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The evolution of marketing in TV series from their birth to their success

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Summary

Introduction

TV series have been around as long as television has existed. But then why only recently has this medium for entertainment become so popular and so beloved? The answer is simple but at the same time complex: in recent years we have witnessed an exploit of TV series in terms of differentiation, quality, and reach.

Especially in the 21st century, "TV series" have become a mass phenomenon, even more so than movies, so much so that it is easier to find people who love TV series than movie lovers. This is certainly due to the fact that TV series can be more accessible by the general public since they are available simply on the TV set at home, but also on streaming portals (legal and otherwise) that have very low, if any, costs. In this sense, TV series have always been more popular than movies, but in recent years, popularity has been complemented by quality, which has taken the TV product up a notch by making inroads with critics and enthusing viewers even more.

This change was not abrupt but gradual; in fact, we can say that it is still ongoing and evolving with each passing year. In the years prior to 2000 (especially in the 1980s) there was a standard type of TV shows, usually with comedic tones. It was the practice to produce mostly sit-coms (situation comedies) that had more or less all the same format: studio reconstruction of homes with fixed cameras filming the characters, live recording with background laughter, and a total absence of a horizontal plot (which if there was one back then was really minimal) so that each episode could be seen individually.

In this way, however, seriality was lacking, that is, the possibility of being able to see the episodes in series, with a chronological sense and that they could be linked together forming one big story. The big breakthrough came around the 2000s. The most striking example (not the only one though) is that represented by Lost. This was one of the first TV series to employ ploys used today, such as cliffhangers and seriality of episodes. But perhaps the greatest revolution brought into play by Lost is that of wanting to produce expensive TV series and invest in this world.

The real revolution in the history of TV series is when Hollywood producers realized that television was not a second-rate medium, but that it could be exploited to create successful and strong products both economically and qualitatively. Riding the wave of this insight were paid streaming sites like Netflix, which set up a platform in which they could invest, both from the producer's and the consumer's perspective. In fact, as time has gone on, there has been an increasing proliferation of TV series created by the very streaming sites that have invested money and resources to create content themselves that they can then sell to the public. And the public has definitely appreciated this move, continuing to subscribe to these services making them available now worldwide.

In this thesis, special attention will be paid to how marketing has also changed in the promotion and management of TV series. The Italian TV series "Mare Fuori," which has undergone a major change since RAI sold it to the platform par excellence Netflix, will be analyzed.

Chapter 1

The creative industries of TV series and the role of marketing

1.1.   Creative industries and their mechanisms

1.2.   TV series megatrends

1.3.   The role of marketing in TV series

1.1.   Creative industries and their mechanisms

Creative Industries are those industries that have their origins in the talent, creativity and craftsmanship of those individuals who have the potential to create jobs and wealth through the production and exploitation of intellectual property.

Defining creative industries is a problem dominated by inconsistency and disagreement in the academic literature, especially in relation to the parallel concept of cultural industries. Sometimes, however, a distinction is made between creative and cultural industries; other times the two terms are used indifferently. Is therefore appropriate to start with a distinction of the two terms.

The first organic treatment of the culture industry, still declined in the singular and not yet associated with the creative industries, dates back to the debate Theodor Adorno and Max Horkheimer, on the one hand, and Walter Benjamin, on the other (Voirol, 2011). The latter, in 1936, wrote the essay. The Work of Art in the Age of its Technical Reproducibility (Benjamin, 2014), where he theorizes how the new techniques of production, reproduction, and dissemination of works of art stabilized at the beginning of the twentieth century changed the attitudes of the public and artists toward artistic production. Benjamin proposes a positive reading of these processes, linked to the "de-sacralization" and subsequent democratization of art in mass society. Adorno and Horkheimer's (2010) reading, on the other hand, is to the contrary. Distinguishing those cultural goods and services produced by "traditional" or pre-industrial methods (such as books and records) from those whose production process is industrial in nature (such as newspapers, films, and television programs) (Galloway, Dunlop, 2007; Valentino, 2013a), Adorno and Horkheimer coin the expression "culture industry" (Kulturindustrie) in a critical and provocative key (O'Connor, 2010, 2011; Voirol, 2011). In doing so, they intend to denounce both the extension of the Fordist paradigm and methods of production to the field of art and culture (with alleged effects in terms of the qualitative degradation of cultural products and supply in mass society), and an alleged new role of culture for the purposes of

mobilizing and organizing political consensus (Adorno, 1991; Horkheimer, Adorno, 2010) - in short, the integration of culture within the logic of "monopoly capitalism" (O'Connor, 2010, 2011; Voirol, 2011).

Instead, the concept of creative industries was first used in Australia in the early 1990s. But its widespread use was due to British Prime Minister Tony Blair when, in 1997, he initiated the Creative Industries Task Force (CITF) within the Government Department for Culture, Media and Sport (DCMS) (Howkins,2005).

The Task Force, in particular, consisted of a collection of technicians and experts tasked with mapping the activities that fell under the English creative industries, measuring their contribution relative to overall economic performance, and identifying policy measures that could promote their development (Flew, 2012). The term "creative industries" was used, in 1998, in the DCMS report "The Creative Industries Mapping Document" to extend the definition of the cultural sector and track structural changes due to the development of new technologies (Lazzaretti, 2009).

