section describes the Data Management Plan.

4.1 Description of the data

In the context of this framework for the study of Video platformization in 10 countries, different types of data will be collected, from different sources (statistical platforms, analytics platforms and sociological companies) and using different extraction tools. Also, the data will be hosted in shared servers and will undergo some treatment by the extraction team and by the teams in each country.

4.1.1 Type of study

The main objectives of WP3 are related to the "patterns in video production", and "patterns in video consumption". The data and the data analysis are expected to provide us with a better understanding of opportunities, limits and competitiveness of European video content in platforms. To that end, we will study both professional and non-professional video productions on platforms. The data will cover video platformization in the Ten countries represented in EUMEPLAT network.

WP3 will be based on a synchronic investigation of contemporary video platforms. One of the main changes affecting the video ecosystem has to do with the new ways of production and consumption of video content, usually referred to as the "platformization of video". With this respect, video platformization triggered a revolution, leading to both positive and negative externalities – user generated content and the widening of the available video content; and the spread of global platforms and global content.

WP3 will analyze the video production and consumption in digital environments, and in the Ten countries represented in the consortium.

4.1.2 Type, nature and consistency of data

The WP3 will collect data from public entities such as public YouTube channels, public Vimeo accounts, and public TikTok accounts. For this reason, the collected data will be managed in agreement with GDPR EU 679/2016.

No genetic data are or will be collected for the research.

No biometric data are or will be collected for the research.

No data concerning health are or will be collected for the research.

No children are or will be involved in the research.

The format of the data will be:

a) tables (CSV).

4.2 Data collection and generation

4.2.1 Netflix

The entire data collection process about NETFLIX is performed exclusively through FlixPatrol, a public insights tool that operates via the available public data. FlixPatrol uses only publicly available data and exclusively tracks public content.

4.2.2 HBOgo

The entire data collection process about HBOgo is performed exclusively through FlixPatrol, a public insights tool that operates via the available public data. FlixPatrol uses only publicly available data and exclusively tracks public content.

4.2.3 YouTube

The data collection process on YouTube is performed using the YouTube Data Tools developed by DMI (Digital Methods Initiative) at the University of Amsterdam, which are publicly available and operate exclusively by means of the YouTube Data V3 API[22], which is also publicly available. We will use only publicly available data. Part of the YouTube data will be collected from Socialblade. And another part of the data will be collected by publicly available information on each YouTube channel site. We abide by the terms, conditions, and privacy policies of YouTube. Data will include all data related to the published public videos made on public channels corresponding to a search query, as well as the number of views, likes, dislikes, favorites and comments corresponding to those videos. This would include the timestamp of the video, it's title and caption and tags. No personal data from the users will be downloaded other than that which is publicly available through the API.

4.3 Data Processing

4.3.1 Extraction

The data will be extracted using the tools referred above, through the publicly available APIs and respecting the terms, conditions, and privacy policies of each online platform.

4.3.2 Analysis

The data analysis techniques which will be adopted include: descriptive analysis, data analysis, and audience profile analysis. The results of the analysis will be presented in aggregation and no personal information will be disclosed.

[22] https://developers.google.com/youtube/v3/getting-started

4.4 Managing and storing data

4.4.1 Data storage

Data and results will be stored by the Ten project Partners for research needs and purposes in the restricted area of their project website and available solely to the authorized partner researchers. Public display of parts or all this public data will be subject to rules regarding the dissemination of knowledge contained in the EUMEPLAT project.

All data concerning WP3 is publicly available, except the analysis of the data, which have to be publicly available after the reports for task 3.1 and task 3.2 are ready. Researchers and partner institutions of the EUMEPLAT project will assure that data will be stored responsibly and for a reasonable period of time.

Each member of the EUMEPLAT project has accepted the Ethical Guidelines which are the foundation of all project works.

4.4.2 Data management and storage facilities

Data destination is EU27 plus Turkey. Data will be stored in a shared cloud drive available to the partners and created specifically for this purpose.

Access to data on the storage drive is subject to authentication. Only researchers involved in the project will have access to the data. This cloud drive will be administered by the NBU team following the best practices and standards available.

