

platEU
Postgraduate
Course Reader

Platformisation of Cultural and Audio-visual Sectors in the European Union: New Policies for New Stakeholders

9-14th of May 2022



Interuniversity Centre (IUC),
Dubrovnik, Croatia

Organizer: IRMO, Zagreb, Croatia

platEU Postgraduate Course Reader

Postgraduate Course:

Platformisation of Cultural and Audio-visual Sectors in the European Union: New Policies for New stakeholders, 9-14th of May 2022, Interuniversity Centre (IUC), Dubrovnik, Croatia

Course directors:

Valerija Barada, Paško Bilić, Jaka Primorac, Aleksandra Uzelac and Bjarki Valtysson

Reader edited by:

Jaka Primorac

Course organizer:

IRMO - Institut za razvoj i međunarodne odnose
(Institute for Development and International Relations)
Lj. F. Vukotinovića 2, HR-10000 Zagreb

Director:

Sanja Tišma, PhD

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DAY 1 - Monday, 9th of May 2022 - PLATFORMISATION: CONCEPTS AND DEFINITIONS

Moderator of the day: Jaka Primorac

10:00-11:00h - Greetings from the course organizers, introduction to the course and presentation of participants

11:00-11:30 - Coffee break

11:30-13:00 - Lecture session with discussion

David Nieborg

The Platformization of Cultural Production: Markets, Infrastructure & Governance

In this contribution I will discuss the main arguments that feature in the first half of my recently published book *Platforms and Cultural Production* (Polity, 2021, co-authored with Profs. Poell & Duffy). Particular attention will be paid to the institutional dimension of platform power and engaging with the question: what are the political economic implications of cultural producers becoming platform dependent? This prompts a conversation about the nature of platform (or “multi-sided”) markets, infrastructural integration and the notion of “boundary resources”, and the all-important issue of platform governance.

Reading list:

Poell, T., Nieborg, D. B., & Duffy, B. E. (2021). Platforms and Cultural Production. Polity. (Chapters 1-4, especially 1-2).

David B. Nieborg is Assistant Professor of Media Studies at the University of Toronto Scarborough with a graduate appointment at the Faculty of Information. He holds a PhD from the University of Amsterdam and held visiting and fellowship appointments with MIT, the Queensland University of Technology, and the Chinese University of Hong Kong. David published on the game industry, apps and platform economics, and games journalism in academic outlets such as *New Media & Society*, *Social Media + Society* and *Media, Culture and Society*. He is the co-author of *Platforms and Cultural Production* (Polity, 2021). His research has been supported by grants from the University of Amsterdam, the Chinese University of Hong Kong, the Social Sciences and Humanities Research Council of Canada (SSHRC), the Canadian Institutes of Health Research (CIHR), and the Netherlands Organisation for Scientific Research (NWO).

13:00-15:30 – **Reception by IUC** (courtyard of IUC) and Lunch break

15:30-17:00 – PhD Presentations

Lixin Lu

The Influence of OTT Platforms on Culture Production System

The expansion of digital platforms is an outcome of combined geopolitical and socioeconomic factors, which cannot be properly interpreted without taking into account the national and regional contexts (Vlassis, 2021). This research intends to explore how the international inflation of digital platforms affect the existing dynamics in the local culture industry. Specifically, it attempts to answer the ultimate question whether proliferation of digital platforms empowers or constraints the cultural production by looking into the impacts of digital platforms on each component involved in the cultural production process (Solomon, 2003). The study will focus on the interactions between digital platforms and already existing actors of cultural production process, emerging production drives and the changes in structural hierarchies.

The rise of digital platforms in cultural industry is changing the existing dynamics in the cultural production process. Digital platforms have asymmetrical relationships with its stakeholders, the various players involved in the process. Moreover, in recent years we are witnessing a surge in creations of original contents by these digital platforms. This means that digital platforms no longer only facilitate the overflow the cultural production, but also create and control it (Prey, 2018; Helles & Flyverbom, 2019; Poell & Nieborg, 2018). Employing Solomon's model of cultural production system, the paper aims to explore how digital platforms are restructuring the flow process of cultural production by analysing the roles digital platforms play in each subsystem, and as a cultural gatekeeper, with a specific focus on the audio-video industry.

Lixin Lu is a first-year PhD student at Stockholm School of Economics, Department of Marketing & Strategy. Her current research focuses on the impacts of digital platforms in cultural and socioeconomic context. She obtained MA in Marketing at Sciences Po, Paris, France, Master in Management at IE Business School, Madrid, Spain and BA in Religion, Politics & Society at King's College London, United Kingdom. For full CV visit the following [link](#).