The report found that the creative industries sector was an important and growing component in the British economy and employed millions of people. In London, for example, it appeared to be the second largest economic sector preceded only by the financial sector. The issue of creative industries was beginning to assume a key economic role and, according to Smith's writing in 1998, represented the future of the British economy (Flew, 2012). The same paper defined creative industries as "those activities that have their origin in individual creativity, skill and talent and have the potential to create wealth and jobs through the development and exploitation of intellectual property." (Flew, 2012):

Therefore, Creative Industries fit into essentially any sector of the economy where the end products are new and original or where products are produced following an original approach. For example, here is a list of the most popular sectors where Creative Industries operate:

- Advertising
- Architecture
- Arts and Art Market Sector
- Handicraft
- Design
- Fashion
- Film, video and photography
- Computer software and games
- Music, visual and performing arts
- Publishing
- Television
- Radio
- Magazines
- Research and Development

To date, these are the predominant areas of influence for the Creative Industries, both in Europe and in other highly industrialized cores. The Creative [1]Industries have had a strong impact through conceptualizing the area where creativity, culture, business and technology meet and through clustering these sectors together to encourage their development and growth.

In this context, the European Commission launched the European Creative Industries Alliance (ECIA) partnership in autumn 2011 to be able to improve the integration of creative services, such as design, with traditional production sectors to add value and improve the economic performance and strength of the European industry. It is an established fact that cultural and creative industries are market-oriented and form an integral part of the economy. Like any other industry, each creative industry has specific characteristics, but in terms of economic logic their function is the same. This allows them to have the opportunity to cooperate with each other by forming value chains and push towards mutual innovation.

The Creative Industries are becoming more and more important to the economic well-being of their countries, and in the Creative sector, the creativity of human resources is the pinnacle. Looking at the high level of specialization of the entire industry sector, it can be asserted that in the future economic growth will depend on the development of new ideas. The preeminent role in the industry of cultural and artistic influencers has thus been widely recognized, in light of the great strides made by businesses into the future.

The advantages of creative industries stem from their characteristics. For example, research has shown that creative industries differ to a large extent from other industries. An overview of the creative industry does not exist because its ramifications are highly heterogeneous especially when considering the structure of the enterprise itself, turnover, employment, markets, distribution channels and business models. What the creative industries have in common is that the economic significance of small industries is much greater than in other industries. More than two-thirds of firms in Europe are "Lone Wolves," and nine out of 10 firms have fewer than 10 employees. This allows for a friendly atmosphere among colleagues, which fosters creativity and personalization of one's workspace.

In the creative industries, Human Capital is of paramount importance for economic success. This usually results in the fact that the individuals who are part of the enterprise are of great importance, and this in turn results in the best working conditions (wages and other benefits).

Another pivotal characteristic is the spatial dimension of the creative industries. An industry analysis shows that although creative industries may be located in rural areas, they are still closely connected to urban areas. Depending on whether they are located in local or rural areas, the ramifications and characteristics of these companies differ.[2]

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[1] Miller, T. (2009). From creative to cultural industries: Not all industries are cultural, and no industries are creative. *Cultural studies*.

[2] Hartley, J. (2005). *Creative industries*. Blackwell.

Creative industries are very open to collaboration through value chains. They are customer-oriented, which helps access internal innovation processes between suppliers and customers. This contributes to cross-innovation and contamination between various branches of the creative industries and other industries. The customers of the creative industries are usually: domestic customers, government or other sectors in education, health care, construction and tourism.

Sometimes a distinction is made between creative and cultural industries, other times the two terms are used indifferently. To address this problem, let us first define the goods and services that these industries produce. The notion of "cultural products" can be valid if the concept of culture is understood in the anthropological and functional sense of the term. Thus, it can be said that cultural goods and services such as works of art, musical performances, literary works, films and television programs, and video games share certain characteristics:

- Their production requires human creative activity;
- They are vehicles for conveying "messages" to consumers, and thus have a much higher content than just utility function;
- They contain intellectual property that is attributable to the individual or group producing the good or service in question.

An alternative definition of "cultural goods and services" derives from a consideration of the value they generate or contain: indeed, it can be argued that such goods and services have additional value over and above the commercial value they present, and that this additional (cultural) value cannot be fully measurable in monetary terms. Such goods cannot therefore be evaluated in their entirety through an approach that considers only their economic aspect, but it is necessary to highlight their social and cultural that go beyond simple economic evaluation.

Cultural goods, according to the definitions presented, can be seen as a subset of a broader category that can be called "creative goods and services." the production of which requires a significant level of creativity.

The category "creative" hus extends beyond cultural goods and services, as we have defined earlier, to include other products such as fashion, software, food & beverage and many others. The latter can be seen as products that are essentially commercial, but their production involves some level of creativity. This distinction provides a starting point for the distinction between "cultural industries" and "creative industries."

Is clear that there are different views, even by country, and different schools of thought such as the approach NESTA (National Fund for Science, Technology and the Arts) which deals with daring opinions on issues of art, science and technology and that in a 2006 report "Create Growth: How the UK Can Develop World Class Creative Business "develops a Approach to the analysis of creative industries evolved compared to that of the DCMS, with a report of a model that differentiates the creative industries into 4 different but interconnected groups :

