

# COMMUNICATION & SOCIETY

**Tatiana Hidalgo-Mari**

<https://orcid.org/0000-0003-4599-5876>

tatiana.hidalgo@ua.es

Universidad de Alicante

**Jesús Segarra-Saavedra**

<https://orcid.org/0000-0001-9420-5258>

jesus.segarra@ua.es

Universidad de Alicante

**Patricia Palomares-Sánchez**

<https://orcid.org/0000-0001-7566-4125>

patriciapsanchez15@gmail.com

Universidad de Alicante

**Submitted**

April 23rd, 2020

**Approved**

December 2nd, 2020

© 2021

Communication & Society

ISSN 0214-0039

E ISSN 2386-7876

doi: 10.15581/003.34.3.1-13

[www.communication-society.com](http://www.communication-society.com)

2021 – Vol. 34(3)

pp. 1-13

**How to cite this article:**

Hidalgo-Mari, T., Segarra-Saavedra, J. & Palomares-Sánchez, P. (2021). In-depth study of Netflix's original content of fictional series. Forms, styles and trends in the new streaming scene. *Communication & Society*, 34(3), 1-13.

## In-depth study of Netflix's original content of fictional series. Forms, styles and trends in the new streaming scene

**Abstract**

This article presents an analysis of the original content of fictional series created by one of the leading companies in the streaming television market, Netflix. This work aims at offering an in-depth study of the original series of the company Netflix, which will allow to classify these contents according to their strategic nature and, secondly, to offer a formal taxonomic overview on them. In addition, their forms, formats, languages, genres and thematic descriptors are analysed in order to establish a taxonomy for the classification of Netflix's original content. To this end, this article is based on a quantitative method with qualitative contributions, adopting a descriptive but also exploratory approach. Its sample is made up of 490 series available on the Spanish version of the platform from its beginning in 2013 to 2019. The results lead to find a commitment to the production of fictional series with a global nature, but also focused on the local through alliances and productive methods with local businesses. Furthermore, the importance of in-house production as a present and medium-term future strategy is highlighted, together with the commitment to the division of production languages, considering local languages as a resource for the acceptance of the products. As for the predominant formats, a new trend marks how new audiovisual products are created by focusing, among other things, on reducing the duration and longevity of the series broadcast by the company.

**Keywords**

**Fiction, Netflix, production, television, video on demand.**

### 1. Introduction

The peak of consumption of streaming television, together with the companies offering video on demand that have emerged in recent years, have significantly altered the way in which television is watched, as well as the way in which it is produced. In a setting of media convergence, not only technological but also cultural (Jenkins, 2008), it is necessary to know the processes that inherently affect audiovisual consumption, that is to say, the contents that are broadcast on new platforms and how these contents create, execute and cover the needs of an increasingly empowered, demanding and social audience.

This media convergence is defined as “the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who would go almost anywhere in search of the entertainment experiences they want” (Jenkins, 2008, p. 14). Following Jenkins’ thesis, the concept of media convergence not only refers to the interconnection between traditional media and new technology platforms, but to a process of cultural transformation that has direct consequences on the use of the media. Thus, media convergence, promoted fundamentally by the digitalisation of the media, gives rise to new possibilities for multidirectional involvement and communication. This encourages the growth of a participative culture whose main characters are the virtual communities of digital media users themselves. According to Jenkins (2008, p. 15), “convergence represents a shift in cultural logic, whereby consumers are encouraged to seek out new information and make connections between dispersed media content”.

Within this context of convergent change, this work aims at describing innovations and repetitions in the audiovisual series industry, that is, at asking ourselves if there really is an innovation with respect to the format and structuring of contents or, on the contrary, if we are faced with a scenario that, by changing the programmed consumption to the on-demand habit, continues to replicate the traditional contents and formats of conventional television. This is an approach to the hypothesis that Adorno and Horkheimer coined as the logic that explains the functioning of the culture industry: “something that is hugely famous and at the same time has never existed” (Adorno & Horkheimer, 1947).

## **2. Situation of the subject**

In the last twenty years, television has gone through a process of reinvention and adaptation that has generated a significant development in the means of audiovisual consumption par excellence. The study of the leap from analogue to digital television brought with it not only a technological issue but also a fragmentation of themes, audiences, and contents (Aguado, 2005; Ibáñez & Fernández, 1999; Morales-Morante, 2011). This quickly migrated back towards the interactive (Arrojo-Baliña, 2008; Franquet & Ribes, 2010; Pestano, 2003), deploying a two-way context in which consumers interacted with the products themselves at different levels. The arrival of television on the Internet meant the definitive change in production and consumption, just as the consolidation of video on demand and TV in streaming constructed a whole uncertain, mysterious and innovative scenario that is worth investigating. In the words of Morales-Morante and Hernández (2012, p. 189): “One of the most important [contributions] consists of the collaborative character that is imposed during the integral process of creation and development of the projects, which is far from the uncrossable and unidirectional model of television.”