Sabina Civila

The Platformization of News: Framing Theory and Paradigm Shift

My presentation will be focused on the process of demonization, its consequences, and how social media contribute to the formalization of its axiology. The demonization of societies aims to create social subjects that fit into the idea of the “other” by exposing them to compulsory invisibility. This research’s main objective was to examine how demonization is used as a weapon of oppression to devalue specific individuals through the hashtag #StopIslam and Instagram’s role in this process. The methodology used for this purpose has consisted of an empirical and quantitative analysis of 254 posts on Instagram with #StopIslam, analyzing the images and the content. The study has determined how, through social media manipulation, erroneous ideas are transmitted that prevent the Islamic collective’s integration, especially in European countries. It was found that the community standards policies followed by Instagram consider hate speech as an element or content that does not incite enmity. This behavior allowed by Instagram causes a gap between “us” and “them” to widen, polarizing societies, contributing to certain political parties gaining support and causing social conflict.

Sabina Civila is passionate about social media and communication and thrives on challenges and questioning. Doctoral Candidate in the Interuniversity Communication program (Málaga, Huelva, Sevilla y Cádiz) in the Media Literacy line. Master’s in strategic communication and innovation (Malaga, Huelva, Seville and Cádiz). Researcher fellow at the 'Ágora' Research Group (HUM-648). She collaborates in the Journal Comunicar (JCR-Q1) and works in the research project “Yougrammers” with 25 researchers from 12 international universities (RTI2018-093303-B-I00). She enjoys exchanging information with people around the world and learning from other perspectives that encourage critical thinking and the improvement of the digital world.

OFF PROGRAMME:

Platforms of Culture

Art Workshop Lazareti ([ARL](#))

Exhibition Opening by Giovanni Morbin 'Se son rose fioriranno/If they're roses they'll bloom' and by Slaven Tolj at Gallery Otok/Island at 19:30h

(Meeting at 19:00h @Pile Gate)

DAY 2 - Tuesday, 10th of May 2022 - REGULATING PLATFORMS

Moderator of the day: Aleksandra Uzelac

10:00-11:30 – Lecture session with discussion

Lilian Hanania

Streaming Platforms, Profiling and the Discoverability of Diversified Cultural Content

(via Zoom)

Receiving well-selected personalized music or audio-visual content is part of users' expectations when they subscribe to the services offered by streaming platforms. Yet, this entails several obligations for such platforms from a data privacy perspective. The European Union General Data Protection Regulation (GDPR) provides a legal framework for the processing of personal data allowing for the creation of profiles to better understand the personality, habits, and consumer preferences or, more generally, the behavior of consumers. This lecture will present the main provisions of the GDPR with respect to profiling, together with examples of data protection policies of selected streaming platforms, in order to inquire on the latter's impact on users' rights and consumption. It will then raise discussions on how this may affect the discoverability of culturally diversified content and what could be done to improve platforms' contribution to cultural diversity.

Reading list:

Richieri Hanania, L. and A.-T. Norodom (eds.), Diversity of Cultural Expressions in the Digital Era, Teseo, 2016

<https://www.teseopress.com/diversityofculturalexpressionsinthedigitalera/>

D. Tch  houali, C. Vodouh  , L. Richieri Hanania and W. Grondin, (2022) Impacts des algorithmes de recommandation des plateformes de streaming sur la protection de la vie priv  e des utilisateurs canadiens« ALTER ALGO, les algorithmes sont-ils vraiment nos alter ego num  riques ? », Internet Society – Chapitre Qu  bec Canada et ORISON – Observatoire des R  seaux et Interconnexions de la Soci  t   Num  rique, Chaire UNESCO Communication et technologies pour le d  veloppement de l'UQ  M. <https://www.alteralgo.ca/letude/> (In French only).

[Lilian Richieri Hanania](#) is an attorney (Paris/São Paulo), PhD in international law (University Paris 1 - Panthéon-Sorbonne), accredited mediator (conflict prevention and resolution), and consultant in international law. Her research on international economic law, international law on culture, and sustainable development focuses on creative industries, digital technologies, and the UNESCO Convention on the Diversity of Cultural Expressions. She currently works at her own law firm (www.hananiaconsult.com) and teaches at Sciences Po Paris and the University Paris Cité. Email: lilian@hananiaconsult.com

11:30-12:00 - Coffee break

12:00-13:30 - Lecture session with discussion

Bjarki Valtysson

Regulating Platforms: Perspectives, Prospects and Policies

Major platforms, such as YouTube, Spotify, Netflix, Tik Tok, Instagram and Facebook are instrumental to cultural production and cultural consumption. This is not only in terms of volume, but also in how the platforms' affordances, their interfaces and algorithmic logics form, manifest and prioritise cultural products and trends. Correspondingly to cultural institutions, media organisations and dominant actors within the cultural industries, platforms serve as influential gateways to cultural knowledge. Platforms are therefore influential in shaping the cultural representation, cultural habits and identity formations of their users. This talk is interested in exploring the repercussions of platformisation of culture on cultural policy. First, I start the presentation by investigating the characteristics of commercial platforms and point to some features that are central to cultural policy. Second, I suggest the framework of digital cultural politics to widen the scope of cultural policy and include media- and communication policy, data protection, digital market- and digital service policies within its boundaries. Third, I take concrete examples of how evolving regulatory frameworks within the EU affect policy making at national level, with regards to the power of major platforms. In this context, I will take an example of a specific "corner" of regulatory frameworks that affect platforms – namely the EU's GDPR and how it relates to Google's privacy policies and terms of service. Finally, I will briefly refer to recent examples from Denmark and engage these in a wider discussion on the challenges cultural policy and digital cultural politics are confronted with when culture gets 'platformized'.