- Creative service providers: those who earn money through the use of their intellectual properties; included are advertising agencies, design agencies, architectural firms, and new media agencies;
- Creative Content Producers: those who invest capital to leverage their intellectual properties to consumers/audience and who make money from that mix of direct sales, advertising, and subscriptions; included are audiovisual industries, theater companies, video game development studios, record companies, book and book and newspaper publishers, and fashion designers;
- Creative Experience providers: those who sell the experience of specific activities, performances in particular spaces. This category includes companies of theater, opera and dance productions, organizers and promoters of live concerts, and can be extended to cultural, sports, festival and promotional entities tourism;
- Creative originals producers: those who are involved in the creation, manufacture or sale of objects that owe their added value, exclusivity and authenticity to the cultural or creative sphere. Included in this category are most part of visual art, handicraft objects, and design products.
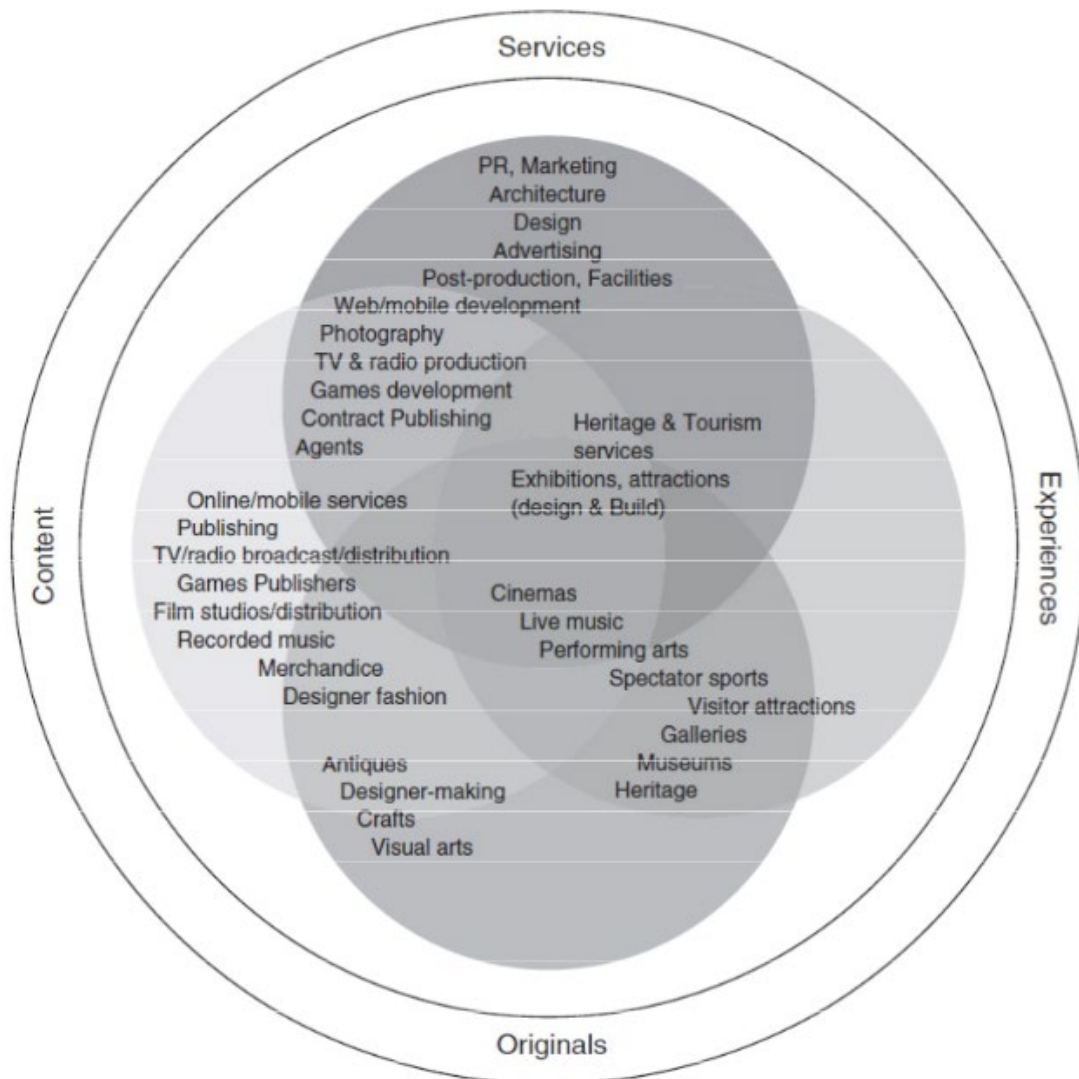