4.4.3 Data preservation strategy and standards

In compliance with the GDPR EU 679/2016 law, data will be shared only among the participants to the project; they are therefore closed access.

4.4.4 Main risks to data security

No significant risk is expected. Backup copies of data will be done according to the best security procedures and practices.

4.5 Responsibilities

Data collection, processing, management and storage are carried out by NBU. Data is collected, processed and managed under the responsibility of the project principal investigator Dr. Cláudia Álvares.

5 Timetable

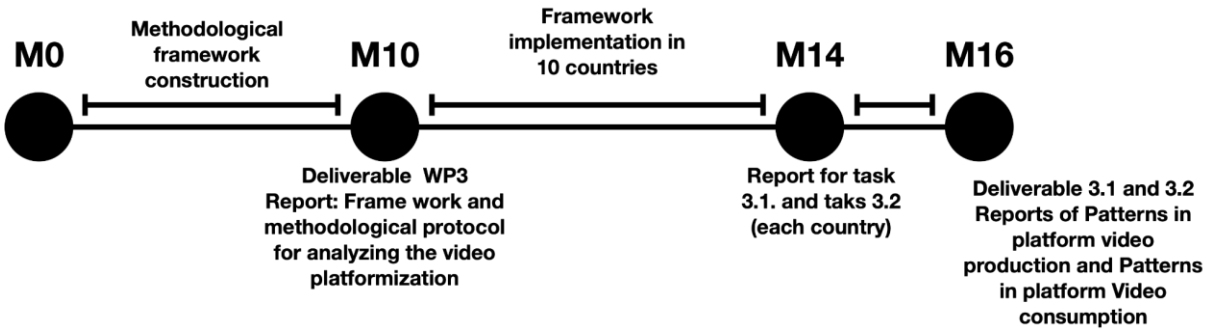

Figure 2: Timetable of the work implementation in the 10 countries.

ANNEXES

Annex I – List of abbreviations

- ARPU: average revenue per user
- AVMSD: The Audiovisual Media Services Directive
- AVOD: advertising-based video on-demand
- BVOD: broadcaster video on-demand
- CAGR: compound annual growth rate
- OTT: over the top
- OVP: Online Video Platform
- PVOD: premium video on-demand
- SVOD: subscription video on-demand
- TVOD: transactional video on-demand
- UGC: User Generated Content
- VOD: Video-on-demand
- VSPs: Video-sharing platforms
- EAO - European Audiovisual Observatory
- EUROVOD - Network of European Independent VoD Platforms
- IAB - The Interactive Advertising Bureau
- API - Application programming interface
- DMI - Digital Methods Initiative

Annex II – Tasks and deliverables

WP3 tasks

Task	Framework and general question	Specific research question	Research tasks	Possible indicators [a proposal]	Measurable results according to the proposal
2.1 Task 3.1 Patterns in platform video production [M 10-16] Leader: NBU	Which are the specific offers delivered by for-pay platforms in each of the Ten countries, and the most visible channels on YouTube. National, European and US the provenance of videos will be the main aspect to consider.	What kind of content is produced by who and where is distributed in the ten countries.	Collect trustworthy data for all platforms in all of the Ten countries	Analysis of video platform production in each country. Analysis of UGC platforms in each country.	[Deliverable 3.1 Report: Patterns in Platform Video Production in Ten Countries
3.2 Patterns in platform video consumption [M 10-16] Leader: NBU	Which are the main trends in video consumption, by means of both direct indicators (visualizations, like, downloads, statistics on most-viewed videos) and indirect indicators, as the in-deep analysis.	What kind of content is consumed by who and on which platform in the ten countries.	Analysis of consumption of video content in the Ten countries [each partner in its own country, at least]	Analysis of video platform consumption in each country. Analysis of consumption of UGC platforms in each country.	[Deliverable 3.2 Report: Patterns in Platform Video Consumption in Ten Countries

List of WP3 deliverables

Task	Title	Leading partner	Type	Dissemination level	Due date
3.1	Patterns in Platform Video Production in Ten Countries	NBU	Report	Public	M16
3.2	Patterns in Platform Video Consumption in Ten Countries	NBU	Report	Public	M16

Get in touch

info@eumeplat.eu

www.eumeplat.eu

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