Reading list:

Valtysson, Bjarki, Jørgensen, Rikke Frank and Munkholm, Johan Lau. "Co-constitutive complexity Unpacking Google's privacy policy and terms of service post-GDPR"

Nordicom Review, vol.42, no.1, 2021, pp.124-140. <https://doi.org/10.2478/nor-2021-0033>

[Bjarki Valtysson](#) is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen and has a background in literature, cultural studies, and digital communication. Research interests include cultural, media, and communication policies and regulation, particularly in terms of the politics of digital media and networked cultures. He also researches the application and reception of digital media within the area of museums, archives, libraries, and social media as well as how these relate to production, distribution, use, and consumption in digital cultures. His research interests also include digital media and democracy, with a focus on digital public spheres, networked publics, and counterpublics. Valtysson has published a book on Icelandic cultural policy and recently co-edited the anthologies *The media and the mundane: Communication across media in everyday life* (NORDICOM), *Technologies of labour and the politics of contradiction* (Palgrave) and *Cultures of participation: Arts, digital media & cultural institutions* (Routledge). His latest book is *Digital Cultural Politics: From Policy to Practice* (Palgrave Macmillan).

13:30-15:30 - Lunch break

15:30-16:15 – PhD Presentation

Pedro Gallo Buenaga

Spanish Content on US SVOD Platforms: Availability and Prominence

Thinking about the Spanish audiovisual landscape at the present time makes it necessary to analyse the presence of US-based companies offering over-the-top (OTT) audiovisual services in the national market. In December 2021, four of the five leading OTTs in Spain belonged to US companies, led by Netflix, which has a 60% penetration in Spanish society (Barlovento, 2021). Major international companies have taken advantage of the global architecture of the internet to distribute their content. Against this backdrop, the European Union updated the “Audiovisual Media Services Directive” (AVMSD) in 2018 to strengthen the flow of European-produced works. Among its various measures, “Member States shall ensure that media service providers of on-demand audiovisual media services under their jurisdiction secure at least a 30% share of European works in their catalogues and ensure prominence of those works” (EU Directive 2018/1808: Art. 13.1). Four years later, Spain is late in transposing the European law. However, the draft of the new “General Audiovisual Communication Law” foresees a new regulation that is expected to be approved by the Spanish Parliament in the first half of 2022. Given this situation, it is pertinent to observe how the five US SVOD services with the highest penetration

in Spain are preparing to comply with their obligations, paying attention to the impact of these new players on the diversity of the Spanish audiovisual sector (Albornoz and García Leiva, 2017 and 2019). In line with similar studies (Lobato and Scarlata, 2018 and 2019; Grece and Jiménez Pumares, 2019 and 2020), our aim is to determine the proportion of Spanish content available in each service (putting it in relation to the size of the entire catalogues), also portraying the ways in which such content is made visible. We provide a snapshot of the availability and prominence of such content in January 2022.

Pedro Gallo Buenaga is a Graduate in 'Audiovisual Communication' (bilingual-English pathway) and with a Master's degree in 'Media Research', both studies at Carlos III University of Madrid, where he currently holds a pre-doctoral contract for doctoral training since September 2021. He is a member of the research group 'Audiovisual Diversity' and his pre-doctoral contract is linked to the research project 'Diversity and subscription video on-demand services', directed by professors Luis A. Albornoz and M^a. Trinidad García Leiva. In this sense, his thesis seeks to analyse, in terms of diversity, the operators of SVOD services in the Spanish market, with special attention to those that operate on a global scale and whose headquarters are located in the United States. On a more specific level, the aim is to interpret the content offer of the selected services by studying the Spanish content in their catalogues. Prior to joining the PhD programme, he has worked in various online marketing agencies as an SEO specialist and his main line of research is the political economy of communication and culture, with special emphasis on the digital environment. Additionally, he studies diversity in the cultural industries and he currently teaches the subject 'Cultural and Communication Industries'.

OFF PROGRAMME:

Platforms of Landscape

Guided Old Town tour courtesy of IUC
(Meeting at 16:15h @IUC stairs)

DAY 3 - Wednesday, 11th of May 2022 - (DIGITAL) LABOUR AND GENDER

Moderator of the day: Bjarki Valtýsson

10:00-11:30 – Lecture session with discussion

Valerija Barada

Redefining Gendered Labour: Traits of Feminized Work

The labour and its continuing transformation are profoundly gendered. From division of labour by gender onwards, technologies, types and locations of work have had distinct feminised and masculinised characteristics that have produced different social valuing of work done by socially defined women and men. This implies that the social relation of production is thus hierarchised. However, with onset of creative and more recent digital labour, and work done during the Covid pandemic, this hierarchy has been questioned. This presentation tries to answer the question if characteristics of work have come full circle to the preindustrial times of blurred traits of gendered labour. The dilemma will this bring about the redefining of social valuing of labour remains open.

