Recommendation practices and their effects on rights holders in the audiovisual sector

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CIPPM Workshop on the economics of copyright

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The visibility cycle

Visibility of the content (prime-space) → Recommendation by the platform → Discoverability by the user → personalisation by the platform → Visibility of the content (prime-space)
Definitions

The catalogue — The catalogue is an abstract “zone” comprised of every content available on the service at a given date. A content can be available in the catalogue but not at all visible for the user.

The user’s homepage — The homepage appears when a user logs on to Netflix and thus can be considered the main page on the site. It is delimited, vertically, by how far the user can scroll down the page and, horizontally, by the length of each row of contents. A typical homepage contains around 1400 thumbnails advertising around 800 to 900 unique titles.

The position on the user’s homepage — The exact position of each thumbnail on the homepage.
Catalogue vs. Homepage

Catalogue: 4233 unique titles

Homepage: 865 unique titles

Catalogue as of 26/02/2020
Homepage on first login as of 26/02/2020
Homepage architecture

On a 21.5inch screen accessing Netflix over-the-top
The experiment (1)

create new profile → deactivate tests → homepage → content 1  content 2  content 3 → homepage

Pre-defined viewing schedule

SNAPSHOT 1
Automatic scraping of every thumbnail on the homepage

SNAPSHOT 2
Automatic scraping of every thumbnail on the homepage
The experiment (2)

Profile 1 views only French films

1. *Le Prix à Payer*
   - dir. Alexandra Leclère
   - country of production: France
   - Year: 2007

2. *Bienvenue à Marly Gomont*
   - dir. Julien Rambaldi
   - country of production: France
   - Year: 2016

3. *Ils sont partout*
   - dir. Yvan Attal
   - country of production: France, Belgium
   - Year: 2016

Profile 2 views only Indian films

1. *Kahaani*
   - dir. Sujoy Ghosh
   - country of production: India
   - Year: 2012

2. *Two States*
   - dir. Abhishek Varman
   - country of production: India
   - Year: 2014

3. *Tamasha*
   - dir. Imtiaz Ali
   - country of production: India
   - Year: 2015
Results (1)

<table>
<thead>
<tr>
<th>SNAPSHOT 1</th>
<th>profile 1</th>
<th>profile 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of thumbnails</td>
<td>1408</td>
<td>1408</td>
</tr>
<tr>
<td>Number of unique titles</td>
<td>865</td>
<td>865</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to French content</td>
<td>176</td>
<td>176</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to Indian content</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to Originals</td>
<td>588</td>
<td>588</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SNAPSHOT 2</th>
<th>profile 1</th>
<th>profile 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of thumbnails</td>
<td>1408</td>
<td>1415</td>
</tr>
<tr>
<td>Number of unique titles</td>
<td>793</td>
<td>775</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to French content</td>
<td>351 (x2)</td>
<td>117</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to Indian content</td>
<td>4</td>
<td>232 (x29)</td>
</tr>
<tr>
<td>Number of thumbnails dedicated to Originals</td>
<td>543</td>
<td>566</td>
</tr>
</tbody>
</table>
Results (2)

Profile 1

SNAPSHOT 1 (before viewing)

SNAPSHOT 2 (after viewing)

In red, titles produced or co-produced by one or several producers established in France
Results (3)

Profile 1

SNAPSHOT 1 (before viewing)

|   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 |
|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|   |   |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

SNAPSHOT 2 (after viewing)

|   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 |
|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|   |   |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

In red, Netflix Originals
In red, titles produced or co-produced by one or several producers established in India.
Results (5)

Profile 2

SNAPSHOT 1 (before viewing)

In red, Netflix Originals
Droit d’auteur system

more recommendation leads to higher demand leads to more remuneration for rights holders

Copyright system

more remuneration for rights holders leads to more recommendation leads to higher demand
Thank you