Figure 1. NESTA Model of creative sector

Source: NESTA, 2006

Another approach we are going to analyze is the model implemented by the Work Foundation, which with its 2007 report, "Staying Ahead: The Economic Performance of the UK's Creative Industries" proposes its own model that has gone down in history as the Concentric Circles Model. This approach in contrast to that of NESTA identifies a close correlation between the presence of educated and wealthy consumers and the development of the creative industries going so far as to define this category of people as co-constructors of the knowledge economy. In this report, the Work Foundation chooses to differentiate creative content and thus the industries that produce and distribute it based on the "expressive value" of creative products and services. In fact, they identify industries based on the centrality of the "expressive value" of their outputs. By expressive value they mean, echoing the research of David Thorsby (2000), any dimension that in a broad sense magnifies meaning and value cultural.
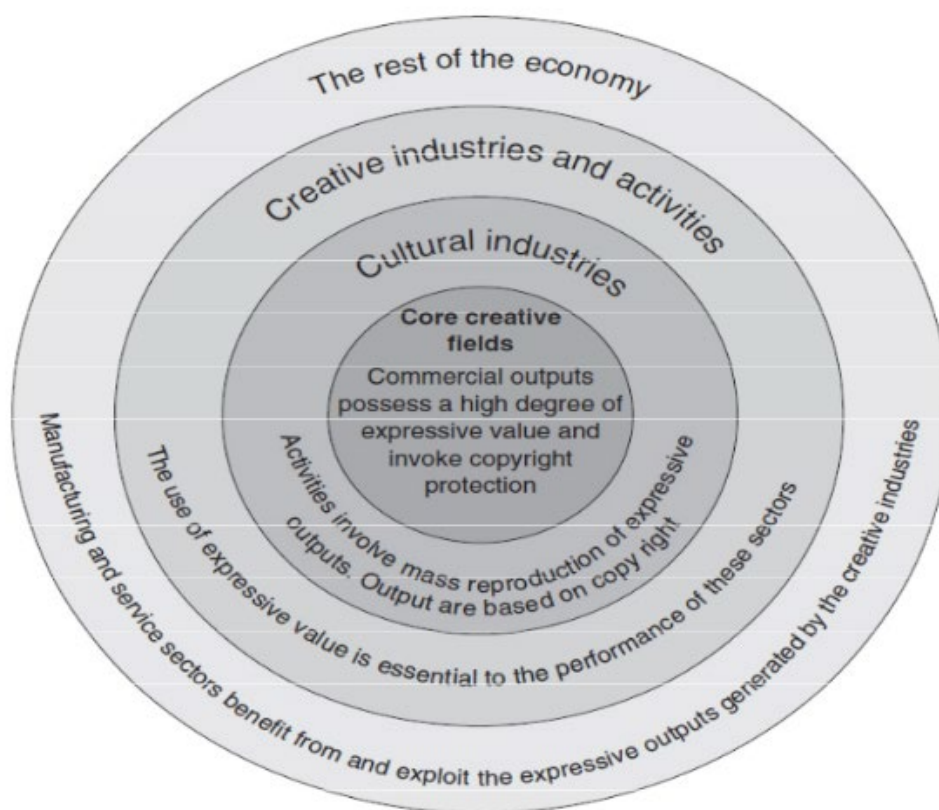

Figure 2. Work Foundation "Concentric Circle" Model

Source: Work Foundation, 2007.

The growth of the creative industries, particularly in recent years has been truly amazing. The latter is accounted for by the various mechanisms between technology and the economy: the technological

transformations in communications introduced by the digital etelematics revolution and the economic environment in which that revolution took place have combined to create the conditions conducive to growth. Techonology has thus been the factor that has led to this major change through scientific and technological research, which is identified as a key element in the creation and development of creative and marketable products.[3] The strong development of multimedia and telecommunication technologies, for example, has resulted in the great expansion of production, distribution and consumption of telecommunication media with creative content; this in turn has fostered new forms of artistic and creative expression. Digital technology has led to tremendous growth in the distribution of creative products in media, from video on-demand, music podcatsing and streaming video to video games and television services via cable, via satellite and via network products; several factors underlie this boost: first, rising real incomes in industrialized countries have increased demand for elastic income products, including creative goods and services; in addition, the real prices of some of these products have fallen as a result of technological development, bringing further upward pressure on demand. Changing consumption patterns have also helped the growth of such demand: new generations of consumers use the Internet, cell phones, media, and digital products.

The last factor not to be underestimated in the development of the creative economy is tourism: the growth of this sector continues and fuels the growth of industries that sell goods and creative and cultural services aimed at the global tourism market. The cultural sector contributes to tourism through the demand for visits to cultural sites, organization of events, museums, galleries, as well as music, dance, theater and performances. Tourists represent the main consumers of these products, to which should be added handicrafts as well.

1.2. TV series megatrends

To date, there is a frequent explosion of public interest in a new genre of television entertainment: TV series. Usually, a TV series consists of seasons, where each season is composed of a certain number of episodes, which can usually be 12-15 or even 21-24, lasting an average of 45 minutes each. Actually, TV series are not to be considered as a novelty in the landscape since they represent a TV genre that has roots in history anyway, to which have been added some elements that have made it more "fresh" and "modern."

The phenomenon is said to have exploded according to some critics (Scaglioni, 2007) with an epoch-making series "Lost" broadcast in the United States since 2004 and which marked a real turning point in public opinion, registering a huge ratings success. New languages, artistic experimentation, fusion of existential

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[3] Hesmondhalgh, D. (2008). Cultural and creative industries.

themes and everyday dynamics: the famous TV series changed the rules of TV entertainment. For the first time, in fact, there coexisted on the one hand a creative production, both in terms of production techniques and content, that was typically cinematic, and on the other hand the success with an audience characteristic of popular broadcasts, as well as a following achievable only through that powerful medium of mass communication that is television. In fact, even the philosopher Regazzoni (Regazzoni, 2010) states that for the first time a product of a high cultural level is broadcast on the small screen and conquers a mass audience; not only that, but it mixes philosophy and the disaster genre, science fiction and biblical references.

TV series, as the years have gone by, have become real experiences for the viewer who is catapulted inside the screen, making him or her a participant along with the actual actors.

Almost all TV series, or at least the most famous ones, in addition to transporting audiences, sometimes generate real trends that often go viral as well.

For example, when the Stranger Things TV series debuted on Netflix in 2016, little could we imagine what we would experience later. The brilliant interpretations of his (now no longer) small leading actors - consecrated as such by the release of the fourth season this 27 May - have paved the way not only for a cult film phenomenon (over 65 awards and 175 award nominations including Emmy , Golden Globe, Grammy, etc), but also to the definitive return of 80s fashion. Five years after the debut of the series, the increasingly tangible approach to 80s-style clothing adopted by the fashion industry demonstrates this to turn: the flu comes from Stranger Things. Is interesting to find that over time the advance of seasons in the Stranger Things narrative has not weakened the 1980s fashion trend, but rather reinforced it. What at first would seem to have been just a passing diktat is now confirmed as a solid, enduring, long-lived trend. And it is all the more interesting that all of this happened completely under the radar, while events in Hawkins-the setting of the series-continued to occur undisturbed and without any explicit focus on fashion. Right from the start, the popularity of Stranger Things has not gone unnoticed by fashion houses. Nor has the potential of its lead actors escaped them: last month, for example, Millie Bobby Brown (who plays Eleven) debuted as the face of Louis Vuitton in the new Summer 2022 fashion sunglasses advertising campaign. But it is not news that Nicolas Ghesquière, creative director of the French fashion house, is a fan of the Netflix series: in addition to the fact that Millie Bobby Brown has been invited to the brand's events several times, Louis Vuitton also presented a Stranger Things-themed printed T-shirt in its Spring Summer 2018 fashion collection.