It seems clear that the coexistence of television and digital platforms, derived from the advance of information and communication technology, is generating new communication paradigms, entailing a new post-media phase in which the relations of the audiences with the media in general, and with television in particular, are changing: fragmentation is increasing and mediators other than the traditional ones are intervening. Furthermore, the quality and attractive offer of television in its different shapes (analogical, digital, interactive, in streaming) has provoked criticism about the adaptation of its content during the digital transformation (López & Gómez, 2012, p. 260; Suning, González & Aguaded, 2015). Some studies that analysed the change from analogue to digital television stated that this evolution did not involve an improvement in the quality of the contents (Marín, 2005, p. 226), but a duplication of them in a different technological base. The reason for this seems to lie in the search for profitability as opposed to innovation. In León’s words (2008, p. 20), short-term success is more important than the quality of the contents.

As for its part, the classifying study of forms and contents in television fiction has aroused special interest throughout the history of television, both in taxonomic studies (Carrasco-Campos, 2010; Hidalgo-Marí, 2018; Lacalle, 2011; Lacalle & Sánchez-Navarro, 2012) and in researches on plots and contents (García-Muñoz & Fedele, 2019; Tous-Rovirosa, 2009). But does streaming television respond to the demand of its subscribers or do the companies themselves create and articulate that demand? In the face of this ambiguous question, which has been replicated in great debates coming from marketing, advertising or the cultural industry itself, knowing the contents, the way in which they are articulated and how they are distributed, allows us to investigate what the consumer expects or how the audience faces the arduous task of selection, consumption and feedback of the vast existing audiovisual offer in streaming. Although the articulation of the social audiences of on-demand television is a recurrent issue in recent years among television studies (Fernández & Martín, 2018; Gallardo & Lavín, 2019; Neira, 2015), learning about the offer that is made to the viewers, its structure and the characteristics that allow classifying this planned flow of contents –in an exercise of what is called “temporary anti-programming”– supposes a necessary knowledge. This will explain based on which pretexts this powerful and empowered social audience, which consumes in an extraordinary way on-demand audiovisual products, is shaped.

In line with this need for knowledge, the study of Netflix's offer is proposed, understanding the company as the leader in the on-demand television market in a digital way, converging and through the Internet. A phenomenon studied from a global perspective by Jenner (2018) and which highlights the company's challenge to traditional and institutional television structures, directly affecting the reception of the social audience. Even though some researches have been reluctant to study Netflix to the detriment of other platforms with similar *modus operandi* (Lobato & Lotz, 2020), we consider that the study of the offer in the Spanish market deserves a conclusion about the company, as it is considered a reference in the streaming offer of the national television market.

On this matter and following previous works that examine the change generated by VOD platforms in general and by Netflix in particular (Jenner, 2018; Lobato, 2019; Lobato & Lotz, 2020), we propose an in-depth study on the offer of fictional series available on Netflix from the origins of the company (2013–2019), with the aim of approaching two different scenarios: firstly, the essence of its programming strategy, that is, the type of product that prevails and because of which it has become the leader of the VOD market; secondly, the formats through which the platform establishes the “original” contents that serve as an attraction, but also as a distinguishing mark, by promoting them as its own content, original content or content with original distribution.

### **2.1. Netflix's original content: terminological clarification**

When analysing the original contents offered by the company Netflix, we find a series of problems derived from the way in which the corporation labels and classifies them. In this sense, it is necessary to define the different forms taken by the content labelled as “original content,” since, after its analysis, significant differences have been detected that say a lot about how the offer is articulated and about the company's production strategies. Therefore, we establish four different typologies within the original content on which we will work throughout this article, which are:

- Original production (in English and in non-English languages): Refers to contents originally produced by the company, usually through a strategic alliance with private producers. This type of alliance has led to globally successful fictional series in the English language, such as *Stranger Things* (USA, 2016) or *Narcos* (USA, 2017), and other hits that offer the option of English dubbing or subtitling, such as *Club de Cuervos* (Mexico, 2015) or *Marseille* (France, 2016).

- Continuations: The company, within its own production catalogue, picks up again shows that were originally broadcast on another television channel and creates new seasons, in search of the expansion of a previously tested success. Examples of this category can be found in seasons 3, 4 and 5 of *Black Mirror* (United Kingdom, 2011) or in the phenomenon generated by the second season of *Money Heist* (Spain, 2017).
- Co-productions: Netflix allies itself with television channels from different countries that become partners when producing content, aiming at supporting the local products that will later be distributed globally. Some examples could be *Anne with an E* (co-produced with CBC Canada), the comedy *The End of the F\*\*\*ing World* (Channel 4, United Kingdom) or the Spanish police drama *Drug Squad: Costa del Sol* (Mediaset, Spain).
- Acquired rights: Although Netflix labels these shows as original, they have been broadcast in different territories and exclusive distribution rights have been bought to broadcast them in other countries. Sometime after they have been broadcast on the original channel, they may be available in their home territory and in other countries where Netflix does not have the first broadcast license, without the “Netflix original” label. Examples of this typology can be found in the police drama *Peaky Blinders* (Original BBC Two, United Kingdom), *Wolf* (Original Star TV, Turkey) or *Bitter Daisies* (Original TVG, Spain).