Reading list:

Barada, Valerija; Primorac, Jaka (2018) „In the Golden Cage of Creative Industries: Public- Private Valuing of Female Creative Labour“, in Bilić, Paško; Primorac, Jaka; Valtýsson, Bjarki (eds): Technologies of Labour and the Politics of Contradiction. London, New York: Palgrave MacMillan, pp. 121-139. doi.org/10.1007/978-3-319-76279-1

Barada, Valerija; Primorac, Jaka (2014) „Non-paid, Under-paid and Self-exploiting Labour as a Choice and a Necessity: Example of Women in Creative Industries“, in Adamović, M. et al. (eds.) Young Women in Post-Yugoslav Societies: Research, Practice and Policy. Zagreb; Sarajevo: Institute for Social Research in Zagreb; Human Rights Centre, University of Sarajevo, pp. 143-164.

Care Talk. Feminism & Political Economy. Blog by Nancy Folbre. <https://blogs.umass.edu/folbre/>

Collins, Caitlyn; Landivar, Liana Christin; Ruppanner, Leah; Scarborough, William J. (2021) „COVID-19 and the gender gap in work hours“, Gender, Work and Organizations, Volume 28, Issue S1, Supplement: Feminist Frontiers, Pp. 101-112. doi.org/10.1111/gwao.12506

Valerija Barada, Associate Professor, is a Head of Department of Sociology at University of Zadar. She holds PhD (2012) in Sociology from the University of Zagreb. She is lead researcher on the project “Impact of public policies on family and work life quality and demographic processes in Croatia – possibilities of change”, funded by European Social Fund. Additionally, she is a researcher-mentor on the project “On bread and roses – life stories of former female workers in factory Jugoplastika” funded by European Solidarity Corps. Currently she is co-researcher at two HRZZ funded project “Social stratification in Croatia: structural and subjective aspects – STRAT” and “The social resilience of Croatian society in the midst and aftermath of the COVID-19 pandemic – SOCREs”. Although she is primarily a qualitative researcher, she deploys mixed methods approach in her work. Her research interests include issues of gender, gender roles and social differences, issues of labour and professions; but she has also worked on the topics of youth social and work inequalities. Lately she has been working on gendered work biographies transformed by current socio-economic changes in Croatia. Barada has authored and co-authored several articles, books and research reports on quality of life, labour conditions and gender relations in local coastal communities of Croatia.

11:30-12:00 - Coffee break

12:00-13:30 - Lecture session with discussion

Kylie Jarrett

The Feminisation of Digital Labour

The idea of “digital labour” has broad resonance. However, what is meant by the term is often vague and unclear. This talk takes the idea of digital labour broadly to explore unpaid user labour, gig work for intermediating platforms, the online creator economy and paid, professional employment in the industry. By using a feminist and gendered lens, it is possible to not only identify some common characteristics of these forms of work but to examine how digital labour taken in these broad terms constitutes a feminised form of labour. It will suggest how this approach generates new ways of understanding work in the digital platform economy.

Reading list:

Jarrett, K. (2022) Digital Labor. London: Polity. (Chapter 1)

[Kylie Jarrett](#) is Associate Professor/Senior Lecturer teaching modules related to social media, subcultures and cultural theory. Her research area is the political economy of digital media and in particular the commercial Web, with an emphasis on digital labour. Kylie was recently co-PI of a IRC/AHRC-UKRI UK-Ireland Collaboration in the *Digital Humanities Networking project: Intersections: Feminism, Technology and Digital Humanities* and she is co-I on the *Full Stack Feminism* project which emerged from this network. She has published extensively about various commercial platforms including eBay, Facebook and Google. With colleagues Ken Hillis and Michael Petit, Jarrett has explored the commercial search industry, published in the book *Google and the Culture of Search* (Routledge, 2013). She is also author of *Feminism, Labour and Digital Media: The Digital Housewife* (Routledge, 2016) applying Marxist feminist theories of domestic work to understand the practice of consumer labour and with Susanna Paasonen and Ben Light entitled *#NSFW: Sex, Humor and Risk in Social Media* (MIT Press, 2019). Her book *Digital Labor* (Polity Press) is due out in June 2022.