In the age of streaming and binge watching, the number of TV series continues to increase at dizzying levels. Competition in the serial market is becoming increasingly intense, therefore, and sometimes the large budgets put into the field need, however, a relative security of return: so it is no coincidence that the various players are queuing up to certain trending strands that have proved successful.[4] It is thus possible to identify

[4] Allrath, G., Gymnich, M., & Surkamp, C. (2005). Introduction: Towards a narratology of TV series. In *Narrative strategies in television series* (pp. 1-43). Palgrave Macmillan, London.

in the TV series of recent years certain trends that, however, despite the large following of certain titles, can soon come to boredom.

- Teen drama

  Since teenagers tend to watch a lot of television, it is normal that there have been over the various decades numerous series about them. From Beverly Hills 90210 (which is returning with a reboot) to Dawson's Creek to The Oc, every generation of teenagers has had its serial idols. Even today there is no denying it: from the very American and somewhat dark Riverdale to the Hispanic guilty pleasure Elite, not to mention the recent Netflix effort with Baby. If we make an exception, however, for Skam Italia, the TimVision original production that has somewhat subverted the narrative of today's youth, most of these stories, while wanting to be innovative and/or transgressive in some way, are confirmed as a succession of stereotypes embodied by beautiful and damned young people who live in a way that is either too glossy or too desperate. Much more original are the series about old age, on the other hand, such as Grace and Frankie or The Kominsky Method, hoping that sooner or later someone will deal (not in sitcom form, perhaps) with those in between

- Dystopia

  We live in difficult times, it is well known. One way to get away from it is the escape given by entertainment, yet sometimes it is the entertainment itself (again, serial) that confronts us with the problems of our own reality, but transfigured in a subversive way to present them to us in even more extreme ways. and worrying. After all, it is the task of the dystopian genre, which has become so central in these years of great socio-political uncertainty. With The Handmaid's Tale at its peak, for example, dystopia has become central to the series as well.

- The exasperated narrative

  In the beginning it was Lost: if we are in this renewed golden age of television series and writing much depends on the creation of JJ Abrams and associates, who pushed the limits of what could be told on television but above all how it could be told. A direct heir of that series was certainly The Leftovers, created by Damon Lindelof, one of the screenwriters of Lost, but who somehow also owes a lot to the French series Les Revenants. What do they have in common? Everything is centered on mysteries that unfold on different temporal planes, merging very complex intertwining, characters with multiple aspects and often indecipherable mysteries almost to the authors themselves.

- South and criminals

  Once, looking at the panorama of Italian serial production, it could well be said that Italian fiction was suffering from an overpopulation of priests, nuns, carabinieri, policemen and so on. Recently, the entry of new screenwriters and new producers on the market meant that there was a relative rejuvenation of themes and scenarios. Yet a certain uniforming trend remains in the great cauldron of

Italian-style TV series, which ultimately all have to speak Roman or Neapolitan and in most cases have to do with crime. It all started with Romanzo criminale, the first original Sky production that started exactly 10 years ago around the Magliana gang. Then there was the Neapolitan exploit of Gomorra, also of Sky, while Netflix has focused as its first Italian original on Suburra, between politics and corrupt church always in the capital. Even the second Italian title of Netflix, Baby, exudes Romanity from all pores, not to mention the Fox production Romolo + Giuly, heir to the also very Roman Boris, and also the latest Sky production The miracle revolved around the dynamics of Rome. If it is true, however, that Netflix will produce a series on the witches of the North, there is probably hope that other regions of Italy will gradually be discovered.

Some TV series, therefore, are in effect a cultural and literary phenomenon that affects different fields of our everyday life, often becoming a real element of aggregation. In a world dominated by streaming platforms, it is therefore not surprising that TV series have gone beyond the simple definition of an entertainment product, to knock on the doors of marketing.

One of the most emblematic series from this point of view is the recent The Queen's Gambit.

The miniseries chronicles the rise and success of Beth Harmon, a young chess player who is as brilliant as she is condemned to an eternal orphan.[5]

It was released on Netflix on October 23, 2020 and, since then, has been awarded the title of the most viewed Netflix series in the world with 62 million viewers in the span of 28.[6]

Beyond the success of the public and critics, however, the commercial and social phenomenon surrounding the game of chess that ensued has shocked public opinion. In fact, in the three weeks following the debut, unit sales of chess sets increased by 87% in the United States, while those of books on chess strategies increased by 603%. Not to mention the sales of the homonymous book by Walter Tevis, published in 1983, from which the series is based. Did you too, watching this series, have the irrepressible desire to take back the old chessboard buried in the closet? The Queen's Gambit, however, is certainly not the first series to have crossed the screen, generating a worldwide trend.

We are in July 2007 when the US broadcaster AMC airs the first episode of Mad Men.

The series tells the life of the charming copywriter Don Draper, struggling with the advertising campaigns of Sterling & Cooper on Madison Avenue, in a chaotic and seductive New York of the 60s.