After this clarification of terminology, we must bear in mind that one of the aspects that conditions Netflix's original distribution is the language and the broadcast license of the shows. Despite the fact that the company has a globalised focus, the truth is that there are many geographical, licensing and language barriers that condition its catalogue. As Steel (2016) affirms, the company cannot and will hardly operate in the future in some countries such as North Korea, Syria or the Republic of Crimea. In other countries, the offer is totally external and there is hardly any local content, not even in the language of the company (Siri, 2016, p. 56).

If there is something that characterises Netflix, it is the great commitment to its own exclusive content, which has led to the consolidation of the company at a global level, despite the fact that the shortage of local content has been defined as a weak point, given that it allows to generate close links with the viewers in consumer countries. The impossibility of accessing content from a third party that is direct competition (for example, HBO content) has also meant a limitation in the consolidation of its offer, although we cannot rule out the possibility that alliances may arise in the future between companies dedicated to the same end. However, it must be kept in mind that, according to Siri (2016), the number of titles on Netflix was reduced by two thirds in two and a half years, from January 1, 2014 to March 23, 2016. The reason for this could be the incipient competition, which generated Netflix's unprecedented commitment to exclusive content, thus avoiding the sharing of titles and enclosing the profile of the audience (Lovely, 2016).

The content derived from the acquisition of rights accounts for a significant part of the company's offer. The more subscribers the company has, the more revenue it earns, so it has more money to invest, but in turn it also gets more data about the users, which makes it possible to better profile the content it has to bet on, the content it buys at the end of the day. This is what Manjoo (2016) calls a “virtuous circle,” which lies in knowing better in order to offer more, ensuring beforehand that the content will be well received. However, we must bear in mind that the contingency for obtaining content rights can be increasingly complex and costly, diminishing the company's chances of growth (Siri, 2016). It is also known that investment in licensed content or with acquired rights has increased from 3.9 billion dollars in 2011 to 7.3 billion dollars in 2013 (Trainer, 2014), adding the problems that can arise after the end of the license, as well as the competition, which could take away successful content once the license ends. All of this led the company Netflix to develop its own production strategy,

which prospered from 2013 onwards, focused on producing its own content, thus ensuring a new role in the VOD consumption scene in which the movements of acquisition and competition in the audiovisual market could not condition the functioning of the company.

Therefore, investment in original own production, regardless of the strategic formula, stands as a recurrent strategy in the company's operation, which allows to guarantee the survival of the contents it has control of as well as being part of the production process. This is key if we consider the amount of data that Netflix knows about the consumption habits of its audience, and how this data can be the answer to knowing what content to produce.

### **3. Objectives and methodology**

The aim of this article is to provide an in-depth analysis of Netflix's original contents of fictional series, which will allow to classify them according to their strategic nature and also to provide a formal taxonomic overview on them. Based on this main objective, a series of specific objectives arise, which are:

- a) Learning which are the dominant formats of Netflix's original content of fictional series.
- b) Examining the language of the content of fictional series and its relation to the company's global strategy.
- c) Analysing thematic genres and formal characteristics of the series available and understanding their link to the company's global strategy.
- d) Relating formats, languages and genres to the type of production in order to determine if there is a standard in the production of fictional series.

All these objectives are aimed at contributing to the development of a necessary and, for the moment, non-existent knowledge about Netflix's own content of series, which will help to understand how the company works in terms of the articulation of series. It is important to notice that the current situation of the subject, as well as the difficulties (both geographical and operational) in accessing information, and the absence of official totalling data on the company's offer justify the purpose of this work which aims, in a descriptive way, at throwing encyclopaedic light to Netflix's original contents.

Netflix has been selected for this analysis as it is considered a leading platform, both for its presence in international markets and for the volume of productions it releases annually in comparison with its competitors. Although this work is focused on the Netflix platform, we cannot ignore the importance of other corporations in the development of a global online fiction (HBO, Amazon Prime Video, Apple TV...), whose study would broaden the global knowledge of VOD fiction.

In order to achieve this goal, we have worked with a mixed quantitative methodology with a descriptive but also exploratory approach, based on data collection and the interpretation of them. When compiling the information to analyse Netflix's content, an *ad hoc* collection table has been created, in which the following variables have been recorded: name of the show, country of origin, year of release on the platform, type of production strategy (own production, co-production, continuation or acquired rights), original language, number of seasons, number of episodes and average duration of the episodes. In addition, the dominant genre of each series, the subgenre and the thematic particularities have been codified. Data was collected between January 10, 2020 and February 27, 2020, but the period analysed encompasses from the platform's first broadcast (February 1, 2013 with the release of *House of Cards*) to December 31, 2019.

The sample selection has been compiled using Netflix's complete catalogue (available in Spain) and with the support of press references, corporate content and reports and external resources such as forums and spaces fed by the audiences. Considering the lack of transparency in the publication of a global catalogue by the company, this combination of information sources was key to provide a sample as accurate as possible. Cartoons have been

excluded from the sample selection (although animated series have been considered), as they do not match the object of study; same for the shows labelled as documentaries, both fictional and non-fictional, as well as documentary miniseries, a booming subgenre on the other hand, with in-house production in non-English language. Educational shows labelled and structured as a series have also been eliminated as the content does not match the object of study. Applying the established criteria, we have collected a total sample of 490 cases to study.

