



ASSIGNMENT #2

NETFLIX COUNTRY DOSSIER

A 2016 analysis of Netflix's global strategy concludes that:

"When Netflix does Bollywood, for instance, it will do whatever version of Bollywood it thinks has the best chances for success not just in India, but in Arizona."

In short, Netflix believes even its local content should have global potential. This midterm assignment requires you to analyze how Netflix negotiates between local productions and global audiences. Choose **one** of the countries in Table 1 and prepare a dossier that critically evaluates how the streaming platform's original content performs this negotiation. The dossier should have three sections:

Section I. Prospective Market Summary

[400 words]

Why would Netflix want to produce series for this country? Briefly describe the country's media market, regulations, internet availability, and any other features that might have incentivized the streaming platform to develop original content there. Start your investigation by consulting the reports of the **Global Internet TV Consortium** [<https://global-internet-tv.com/netflix-country-reports/>] but feel free to find other sources as needed.

Section II. Series Analysis

[1000 words]

Choose **two** Netflix original series from the same country (refer to Table 1). Watch at least the first three episodes of each and provide analysis of the main features of both series, including:

Genres. Go beyond stating comedy or drama, e.g. what kind of drama is it (historical, family, etc.)? What are its characteristics? Does the series mix several genres? How does this mixing work (or not) in its favor?

Filmmaking style. Consider editing, mise-en-scene, soundtrack, etc. Find one scene that you think best represents each series' style and analyze it in detail.

Contextual knowledge. For comedies, which elements translate well and which do not? If relevant, how does the series explain historical contexts? Do they assume viewers will know about specific events or people?

Celebrity. For example, are the main actors famous in their country or around the world? Do the series reference popular figures from that country? If so, how are they represented?

Section III. Global Appeal Synthesis

[700 words]

This section requires you to build on your analysis and speculate as if you were in the mind of a Netflix executive. First, consider what are some similarities between the two series you analyzed. Then, point out what elements of these series seem similar to TV shows we would watch in the U.S. Based on these considerations and what we have discussed in class about language, genre translation, and adaptation:

Do you think these locally specific series would have global appeal? Why or why not?

Make sure you support your answer with your analysis from the previous sections, and with insights from course materials, but not with anecdotal evidence. (For example, just because you and your friends watch *House of Flowers* here in the U.S. does not mean it has “global appeal.” What are the formal and generic characteristics of the show that make it popular to non-Mexican audiences?) Also remember that you are not making assumptions about any one country and the people there, but speculating about how Netflix executives envision a country’s audience and about the local content’s potential to appeal to Netflix subscribers elsewhere.

Table 1. List of Countries and Original Series

Argentina	Brazil	Canada	Colombia	France
<ul style="list-style-type: none"> — Apache: La Vida De Carlos Terez — Go! Vive a Tu Manera — Edha — Puerta 7 — Estocolmo 	<ul style="list-style-type: none"> — 3% — Spectros — Brotherhood (Irmandade) — Super Drags — The Chosen One — Omniscient — The Mechanism — Reality Z — Sintonia — Samantha! 	<ul style="list-style-type: none"> — Alias Grace — Slasher: Guilty Party — Anne with an E — Travelers — Between — Degrassi: Next Class — Frontier — The Last Kids on Earth — Trailer Park Boys: Out of the Park: USA 	<ul style="list-style-type: none"> — Surviving Escobar — Distrito Salvaje — Always a Witch — Frontera Verde — Los Briceño 	<ul style="list-style-type: none"> — Marseille — Safe — Criminal: France — The Spy — Family Business — Twice Upon a Time — Le Bazar dela Charitè — The Hook Up Plan — Osmosis
Germany	India	Japan	Mexico	Spain
<ul style="list-style-type: none"> — How to Sell Drugs Online (Fast) — Criminal: Germany — Skylines — Dark — The Wave — Dogs of Berlin — Unorthodox — Holiday Secrets 	<ul style="list-style-type: none"> — Sacred Games — Bard of Blood — Selection Day — Ghoul — Typewriter — Leila — Little Things — Mighty Little Bheem — Baahubali: Before The Beginning 	<ul style="list-style-type: none"> — Good Morning Call — Alice in Borderland — Million Yen Women — Erased — Mob Psycho 100 — Hibana: Spark — Re:Mind — Jimmy: The True Story of a True Idiot — Saboriman Amatani Kantaro — Midnight Diner — Switched — Samurai Gourmet — The Many Faces of Ito — Aggretsuko — The Naked Director 	<ul style="list-style-type: none"> — Luis Miguel: La Serie — La Balada de Hugo Sanchez — Club De Cuervos — La Casa de las Flores — Diablero — Monarca — Historia de un Crimen: Colosio — Tijuana — Control Z 	<ul style="list-style-type: none"> — Cathedral of the Sea — Elite — El Ministerio del Tiempo — Four Seasons in Havana — Money Heist — Hache — Paquita Salas — Las Chicas del Cable — Alta mar — Three Days of Christmas — Criminal: Spain — El Vecino