With its extremely captivating characters and as varied as elegant wardrobe (created by costume designer Janie Bryant) over seven seasons Mad Men has generated a fashion diktat. It is therefore not surprising that big names such as Prada, Banana Republic, Top Shop, Massimo Rebecchi and Jil Sander have taken inspiration from the series to create their new collections. And this was not only true for the return to vintage

[5] Valentina Mallamaci, TV di serie. Analisi delle pratiche e dei temi che hanno cambiato il medium.2018.
[6] Petridis, S. (2021). Netflix Original TV Series, or How Long-Form Films are Distributed as Serials. Academia Letters, 2.

60s fashion, for the sudden surge in demand for a certain type of cocktail or for the iconic value that Lucky Strike cigarettes have assumed since the first episode. The character of Don Draper has constituted for the male gender a real prototype of a man to emulate and aspire to.

Symbols, on the other hand, have made La Casa de Papel (The Paper House) a global phenomenon.

The attempt by the Professor and his team to rob the Spanish mint has met with worldwide acclaim. After four seasons, I challenge anyone not to identify this series with a Dali mask, a red jumpsuit and even the song Bella ciao. Here the series acquires elements and symbols that already exist in reality, charges them with a new meaning and reintroduces them into society, making them fully branded content. Here is how the red of the suits, the masks of Dalì and Bella ciao become a symbol of rebellion, indignation and skepticism towards the system and the message is clear: react! How can you resist this call? It matters little if red has always been a symbol of passion, resistance and revolution, that "Bella Ciao" is historically a cry against fascism and that the idea of the mask as a form of subversion has already been brought to the screen by authors such as Alan Moore and James McTeigue in V for Vendetta.

1.3. The role of marketing in TV series

In the panorama of the cultural industry of recent decades, increasingly diversified in distribution and fruition methods, it has often happened that some types of media products have been re-evaluated by environments, such as critics and academics, which until recently or not he considered them at all or gave them a very poor qualitative evaluation. This happened for advertising texts, both in print and on video, which no one until the 1960s would have questioned or reviewed, but also for pop music, comics and television. In Italy, for example, it was Umberto Eco, with Apocalyptic and integrated (1964), who attracted academic attention in those years, albeit with some difficulty, towards these media products. In essence, the contents of the different forms of mass communication, of the mass media, have often encountered strong resistance in obtaining adequate attention and consideration, precisely because of their very nature as products resulting from a serialized and industrial production process. Television series in particular, and with them the wider field of television serial narration, have crossed this path in the perception of critics and academics: even before they could get attention and critical evaluation, they had to first be accepted as a worthy object. of study and analysis. In a certain sense, a similar path had taken a sub-genre of the literary field such as feuilleton, the serial novel, not surprisingly a popular and serial narrative genre, which had to wait decades before being considered as an object of study by part of the serious literary historiography.

But the impression is that, in the case of TV series, there has not been so much an interest from the top, from academics or film critics lent to television, as the will of the public itself to force their hand, as if to require that someone provided an evaluation and related analysis tools for their preferred narrative form. The

success of the TV series, their audience figures, the expansion of fandoms and discussions on the net could not go unheard. Perhaps also because the scholars, the serious academics in fact, have in turn become avid followers of TV series. So to the question "Why should TV series be studied?", There are "high" answers, from an intellectual: "Because they are narrative products that allow us to better understand our society and the culture in which we live" or "Because it is about ever richer and more complex narrative forms "or even" Because there is a relationship between TV series and other more canonical narrative forms, from literature to theater to cinema ". But there is a simpler answer: it is important to study TV series because they like them, because they arouse interest, because they make us think.[7]

Since there are TV series, our horizon, especially in the evening, has changed a lot. The offer is very wide. The first thing to underline is the difference from the show to which the old TV had accustomed us. The latter were B movies, with banal plots and careless from every point of view, while in the TV series you immediately notice the film investment: direction, photography, quality of shooting and choice of actors. This is also because they are designed on the basis of market research: we like them because they meet our needs, they follow the "taste" of our time. In addition, they are designed to be viewed with voracity, one leads to another. The same narrative rhythm, extending over many episodes and seasons, creates suspense, a continuous wait that makes them more attractive. Finally, it should be noted the centrality of women, again the power of marketing: while the big screen is still dominated by men, here the female sex is the real protagonist.

The small screen, as well as the cinema, responds to the needs of many users who love to enjoy the TV series just released directly on the sofa at home, from which they suffer the immortal and eternal charm. Clearly, the evolution of mass communication tools has also led the TV series industry to accept the great challenge of digitization and to model itself on the basis of social changes.

In this context, the development of "TV series marketing", that is the set of all the strategies, techniques of promotion and distribution of products made for the small screen, has undergone a strong boost.

Advertising, promotion and widespread circulation are the keywords that revolve around the marketing activity of TV series and that are put in place at different times or simultaneously, after having carried out a precise analysis of the market and the target audience, as well as than having arrived at results which cannot be ignored.

The TV series, having been born almost directly in a digital age, immediately marked a strong change in the total vision of films. Thus, the marketing of TV series has expanded its business, also including the promotion of TV series on various social networks and, in addition, by choosing influencers who lend themselves to becoming testimonials for products considered to be of quality.

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[7] Thaipisutikul, T., & Tuarob, S. (2017, August). Beyond the tweets: Discovering factors that influence TV series preferences from ubiquitous social networks. In *2017 10th International Conference on Ubi-media Computing and Workshops (Ubi-Media)* (pp. 1-6). IEEE.