## **4. Results**

### **4.1. *Predominant strategic formulas in the original content***

Taking into account the different strategic formulas after the analysis of Netflix's original distribution, 490 fictional series have been found that are or have been available in the company's complete catalogue. In total terms, we find that out of these 490 fictional series, 37.55% (184 cases) correspond to Netflix's original products, that is, products in which the company has collaborated strategically together with other private production companies by producing content.

The company's co-productions or alliances with television channels (public or private) represent 10.82% of Netflix's total productions (53 cases), while the production of continuations of series previously released on other conventional channels barely represents 5.31% of its total production, present in 26 cases.

But there is one formula that stands out in the Netflix distribution scene: broadcasting series by acquiring prior rights from their owners, whether they are other channels or independent production companies. There are 227 cases under this label, which represents 46.33% of the company's entire catalogue. Despite the fact that, as previously explained, this content does not necessarily have a productive relation with the company, we cannot ignore the impact it has on the global offer, as it represents almost half of the content available.

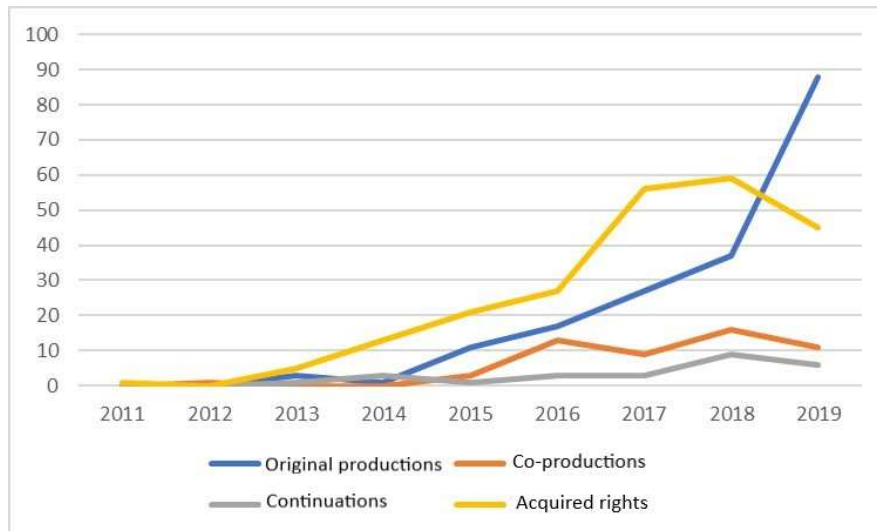
If we analyse the evolution in time of the different formulas for disseminating Netflix's original content, we detect a generalised and unprecedented trend towards investment in what we have called original or own productions, since, as can be seen in Figure 1, the growth is continuous and evident, with a significant difference of 11 cases in 2015 compared to 88 cases five years later in 2019. In the specific case of own production, growth is constant in all years except 2014, when only one case of production has been detected.

However, despite this evidence in own production, the rest of typologies of the products do not respond to the same growing logic. Thus, for example, in the case of co-productions, although we detect a timid tendency towards growth, it is in fact an evolution with many ups and downs. Furthermore, the general growth changes from 3 cases in 2015 to 11 in 2019 with their corresponding half-way peaks, something which, moreover, considering the low volume of co-productions with television channels and groups, does not gain special relevance.

The continuation of seasons does not provide distinguishing data either and follows the line of co-productions, increasing gradually but not very sharply and with their corresponding ups and downs, which, despite the fact that they stand out with the production in 2018 (9 cases), still do not provide relevant information.

The most significant item when comparing the commitment to formats according to the volume of samples per year appears when analysing broadcastings with acquired rights. In addition to being the most representative category in the general scene, it is constantly growing, going from a single example in 2011 to more than 50 examples in 2018 and 2019. However, the downward trend between 2018 and 2019 stands out, falling by more than 23%. This data can be explained by comparing it with investment in products with own production, which in fact grew by 132% in 2019 compared to the previous year. As an advance, we point out that the commitment to in-house production has generated a detriment to other types of relevant formats in the short history of Netflix's global list of shows, such as co-productions.

**Figure 1:** Predominant formulas in Netflix's original content per year.

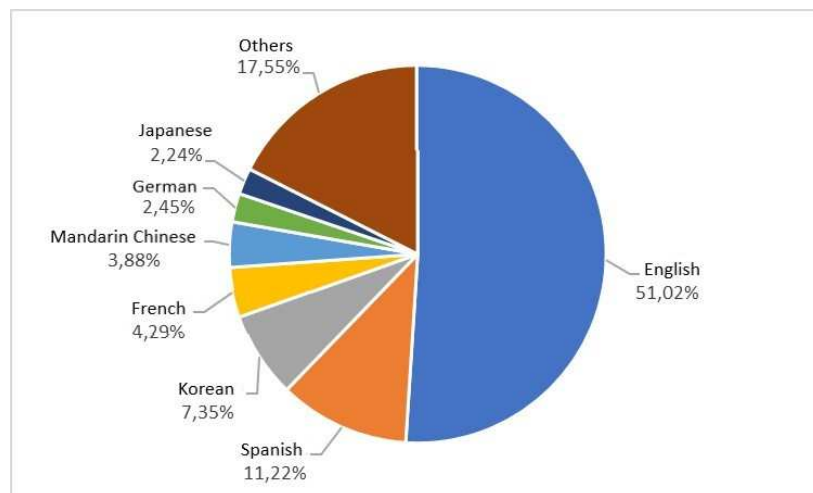


Source: Own elaboration.