13:30-15:30 - Lunch break (Group photo @IUC stairs)

15:30-17:00 – PhD Presentations

Mario Kikaš

Moving Pictures Globally: Labour Relations Behind Hollywood Runaway Productions in New Zealand, Croatia and Morocco

In this presentation, I will be studying global changes affecting the film industry in the last few decades, emphasizing territorial shifts and their effects on film production's economic and social organization worldwide. This model of dislocation of production in the screen industry from its historical, economic, and cultural center, i.e., Hollywood, and studios set there, is called a runaway production. Through comparison of three different locations, Croatia, Morocco, and New Zealand, I will try to demonstrate changes in the production of a film on a macro level (competitiveness among different nation-states and regions, trade policies, the relationship between transnational corporations, and nation-states, etc.) but also on a more micro level (role of the subcontractors in the production chain, division of labor on the production sets, and unionization and protection of labor rights of film workers). These three case studies have been chosen to indicate all the similarities, specificities, and differences in the global film industry and the model of runaway production at the beginning of the twenty-first century. In doing these analyses, I will use the interdisciplinary theoretical apparatus of economic geography, film production studies, political economy, and global commodity chain/global value chain/global production network (GCC/GVC/GPN) paradigm.

Mario Kikaš is a freelance journalist and an independent researcher from Zagreb. He was born in Mostar and spent his childhood in Medjugorje, finishing primary and high school. He graduated in comparative literature from the University of Zagreb. He has just completed an MA research on global production networks in the film industry at the University of Vienna. His main areas of interest are international relations, labor history, and the political economy of cultural industries. As a freelance journalist and researcher, Kikaš has been involved in several projects led by the Institute of Development and International Relations (Zagreb). As a lecturer he was part of different informal education programs organized by the NGOs from the region: BRID (Ženska sindikalna škola), BLOK (Politička škola za umjetnike and Mikropolitike), Crvena (Politike svakodnevnice and Učionica) and Center for Women's Studies in Zagreb (Obrazovni program). From 2014 to 2016, he was an editor in chief of the magazine RAD. He is a regular contributor for several media outlets in Croatia and the region: Bilten, Slobodni Filozofski, Kulturpunkt, and Booksa. Together with Tamara Buble and Toni Prug he is a co-author of the research paper *Mapping Left Actors: Croatia* published by Rosa Luxemburg Stiftung in 2018.

Ana Pavlić

Implementation of Artificial Intelligence in a Public Sector in Education

Daily we are aware of rapid changes of technology and its role in (Digital) Education. In line with EU policies on digital transformation (Digital Education Action Plan, European Education Area, 2030 Digital Compass: the European way for the Digital Decade) it is an inevitable to be faced with, and how to use Artificial Intelligence in (Digital) Education. In my PhD thesis I'm interested in detecting how to use the digital content in teaching in an ethical way, regarding Artificial Intelligence as a digital competence and data-intensive technology, with an emphasis on gender. Artificial Intelligence is used in implementation of the projects in eTwinning platform, digital platform for teachers, with over one million users. It would be interesting to discuss the obstacles teachers might be faced with, and what theoretical frameworks to use for interpretation of future of (Digital) Education.

Ana Pavlić, PhD student at the University of Zagreb, Faculty of Political Science, works as a Senior Adviser in the Department for Early and General Education and Care at the Agency for Mobility and EU Programmes. Her position as an eTwinning coordinator at the National Support Organization in Croatia enables her to work with teachers implementing digital international projects in eTwinning platform. Her research interests are: (Digital) Education, Gender, Artificial Intelligence, Culture, EU policies. ana.pavlic@gmail.com

OFF PROGRAMME:

Platforms of Landscape

Konavle Study Visit and Dinner (courtesy of IRMO&platEU); (departure time cca 17:15h TBC)

DAY 4 - Thursday, 12th of May 2022 - DIGITAL CULTURAL POLICIES

Moderator of the day: Paško Bilić

10:00-11:30 – Lecture session with discussion

Aleksandra Uzelac

Digital Cultural Policies: Sustainability Issues

In this presentation the focus will be placed on issues relevant for cultural policies when regulating digital culture issues, both in the context of cultural sector and in the wider social context, considering what could be the sustainable way forward in today's digitally infused reality. After the initial optimism about digitization opportunities, practical problems of sustaining digital resources and making them accessible considering FAIR principles (Findable, Accessible, Interoperable and Reusable), have been considered. The recent policy documents and strategies also point to the awareness of the cultural sector about the need to measure impact they make and to reduce the environmental harm that technological infrastructure contribute to with an excessive energy consumption. The issue concerning digital sobriety and how to ensure the needed transformation of the cultural sector will be discussed.

Reading list:

Valtysson, B. (2020) Digital Cultural Politics: From Policy to Practice. Palgrave Macmillan.