Even the influencers, therefore, are entrusted with a part of the promotion of the TV series simply because they are very popular with a large audience, destined to grow more and more. And these, moreover, are also potential consumers: therefore, it will be essential to stimulate in them the birth of a desire in relation to the use, for example of a Netflix subscription, of a certain TV series.

But this is not enough: it will be necessary to address the specific target to optimize the result of the investment due to sponsorship.

Despite the scale of this phenomenon, even TV series need to be promoted and in recent years we have seen more and more original and extravagant initiatives to do so. The ones that have remained most impressed are obviously the Guerrilla Marketing campaigns! These campaigns, in fact, have the special ability to surprise us: we do not expect them, we are not prepared and aware as with traditional marketing campaigns, and therefore they manage to leave an indelible mark in our memory. Moreover, they tend to become viral thanks to social networks and word of mouth, thus reaching even those who were not physically present.

For example, the releases of new TV series or video games with significant budgets are often accompanied by ideas and launch events bordering on the genius. We then speak of Guerrilla, Buzz or Ambient Marketing, that is, unconventional types of advertising able to amaze and create anticipation around the products or services that are being promoted. Realities like Netflix, Sony and many others often use this approach when advertising a new series - here are some truly original campaigns.

For instance, the PS5 is out in November 2020 and Sony spared no expense at launch, with live events in 25 geographies around the world. In Italy in Venice, in Piazza San Marco, a show was created with the classic PlayStation buttons projected onto the pavement using a special Floor Projection technique that covered 2400 square meters of ground. The English countryside has transformed the signs of several London underground stations, always with the buttons of the joypad.

Also in 2020, Netflix once again created an interactive installation in Milan for the launch of the Italian series Luna Nera. It is linked to the characters of the series, that is, the witches: upon entering the installation you can witness a "contemporary stake" which shows in red a series of comments that incite hatred online. "Hysterical", "Acid", "But you are always like this, with your legs open" are just some of the comments that appeared in a narrow and oppressive space: a similarity with the insults to witches, which were once burned in the public square.

Instead, among the most followed Italian productions there is certainly Suburra, which was preceded by a very interesting Guerrilla Marketing campaign set up by Netflix. In fact, some "reverse graffiti" were created, that is, made by removing dirt from the surface of the street or walls, writing or drawing in contrast. The claim read "Everything is about to come out" with the hashtag Suburra. This unconventional form of communication appeared near some manholes in Rome, arousing the curiosity of the people.

Again, an exclusive event was organized in Milan for the launch of the fourth season of Black Mirror. In fact, you could access the Black Future Social Club, an exclusive club, only if you had at least 1000 followers on Instagram. Dishes and cocktails could only be served if they were first photographed and

posted on social media by influencers with the motto "it doesn't matter if you don't like the dish, the important thing is that your followers like it". Then, upon reaching a certain number of likes, the account was considered paid.

Squid Game is undoubtedly a series that has caused quite a stir. In fact, this Netflix production has managed to become the topic of the year. But, most amazingly, the series doesn't have a real communication campaign behind it, except for the one that organized Netflix in the Philippines. Here in fact appeared a replica of the giant robot doll seen in the first episode of the series. In a video posted on the Netflix Philippines Twitter account, the doll is seen surveying the pedestrian crossing in front of the mall, to identify passersby crossing with red. But there is a lesson in communication, even looking at the case of Squid Game. In fact, the success of the TV series is mainly due to word of mouth which has proved to be, even today, one of the main driving factors in advertising. How was this possible? Thanks to the huge amount of memes about her, for example. In addition, the series has had great visibility on TikTok, just think of the cookie game. Searching TikTok for "Squid Game Challenge" you immediately notice millions of videos in which people imitate the same game from the TV series.

So, is now clear that streaming platforms and TV series have transformed our topics of conversation and habits during our free time. Brands know this well and for this reason they increasingly carry out advertising campaigns inspired by the series of the moment that have made millions of people lose their minds.

For example, Game of Thrones, a record-breaking series boasting as many as 8 seasons, is a true mass phenomenon that has also become a media event; almost a decade in which creatives have really been able to indulge and brands ride the virality of the product. Below we see some of the most successful Campaigns set in the Seven Kingdoms.

A KFC in Hong Kong added 'Hot & Spicy' chicken nuggets to the menu, scorching like dragon fire. Ogilvy, the advertising agency that partnered with KFC, created a gif that clearly pays homage to The Iron Throne and is just right spicy, in which the flames are definitely reminiscent of the texture of the breadcrumbs.

Many companies have created limited editions inspired by the world of Game of Thrones. One of them was Adidas which created six variations of the Adidas Ultraboost model. Urban Decay also let itself be carried away by the exotic and fantasy charm of the Seven Kingdoms, creating palettes and lipsticks inspired by the protagonists and places of the series. True geniuse was Oreo. The well-known biscuit manufacturer has baked packs of Oreo with the coats of arms of the families. But the real genius is the incredible remake of the Game of Thrones theme song remade with 2750 cookies that Oreo created in collaboration with Elastic, the same design studio as the original.

Not just product marketing, TV series have become such a widespread and universally understood language that even politics draws heavily on them for its communication. Although it is not an advertising campaign, the 2014 election spot by Democratic candidate in New Mexico Tim Keller exploited one of the most explosive and popular phenomena of recent years: the TV series Breaking Bad. The setting for the

commercial was the car wash that Walt and Skyler bought in the successful series, while the voice over was due to actor Steve Michael Quezeda, DIA agent Steve Gomez in Breaking Bad.