#### 4.2. Language as an indicator of global strategy

If we have in mind the predominant language (see Figure 2), the platform includes dubbing in most cases or the possibility of watching the show with subtitles. After English, productions in Spanish stand out, representing 11.22% of the overall offer, followed by Korean language products (7.35%, with 36 cases), French language productions (4.29%, with 21 cases), Chinese language products, representing 3.88% of the total offer (19 cases), German series (2.45%) and Japanese products (2.24%). The rest of the languages are not particularly relevant, although there is a commitment to local products in minority languages, for example, to series in Catalan, which occupies 1.02% (5 cases) of the sample.

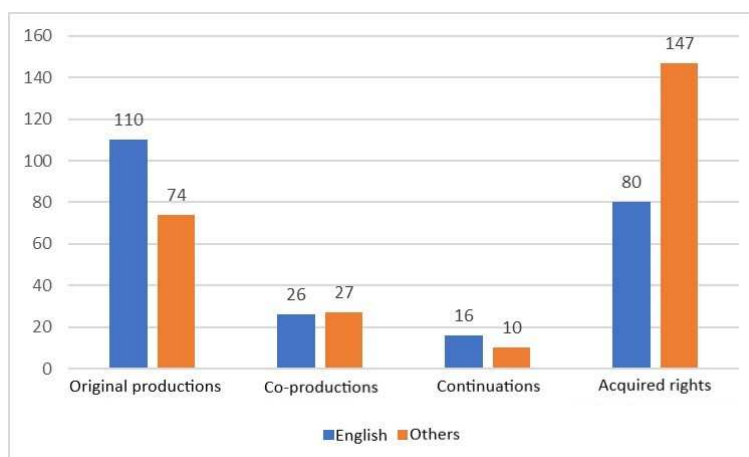
**Figure 2:** Predominant languages in Netflix's content.



Source: Own elaboration.

If we itemise the language of original products according to the type of production (see Figure 3), 59.7% of them (110 cases) are shows originally produced in English, which would represent 22.44% of Netflix's complete catalogue, and 40.3% (74 cases) are original non-English productions, which would represent 15.10% of the total catalogue. In co-productions, there is a certain balance between English and non-English products, while in continuations the English product still carries more weight. It is curious that, when analysing the products with acquired rights, we find that products in non-English languages are growing exponentially, accounting for 64.75% of the total of these productions, compared with 35.24% for English-language licences.

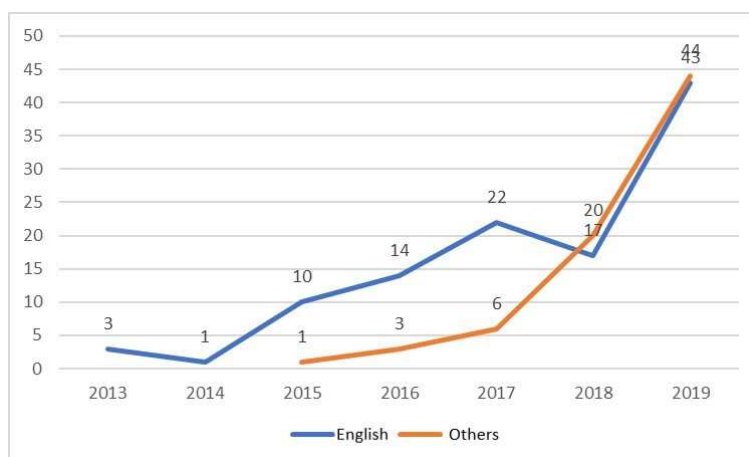
**Figure 3:** Predominant languages according to the type of Netflix's content.



Source: Own elaboration.

The evolution in time of the products with original production provides data that allow to predict an increasingly strong commitment to the product in non-English original language. As can be seen in Figure 4, from 2013 to 2015 there is no production in a non-English language. However, when production in other languages begins, the commitment is decisive, consolidating in 2019 with only one case below the production in English (44 compared to 43 cases). This allows to predict a new strategy in Netflix's original distribution contents and marks the take-off towards the new production trend with a territorial approach.

**Figure 4:** Language evolution in Netflix's original content.



Source: Own elaboration.