Aleksandra Uzelac is Research Advisor at the Institute for Development and International Relations (IRMO), Zagreb, Croatia, and Head of the Department for Culture and Communication (<http://www.irmo.hr>). She holds a PhD (2003) in information science from the University of Zagreb and has over 25 years of professional experience in the area of cultural research related to issues of digital culture and cultural policies. Her research interests focus on issues of cultural and social sustainability and the social transformation of contemporary societies, digital culture, cultural policy and cultural cooperation issues, cultural heritage, and gender balance in culture. Dr. Uzelac has participated, and coordinated IRMO team, in a number of EU funded research projects and has also provided her research expertise in the form of research studies and issue papers for the Council of Europe, the

European Commission and European Parliament. She coordinated a group of experts providing cultural policy related expertise to European parliament (2010-2015) and has been a member of various cultural networks and expert groups that focus their activities in the field of cultural policies or digital culture, bringing into the policy mainstream issues related to the new context digital culture has brought to the cultural sector and cultural policies. Her work has been published in international and Croatian scientific journals and books. In 2018, she was co-editor (with Jaka Primorac and Paško Bilić) of the special issue of *Croatian International Relations Review* on 'European Union and Challenges of Cultural Policies: Critical Perspectives'. Most recently she coordinated IRMO team on the H2020 project *SoPHIA - Social Platform for Holistic Heritage Impact Assessment (2020-2021)*.

11:30-12:00 - Coffee break

12:00-13:30 - Lecture session with discussion

Ole Marius Hylland

Developing Digital Cultural Policy. Historical and Pandemic Perspectives

In this presentation, the aim is to combine a historical and a more contemporary perspective on the questions of what a digital cultural policy is, what it might be, and what kind of historical trajectory it has had. The historical perspective is based on an analysis of how the topic and/or issue and/or challenge of digital culture has gradually entered (Norwegian) cultural policy through several decades. The contemporary perspective is based on different studies on how both cultural production/distribution and national cultural policies in different countries adapted to the pandemic in the months following March 2020. A pertinent question in this context is whether or to what degree the pandemic situation actually affected the contents of and the perspectives of digital cultural policies.

Reading list:

Hylland, Ole Marius (2022) Tales of temporary disruption: Digital adaptations in the first 100 days of the cultural Covid lockdown, Poetics, Volume 90, 101602, <https://doi.org/10.1016/j.poetic.2021.101602>.

Hylland, Ole Marius (2021) Digital cultural policy. The story of a slow and reluctant revolution. DOI:10.13140/RG.2.2.21713.86882

[Ole Marius Hylland](#) is a cultural historian, educated from the University of Oslo. He majored in folklore studies and wrote his doctoral thesis in cultural history. His research interests include the ideology, rhetoric, aesthetics and history of cultural policy, public education and popular culture. Hylland has written a number of articles and reports on cultural policy and cultural history. In 2017, he published an introductory book on cultural policy together with Per Mangset.

13:30-15:30 - Lunch break

15:30-17:00 – PhD Presentations

Karolína Vodičková

Transition from the Traditional Linear Television Medium to VoD Services and New Possibilities for TV Series

My presentation will cover the definition of transformation and current stratification of the video on demand market in the Czech Republic. The television industry is facing new challenges when adapting to the current streaming culture. The majority of the industry is developing new online platforms and exploring possibilities of the video on demand market. In 2021, the Czech VOD market underwent crucial change. The commercial television station Nova introduced an ambitious plan to invest in "original" content produced exclusively for its online platform Voyo. At the beginning of 2022, Czech Television also announced production of original content for online distribution. Streaming platforms realise it is crucial to invest in exclusive original content to increase its audience but there are considerable differences when referring to production of content under each platform. These differences include branding, production possibilities, budget and average viewership. The presentation will include a case study of selected series produced exclusively to be released on VOD services with the first country of distribution being Czech Republic.

Karolína Vodičková is an early career researcher and a PhD candidate in Media and Communication studies at Charles University in Prague. Her research is based on audiovisual studies with emphasis on the research of transition from the traditional linear television medium to video on demand services and application of marketing tools in audiovisual industry. Since 2017, she has been employed in the Czech Television and specializes in production of television drama series.

Luka Antonina***Film and Social Development: Dynamics of Modernization, Artistic Production and Social Reception Within the Field of Film Industry During the SFRY Period***

The research focus of my PhD thesis lies on the relationship between social development and film practices of representation and their wider, social reception. The intricate relationship between social development and cultural practices of its representation, reveals existence of complex social dynamics of modernization, artistic production and social reception within the field of film production during the SFRY period, all of which present still less researched phenomena.

Starting from the post-developmental approaches, a discursive analysis of these patterns of representation of the modernization experiences should lead to a better understanding of the trajectory of such cultural development. The detection and analysis of discursive practices, and meanings and values attached to them will try to explain the dominant ways of artistic (film) representation of social experiences, as well as the prevailing ways of their valorization, i.e. reception within the set of social experiences, values and expectations of the period, characterized by the complex modernization processes. Ultimately, it will be a research effort to shed a new interpretive light on the currently prevailing explanatory models of modernization processes that marked Croatian society in the socialist period, as well as an attempt to unravel the dynamics of development processes within its cultural field.

