



Call for Applications for a PhD Grant

The challenges of digital platforms for cultural globalisation

This call for a PhD Fellowship focuses on the topic of cultural globalisation, in particular with regard to the deployment of digital platforms combining diverse cultural productions.

The challenges linked to this deployment constitute the core of the research conducted on the LabSIC's Theme 1, "Cultural, educational and creative industries", and are its major strategic focus; within the framework of information and communication sciences, they can also incorporate perspectives rooted in fields such as political sciences or economics.

Every sector of the cultural industries is concerned: books, recorded music, cinema and audio-visual productions, the press and news, and video games. Using these platforms, newcomers such as Netflix, for example, are becoming increasingly important within the cultural industries while players in the communication industries, including Apple, Google and Amazon, are deploying platforms to increase their presence to offer and now even produce cultural products.

Various studies are underway to examine these challenges, notably at the LabEx ICCA, the interdisciplinary research laboratory and centre for excellence for "Cultural Industries and Artistic Creation".

In order to extend this research in a direction that has not, so far, been the focus of many studies, the LabSIC is proposing that Université Paris 13 offer a doctoral contract to scrutinise the challenges from these platforms for cultural globalisation.

These are crucial issues. The new modes of supply and production may radically disrupt the balance between national and transnational socioeconomic players that has been built up over recent decades. For example, for audio-visual productions in France, the relationships that were forged from 1984 onwards between, on the one hand, Canal+, Orange and SFR and on the other, Hollywood studios and new players from platforms, are undergoing major transformations. In particular, thanks to the platforms, the major national actors no longer appear to need their national networks to broadcast the films or television series they have produced. Screening films in cinemas is also being called into question. These upheavals in the balance of power are rendering national audio-visual public policies obsolete, including, in France, media chronology and broadcasters' production expenditure obligations, thus weakening the system known as the "cultural exception". Similarly, the strategies of certain transnational industrial actors, in particular Netflix, are deployed with the support of financial

actors as part of a largely speculative economy. Even more fundamentally, these industrial strategies are being developed on an international scale and no longer on a mainly national one. Thus, for example, a film or television series project whose production is financed by Netflix or Amazon is devised for a transnational audience, whether this aims to encourage potential subscribers to audio-visual offers (Netflix) or to build the customer loyalty of e-commerce services users (Amazon). Lastly, these movements do not only concern Europe or North America and their cultural productions and socioeconomic actors. Along with American and European actors are those from China, India and Turkey, as well as players from emerging countries, all competing to conquer national markets as well as transnational flows of cultural “contents” including the traffic linked to diasporas.

In short, digital platforms are raising issues in terms of globalisation that are:

- cultural: for example, national filmmaking is being challenged by the deployment of platforms such as Netflix and Amazon;
- challenging public policies: the “cultural exception” model and more broadly, beyond the example of France, national regulatory frameworks are being radically called into question;
- industrial and financial: national industrial actors are in stiff competition with or even at risk of disappearing because of transnational industrial actors backed by transnational financial actors: an illustration of this in France can be found in the severe difficulties experienced by Canal+ faced with Netflix, whose international deployment funding was greatly facilitated by capital increases.

The PhD project can focus on the challenges raised by cultural industry digital platforms on one or several of these three levels: the current transformations in national cultural industries affected by globalisation, the transnational distribution of cultural productions, relations between large transnational actors and national actors including those known as “independent”, public policies and new modes of production and access to cultural products in light of the new trends in transnationalisation that are facilitated by digital platforms, etc.

Special attention will be given to proposals that effectively examine the question of globalisation in connection with the issue of digital platforms. Likewise, proposals should align with the studies conducted at the LabEx ICCA in order to complete them by analysing in greater depth the processes of transnationalisation within the cultural and creative industries.

The PhD thesis will be supervised at the LabSIC by Philippe Bouquillion whose research focuses on the cultural and creative industries, in particular the question of digital platforms.

The successful candidate will be hosted at the LabSIC and will be able to participate in the scientific activities organised by members of the laboratory, including the various seminars.

S/he will also be able to participate in the doctoral training and seminars offered by the LabEx ICCA, of which the LabSIC is a founding member. Among these activities is the LabEx ICCA Summer School. The scientific discussions (based on theses being written at the LabEx) between PhD students, post-docs and lecturers in various disciplines represented at the LabEx, are especially instructive.

Furthermore, workspace can be offered in the Condorcet Campus offices allocated to the LabSIC. In addition to the working facilities, the Condorcet Campus setting will offer new opportunities for scientific collaboration, particularly with the LabSIC partners who will be working there.

The application, in a single pdf format in Arial 11, must include:

- A cover letter outlining the professional project;
- A CV (2 pages maximum);
- A presentation of the thesis project (maximum 15,000 characters).

If the Master's 2 has not yet been completed, please include a letter from your supervisor guaranteeing the smooth running of the work in progress; the Master's thesis must be presented **before 15th June**. The M2 results (grades and average) should be transferred to the Erasmus Doctoral School by this date at the latest.

Candidates are invited to contact Philippe Bouquillion (p.bouquillion@free.fr); finalised applications should be submitted before midday on **31st May 2019** to the following address: kamissoko@univ-paris13.fr.

A pre-selection hearing of candidates by the laboratory will be held on the morning of **Tuesday 4th June**.

The candidate pre-selected by the laboratory will be auditioned by the Board of the Erasmus Doctoral School on 28th June 2019.