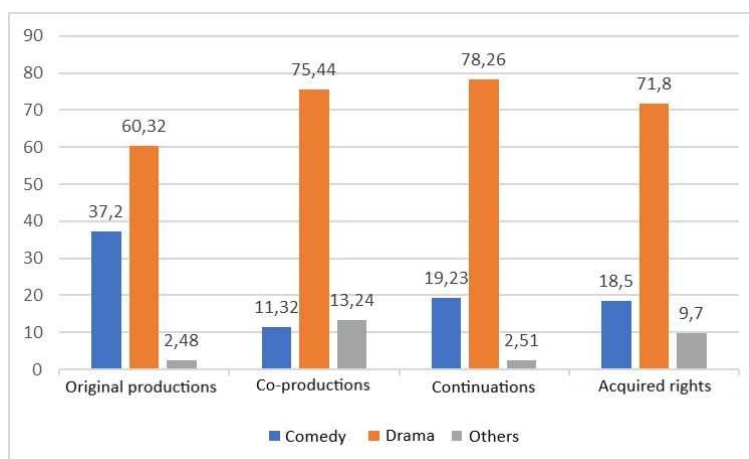


### 4.3. Thematic genres in the complete catalogue

Series belonging to the comedy genre stand for 24.90% of the total sample (122 cases), as opposed to drama series in all their versions, which stands for 67.76% of the total (332 cases). Science fiction series account for 4.08% (20 cases) and fantasy series barely represent 2.24% (11 cases). We only find four series with horror as the main genre, which represent 0.82% of the catalogue.

This data is particularly relevant when working with it according to their format. Of the total number of Netflix's purely original productions, comedy takes up 37.2%, compared to 60.32% for in-house production of drama series. In co-productions, only 11.32% of the products is close to the comedy genre, against 75.44% of drama products. Something similar happens to the continuations of existing series, in which only 19.23% is comedy, against 78.26% of drama products. In the offer with acquired rights, only 18.50% of the products are comedies, against 71.80% of drama products (see Figure 5).

**Figure 5:** Genres according to the type of Netflix's content.



Source: Own elaboration.

Horror genre appears mainly in the products with acquired rights, with the exception of the series *Marianne* (France, 2019), which belongs to the original productions in a non-English language. Science fiction, however, is a genre that, despite its low incidence, is recognised in own produced products, with examples such as *Greenhouse Academy* (2017). There is also a certain interest in this genre in co-productions (*Erased*, 2017 or *Nightflyers*, 2019), as well as in continuations, with examples such as *Star Wars: The Clone Wars* (2014, season 6), *Black Mirror* (2016, seasons 3-5) or *Travelers* (2018, season 3), in any case with very little representation in the total offer of the company.

The series labelled as fantasy are essentially products with acquired rights, as shown by examples such as *If I Hadn't Met You* (2018), *The Good Place* (2016), *The Magicians* (2015), *Arthdal Chronicles* or *Memories of the Alhambra* (2018), among others, although we also find specific examples in original productions, as is the case with *Finn* (2019), or some co-productions such as *Watership Down* (2018) or *The Worst Witch* (2017).

### 4.4. Formal characteristics of the products in the complete catalogue

As far as the formal characteristics of the series in Netflix's complete catalogue are concerned, we can say that there is a tendency to shorten the duration of the shows. The longest series are original productions, such as *The Ranch* (2016, with 7 seasons and 70 episodes), *Orange Is the New Black* (2013, 7 seasons and 91 episodes, with upcoming seasons) or *House of cards* (2013, 6 seasons and 73 episodes). However, the average duration is 1.5 seasons per series, which

curiously breaks with the principle of seriality and with the trend seen in recent years in conventional television productions, which have opted for the longevity of those series that have good ratings.

In co-productions, the average number of seasons per series remains at 1.5, with an average length of 15 episodes of 45 minutes, although there are exceptions that are far from these averages, for example, the teen drama *Degrassi: Next Class* (2016, with 4 seasons and 40 episodes), the length of the episodes of *Drug Squad: Costa del Sol* (2019, episodes that exceed 60 minutes) or *Designated Survivor: 60 days* (2019, with episodes between 70 and 90 minutes long).

Continuations offer a slightly longer average duration (1.7 seasons on average) while maintaining the standard duration per episode. However, examples such as *Trailer Park Boys* (2014, seasons 8–12) are well above the average duration of the series, which is rare in products that are not produced by the company itself.

In the series with acquired rights, we detect that the average number of seasons per series decreases to 1.3. However, the average number of episodes per series increases considerably, bordering on the 22 episodes and maintaining, in any case, the standard duration of 45 minutes.

## **5. Conclusions**

The descriptive and exploratory analysis carried out confirms the wide variety of formulas through which Netflix articulates its audiovisual products of fictional series, both in terms of format and in terms of strategy and content. After the presentation of the results, it has become clear that, after testing and using different formulas that have allowed Netflix to position itself as a leading company in the supply of video on demand, there is a strategic commitment that is constantly growing, which is given by the company's in-house production of fictional series content. This initial conclusion is a ratification of previous works that have already established the original and in-house production of fictional content as a success factor (Ellingsen, 2014; Heredia Ruíz, 2017).

While the acquisition of rights represents a significant majority in the overall offer, the determination and decision-making power provided by in-house productions is the strategy that has stood out in recent years, supported also by the good reception of these products. We can therefore say that the acquisition of licences and rights to broadcast other contents continues to be a determining factor, despite the fact that the data from last year show a certain decline. Nevertheless, this strategic resource guarantees the survival of the economy and favours the migration of audience towards VOD, in an attempt –previously tested by the original broadcaster– to conquer a greater number of viewers. We find ourselves, therefore, in a situation that complements the system of own production with the distribution of third-party contents, something which other authors have confirmed as the convergent key to the success of the business model analysed (Cornejo, 2016; Heredia-Ruíz, 2017).