Luka Antonina works as a teaching and research assistant at the Department of Sociology, University of Zadar, Croatia where he is also pursuing a PhD at the PhD Programme in Sociology of Regional and Local Development (Joint Degree PhD - University of Zadar/Teramo). He has obtained MA degree in Sociology and English Language from the University of Zadar in 2015. His full CV (Europass profile) can be accessed [here](#).

OFF PROGRAMME:

Platforms of Culture

Dubrovnik City Walls

(courtesy of IRMO&platEU&the Society of Friends of Dubrovnik Antiquities)

DAY 5 - Friday, 13th of May 2022 - PLATFORM INFRASTRUCTURES

Moderator of the day: Valerija Barada

10:00-11:30 – Lecture session with discussion

Paško Bilić

Platforms, Technology, and Regulation from the Perspective of Critical Political Economy

Platforms do not create entirely new rules of economic activity. In fact, they bring previously minor economic activity to the core business of the wealthiest global companies (e.g. two-sided market business models, network effects, advertising funding). However, compared to industrial production, we can outline at least three novelties. First, the output of the means of production and labour power is often offered at zero price (e.g. Google Search, YouTube, Google Maps, Facebook, Android, etc.). This opens up the question of how profits are generated, how capital is accumulated, and how these outputs should be regulated. Second, platform usage activity creates raw material in the form of data inputs that are commodified as part of standard business practice for most platforms. Internet user experience becomes an essential element in the circuit of capital. Third, the role of law is crucial for allowing capital reproduction. This is perhaps most visible in intellectual property rights regimes, taxation policies for the platform economy, and financial capital regulation.

Reading list:

Paško Bilić, Toni Prug and Mislav Žitko (2021) The Political Economy of Digital Monopolies. Bristol: Bristol University Press (Introduction).

Paško Bilić & Toni Prug (2021) Google's Post-IPO Development: risks, rewards, and shareholder value, Internet Histories, 5:2, 171-189, DOI: 10.1080/24701475.2020.1864959

Paško Bilić is a Senior Research Associate at the Institute for Development and International Relations in Zagreb, Croatia. He is the author (with Toni Prug and Mislav Žitko) of *The Political Economy of Digital Monopolies* (Bristol University Press, 2021), *Sociology of Media* (Jesenski and Turk, 2020 - in Croatian), and editor (with Bjarki Valtysson and Jaka Primorac) of *The Technologies of Labour and the Politics of Contradiction* (Palgrave Macmillan, 2018).

11:30-12:00 - Coffee break

12:00-13:30 - Lecture session with discussion

Jaka Primorac

Small countries, big platforms: European audiovisual industries and the streaming platforms

Any talk on the development of European audio-visual industries has to take into account the complex interplay of transnational power relations between governments, (multinational) media (streaming) companies and the global network of (precarious) workers. Drawing on the findings of a case study on the introduction of the Production Incentive (PI) programme within the audio-visual policy in Croatia, this presentation will show that the effectiveness of such policy instrument depends on the following socioeconomic factors: the policy and industry infrastructure characteristics of the small-scale AV sector, the volatility of politics, the informality of the work relations and weak unionisation. Both positive and negative aspects of the introduction of the PI emphasise the fragility of the Croatian small-scale AV industry in the context of the global creative economy. This opens up also questions on the limits of the growth of PI as a policy instrument, the unintended consequences of policy actions in the local context, and of the potential limits of sustainable development of (European) small-scale AV industries within the context of the impact of global streaming platforms.

Reading list:

Primorac, J. (2020) Film globally, work locally: factors influencing the effectiveness of the production incentive programme in the Croatian audio-visual industry, Cultural Trends, 29:4, 287-301, DOI: 10.1080/09548963.2020.1823820

Vlassis A. (2021) Global online platforms, COVID-19, and culture: The global pandemic, an accelerator towards which direction? Media, Culture & Society. 43(5):957-969. doi:10.1177/0163443721994537

Jaka Primorac works as a Senior Research Associate at the Department for Culture and Communication, Institute for Development and International Relations (IRMO), Zagreb, Croatia. She holds a PhD (2010) in Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her research interests intersect the fields of sociology of culture, sociology of media and communications and sociology of work. Primorac collaborated on a number of research projects in Croatia and abroad (e.g. Jean Monnet project CULPOL, 'Access to culture. Policy analysis' EU Program Culture, COST Network 'Dynamics of Virtual Work'). Currently she is the project coordinator of Erasmus+ Jean Monnet project 'European Union Policies and the Platformisation of Cultural and Audio-visual Sectors – platEU' (2020-2022). She publishes in foreign and domestic scientific books and journals (*International Journal for Cultural Policy, Cultural Trends, Forum for Qualitative*

Inquiry, etc). Her latest book is *From Project to Project: Work and Employment in the Cultural Sector* (BLOK, Zagreb, 2021) (in Croatian).