Co-productions and continuations are not predominant formulas; however, two facts are evident: firstly, they acquire importance as consolidators of audiovisual contents and, secondly, they serve as experimental formulas that have returned determining success ratings for the company. As shown by recent studies on co-productions by Netflix (Hidalgo-Marí, 2020), these formulas are the most prolific for testing structural changes, for example, when introducing original versions in a non-English language or when testing formal or content changes.

On the other hand, the predominant language of audiovisual products has been studied in order to detect international intentions through Netflix's lists of shows and it has been found that, although English continues to be the most present language due to an obvious business motivation, there is a timid but latent trend towards production in languages other than English, such as Spanish or Japanese. With this commitment, Netflix's global market

generates in a transnational way a series of globalising links, meaning a clear interest in consolidating new local markets which may be, at a given moment, significant in the territorial strategy. This is something that initially seems to be opposed to the most outstanding strategy of the company, the search for the global market that has been stated by many authors (Carrillo, 2019; Cornejo, 2016; Heredia-Ruiz, 2017), but which entails in fact, as we have been able to confirm, an alternative formula that strengthens territorial links and facilitates the expansion of the local product into the global market.

Another relevant conclusion derives from the predominant genres in Netflix's products. It has become evident that there is a much stronger commitment to drama than to comedy. Although there are no significant differences that explain the success of one genre or another in conventional television, Netflix's bet on drama may be due to a strategic response to its international postulation, which derives from the cultural limitations and complications implicit in the humour intrinsic to comedies.

As far as the format of the company's fictional series is concerned, regardless of the type of production we are talking about, there is significant evidence showing that the canon of seriality is broken. Gone are those "mega-series" with dozens of seasons that collapsed the conventional television guides. New television platforms, specifically Netflix, bet on a shorter, more liquid seriality, following the idea of liquid society and consumption that was perpetuated by the sociologist Bauman (2000). When it comes to producing a series, mass exposure is reduced to the application of standards in the first and second seasons, with specific exceptions that have been mentioned previously. This fact, moreover, is directly related to the audiovisual hyper-consumption generated by the in-streaming phenomenon, but also to the very phenomenon of commodification of contents, with the strategy of achieving more loyalty, more consumption and more followers in smaller plots of content, in addition leading to participate an increasingly active and prolific audience, but much more fragile and volatile at the same time.

This in-depth study allows us to learn more about the production and programming strategy of the company analysed and to predict a short-term future in relation to trends in the contents. However, it is necessary to highlight the limitations derived from the complex access to information and the territorial issues that can condition it. In any case, and after the presentation of the results, we affirm that it will be necessary to closely follow the progress in the coming months in order to determine the continuity of a strategy which, marked by the market and its rapid evolution, is subject to the parameters set by the consumer industry. In addition, this work opens up a new line of research that consists of repeating this descriptive and exploratory study in the rest of the VOD platforms with an impact on the global market, something that, without a doubt, would provide very relevant information on the production standards of the global television market in streaming.

## References

- Aguado, G. (2005). *Retos de la televisión en Europa: viabilidad y tendencias de mercado*. Madrid: Universidad Antonio de Nebrija.
- Arrojo-Baliña, M.J. (2008). *Configuración de la televisión interactiva: de las plataformas digitales a la TDT*. A Coruña: Netbiblo.
- Bauman, Z. (2000). *Liquid Modernity*. Cambridge: Polity.
- Carrillo, J. (2018). *Paradigma Netflix: El Entretenimiento de Algoritmo*. Barcelona: UOC.
- Cornejo Steward, J. (2016). *El caso Netflix 2012-2015. Nuevas formas de pensar la producción, distribución y consumo de series dramáticas*. Doctoral Thesis. Barcelona: Universitat Ramon Llull.
- Ellingsen, S. (2014). Seismic Shifts: Plataforms, Content Creator and Spreadable Media. *Media International Australia*, 150, 106-113. <https://www.doi.org/10.1177/1329878X1415000121>