13:30-15:30 - Lunch break

15:30-17:00 – PhD Workshop – All welcome

Other PhD participants in the course:

Sunčana Franić is an associate at the Department for Culture and Communication, Institute for Development and International Relations (IRMO) in Zagreb, Croatia. She holds a double master's degree from the University of Zagreb (2019) in French Language, Translation and Literature, as well as Comparative Literature at the Faculty of Humanities. At IRMO, she participated on the Jean Monnet project CULPOL, INTERREG Europe's project "KEEP ON" and is part of the team on the H2020 project "SoPHIA". She is attending the Interdisciplinary specialist study programme 'European project planning and management', University of Zagreb.

Olja Ljubišić is a project manager at Dubrovnik-based regional development agency focused on implementation of EU funded projects related to smart specialization (MONITORIS3), sustainable tourism and heritage valorization (TAKE IT SLOW) and creative and cultural industries (CREATURES). Work highlights include leading the process of development of Policy Recommendations to support CCI in Adriatic region. She is a PhD candidate at the PhD Programme of Sociology of Regional and Local Development (International Joint Degree), University of Zadar/Teramo.

DAY 6 - Saturday, 14th of May 2022 - platEU COURSE WRAP UP

Moderated by course directors

10:00-11:30 - Wrap up of the course, evaluation session with participants and handing over the certificates

11:30-17:00 - Platforms of Landscape - Lokrum Study visit

WHAT TO DO AND WHERE TO GO IN DUBROVNIK

The following list features places that are part of the standard Dubrovnik's gastro, bar and cultural scene but they retain a sense of distinctiveness for the reasons that they are owned by locals and frequented by locals. Thus, the list is not long as most of the restaurants and bars predominantly cater for tourists.

TO EAT

MOSKAR Street Food

Prijeko ulica 30a

Phone number: + 38520805350

Traditional dishes, seafood, meats and veggies.

<https://moskar-dubrovnik.com/>

LADY PIPI

Peline ulica bb

Phone number: +38520321154

Open-air grill, fish, seafood and meats. No reservations are possible, secluded from the crowded areas

https://www.tripadvisor.com/Restaurant_Review-g295371-d1797401-Reviews-Lady_Pi_Pi-Dubrovnik_Dubrovnik_Neretva_County_Dalmatia.html

KOPUN

Poljana Ruđera Boškovića 7

Phone number: +38520323969

Old Croatian recipes

<https://www.restaurantkopun.com/>

NISHTA

Prijeko bb

Phone number: +38520322088

Vegetarian and vegan food

<https://www.happycow.net/reviews/nishta-dubrovnik-10021>

PANTARUL

Ul. kralja Tomislava 1

Phone number: +38520333486

Nouvelle Croatian cuisine

<https://www.pantarul.com/>

RESTORAN ORSAN

Ul. Ivana pl. Zajca 4

Phone number: +385436822

Fine dining fish restaurant

<https://www.restaurant-orsan-dubrovnik.com/>

DUNDO MAROJE

Kovačka ulica b.b.

Traditional Dalmatian cuisine

<https://restaurantguru.com/Dundo-Maroje-Dubrovnik>

TO DRINK

BUZZ BAR

Prijeko ulica 21

Phone number: +38520321025

<https://www.facebook.com/dubrovnikbuzz>

TINEL

Antuninska ul. 5

<https://www.facebook.com/Caffe-bar-Tinel-1028241190567904/>

LIBERTINA CAFÉ (LUČI) – works in the morning hours only, the last genuinely local bar in Dubrovnik

Zlatarska ul. 3

<https://restaurantguru.com/CAFFE-BAR-LIBERTINA-Dubrovnik>

GLAM CAFÉ

Palmotićeve ul 5

<https://www.facebook.com/glamdu/>

ARTS AND CULTURE

MUSEUM OF MODERN ART DUBROVNIK

Put Frana Supila 23

www.momad.hr

ART WORKSHOP LAZARETI

Ul. Frana Supila 8

<http://www.arl.hr/>

GALERIJA FLORA

Šetalište kralja Zvonimira 32

<https://m.facebook.com/Galerija-Flora-1025816650817690/>

Jean Monnet projekt 'Javne politike Europske unije i platformizacija kulturnog i audiovizualnog sektora / platEU (broj: 620223-EPP-1-2020-1-HR-EPPJMO-PROJECT), koji je sufinanciran sredstvima programa Europske unije Erasmus+, orijentiran na razmjenu znanja o utjecaju javnih politika Europske unije na platformizaciju kulturnog i audiovizualnog sektora.

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Institut za razvoj i međunarodne odnose
Odjel za kulturu i komunikacije
LJ. F. Vukočinovića 2, HR-10000 Zagreb

Institute for Development and International Relations
Department for Culture and Communication
LJ. F. Vukočinovića 2, HR-10000 Zagreb

Tel. +385 1 48 77 460

Fax. +385 1 48 28 361

plateu@irmo.hr

<http://plateu.irmo.hr/>

<http://www.irmo.hr/>

plateu