- Fernández-Gómez, E. & Martín-Quevedo, J. (2018). La estrategia de *engagement* de Netflix España en Twitter. *El profesional de la información*, 27(6), 1292-1302. <https://www.doi.org/10.3145/epi.2018.nov.12>
- Franquet, R. & Ribes, X. (2010). Los servicios interactivos. Una asignatura pendiente de la migración digital. *Revista Telos: Cuadernos de Comunicación e Innovación*, 84, 73-84.
- Gallardo-Camacho, J. & Lavín, E. (2019). Los géneros televisivos y la audiencia en diferido en España: la ficción vence a la actualidad. *Estudios sobre el Mensaje Periodístico*, 25(1), 165-179. <https://www.doi.org/10.5209/ESMP.63722>
- García-Muñoz, N. & Fedele, M. (2011). Las series televisivas juveniles: tramas y conflictos en una "teen series". *Revista Comunicar*, 19(37), 133-140. <https://www.doi.org/10.3916/C37-2011-03-05>
- Heredia Ruíz, V. (2017). Revolución Netflix: desafíos para la industria audiovisual (Ensayo). *Revista Chasqui*, 135, 275-295. <https://www.doi.org/10.16921/chasqui.voi135.2776>
- Hidalgo-Marí, T. (2018). La comedia familiar española desde la apertura del mercado televisivo hasta el apagón analógico: Formatos, audiencias y producción (1990-2010). *Communication & Society*, 31(2), 39-50. <https://www.doi.org/10.15581/003.31.2.39-50>
- Hidalgo-Marí, T. (2020). Netflix como productor audiovisual. *Obra Digital*, 19, 117-132. <https://www.doi.org/10.25029/od.2020.272.19>
- Ibáñez, J. L. & Fernández Peña, E. (1998). Televisión digital y programación: de la televisión de siempre a la televisión de pago y multicanal. *Ámbitos. Revista Internacional de Comunicación*, 1, 61-71. Retrieved from <https://bit.ly/2XR6Ax9>
- Jenkins, H. (2008). *"Convergence culture": la cultura de la convergencia de los medios de comunicación*. Barcelona: Paidós.
- Jenner, M. (2018). Introduction. In M. Jenner, *Netflix and the Re-invention of Television* (pp. 1-31). New York: Springer.
- Lacalle, Ch. (2011). La ficción interactiva: televisión y web 2.0. *Ámbitos. Revista Internacional de Comunicación*, 20, 87-107. Retrieved from <https://bit.ly/3sBEfco>
- Lacalle, Ch. & Sánchez-Navarro, J. (2012). Audiovisual 2.0: narratives, recepció i consum en els nous hipertextos. *Anàlisi: quaderns de comunicació i cultura*, 1, 1-3. Retrieved from <https://bit.ly/3bY4Ha2>
- León, B. (Coord.) (2008). *Transformar la televisión. Otra televisión es posible*. Sevilla: Comunicación Social.
- Lobato, R. (2019). *Netflix Nations. The Geography of Digital Distribution*. New York: New York University Press. <https://www.doi.org/10.1353/cj.2020.0034>
- Lobato, R. & Lotz, A. D. (2020). Imagining Global Video: The Challenge of Netflix. *JCMS: Journal of Cinema and Media Studies*, 59(3), 132-136. <https://www.doi.org/10.7195/r114.v10i3.209>
- López, N. & Gómez, L. (2012). Géneros, formatos y programas de televisión preferidos por los jóvenes. *Revista Icono 14*, 10(3), 258-283. <https://www.doi.org/10.7195/r114.v10i3.209>
- Lovely, S. (March 23, 2016). Netflix's US Catalog Has Shrunk by More Than 2,500 Titles in Less Than 2.5 Years. *AllFlicks*. Retrieved from <https://bit.ly/2SpGLpx>
- Manjoo, F. (January 13, 2016). Why Parallels Between Netflix and Amazon Should Worry Media Titans. *The New York Times*. Retrieved from <https://nyti.ms/2S4lP3K>
- Marín, V. (2005). La televisión de calidad y la familia. *Revista Comunicar*, 25(13), 225-230. Retrieved from <https://bit.ly/3bONRur>
- Medina, M. (2007). Explotación económica de las series familiares de Televisión. *Comunicación y Sociedad*, 20(1), 51-85. Retrieved from <https://bit.ly/2M2v3Nu>
- Morales Morante, L. F. (2011). Entre la TDT y el ordenador: nuevas tendencias tecnológicas, empresariales y de consumo alrededor de la ficción audiovisual en España. *Revista de Comunicación Vivat Academia*, 114, 72-98. <https://www.doi.org/10.15178/va.2011.114.72-98>

- Morales Morante, F. & Hernández, P. (2012). La webserie: convergencias y divergencias de un formato emergente de la narrativa en Red. In V. Guarínós & M. J. Ruiz (Eds.), *I Congreso Internacional de la Red Iberoamericana de Narrativas Audiovisuales (Red INAV)* (pp. 187-196). Sevilla: Universidad de Sevilla.
- Neira, E. (2015). *La otra pantalla: redes sociales, móviles y la nueva televisión*. Barcelona: UOC.
- Pestano, J. M. (2003). La digitalización de utopías. Desarrollos y retos de la televisión interactiva. *Revista Área Abierta*, 5, 2-13. Retrieved from <https://bit.ly/3bTHyi>
- Siri, L (2016). El rol de Netflix en el ecosistema de medios y telecomunicaciones: ¿El fin de la televisión y del cine? *Revista Hipertextos*, 4(5), 47-109. Retrieved from <https://bit.ly/3nVBXBk>
- Steel, E. (January 26, 2016). El avance global de Netflix. *The New York Times*. Retrieved from <https://nyti.ms/2v98iPu>
- Suing, A., González, V. & Aguaded, I. (2015). Géneros y formatos para la televisión digital. Análisis en los países andinos. *Anagramas Rumbos y Sentidos de la Comunicación*, 14(27), 29-47. Retrieved from <https://bit.ly/3bQBZrS>
- Tous-Rovirosa, A. (2009). Paleotelevisión, neotelevisión y metatelevisión en las series dramáticas estadounidenses. *Revista Comunicar*, 17(33), 175-183. <https://www.doi.org/10.3916/c33-2009-03-009>
- Trainer, D. (April 7, 2014). Exploding Content Costs Are Going to Bury Netflix. *SumZero Headlines*. Retrieved from <https://bit.ly/2SIYtFP>