Instead, IKEA that furnishes all our homes, has recently decided to give us the opportunity to transform a humble home into a television set. On the other hand, if the house is our world, why not furnish it like the series of our heart? The advertising campaign is called "Real Life Series" and has included Ikea furniture in the most famous living rooms on TV, those of the three series that have made history: Friends, The Simpons and Stranger Things. Basically, Ikea has contextualized its furniture within familiar environments for TV series lovers (that is, everyone). And it was not child's play: it took 2 months to place all the pieces in a truly faithful reproduction, thanks to a 3D software. The campaign was conceived by Publicis Spain for the United Arab Emirates, but such a brilliant and universally immediate idea could only go around the world immediately.

This roundup of examples, beyond their communicative effectiveness, makes us reflect on a very clear point. The world of marketing and advertising has now clearly understood, and probably even before us, the incredible communicative potential that the world of TV series has in interesting and engaging consumers.

Chapter 2

Success factor of a TV series

2.1. How to measure the success of a TV series

2.2. Analysis of success variables of a TV series

2.3. The coming of Netflix

2.1. How to measure the success of a TV series

Once upon a time, there was the cinema: this could be the disconsolate comment of nostalgists and purists faced with the new success of the small screen because of the series that pass through it, more and more beautiful, numerous and unstoppable. To say this could also be us as viewers, who fallen into the most widespread addiction of the 21st century, that of TV series precisely, may find ourselves disregarding, albeit at times, the cinema, deserting the theaters lost behind new seasons, binge watching and epochal returns.

It always happens at the imposition of a new medium that seems to mark the demise of the previous one (on firsts). We have seen it in the shift from carriage to train, from painting to photography, from orality to writing, from theater to cinema, from radio to TV, from fixed to mobile, from analog to digital, from books to web, from physical to online, from clubs to social. Instead, each time, the "old" medium never died. On the contrary, thanks to the newcomer it has been able to focus even more on its genuine specificity, which precisely in the comparison comes out strengthened. As if indeed TV was able to make up in every way for what preceded it and to which it nevertheless owes everything: at the basis of TV language and grammar there is always audiovisual editing, and at the basis of cinema there is always photography.

Cinema and TV also have in common that they are daydreams (cinema, it is known, was born with psychoanalysis), with some differences. If cinema has the advantage of the dark room, projection and stillness (conditions proper to the dreamer), the TV series, the "seventh art encore," as it has been called, allows a more intimate kind of enjoyment. (...) Between newscasts and quizzes, variety shows and reportage, it is the TV series, thanks to a higher quality and hybridization of genres (it can be simultaneously thriller and soap opera, sad and joyful, philosophical and action), that emerges with more synthesis and force, mirroring the crises of the contemporary imagination and social achievements, engendering not only

identification, but also distancing (for the anti-heroes of Breaking Bad, Crime Novel, etc.) and reflection. (...)

But why are TV series so successful? Why does a certain seriality today appear more "ahead" than the seventh art? Let us begin with a consideration. There is less and less room in America for the "average" drama film, average from a production point of view, not quality, that is, without big budgets or big names. The Sopranos, for example, was initially supposed to be a mafia movie.[8]

TV seriality is "ahead" in that it allows for more experimentation and is less bound to the whims of distribution. Of course, there are illustrious pilots that have fallen at the whim of short-sighted executives and ratings groups, and while even there for years the share ruled the day because the sale of advertising space mattered, today, with subscriptions and new streaming services that are also series producers (see Netflix with Orange is the new black, Daredevil, Sense8, House of cards, Stranger things, the return of Black mirror and the revival of A Mother for a Friend) the commercial reasoning is different and the custom of releasing a season all at once has arisen, giving the audience the opportunity to watch it immediately as if it were one big movie of many hours (or even one big novel where you can bookmark it whenever you want), without having to wait for set days and times.

Even where the product provision is not total but adheres to the criterion of one episode per week, people have increasingly begun to think as if these series are actually long films. Take True Detective or The OA: in the latter case even the fixed episode-to-episode length skips, and an episode can last an hour and a half or only half an hour, surprisingly, depending on how much it serves the narrative, like a movie. David Lynch has stated that he considers the 18 hours of the new Twin Peaks (on Showtime, another pay channel that has churned out cult hits such as Dexter, Shameless, Penny Dreadful, Homeland) a very long film, explicitly asking that they not be called episodes but parts. Also by Lynch, Mulholland drive, considered the finest film of the 21st century by the BBC, was thought of as the pilot for a TV series, rejected by ABC (talk about short-sighted executives). The two worlds are now communicating.

If a pilot can turn into a movie, a movie can inspire a TV series. If it used to be the dream of TV actors to break into the movies, like George Clooney from ER to Hollywood star, now, thanks to new production methods that almost always impose 8-12 episode seasons instead of the usual 22-24, many stars decide to devote part of their working year to TV. Perhaps the most striking case is that of Kevin Spacey, protagonist and star of House of cards. We are also struck by the names of Winona Ryder (Stranger things), Jessica Lange and Kathy Bates (American horror story), a giant like Maggie Smith (Downton Abbey). The list becomes endless if we think of guest stars, for example Charlotte Rampling, starring in an entire season of Dexter, a custom that has its peak in sitcoms like Friends and Will & Grace if we consider cameos: an impressive number of stars have wandered onto their sets, demonstrating how much the series was already a cult that the comings and goings of all those "bigwigs" helped consolidate even more.

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[8] Corvi, E. (2020). Streaming revolution. Dal successo delle serie alla competizione a tutto campo per conquistare il pubblico. Dario Flaccovio Editore.

As for film directors "lent" to TV, we find Gus Van Sant (Boss) and the Wachowski sisters (Sense8); further back, in the 1990s, an enfant terrible like Lars von Trier (The Kingdom), up to the aforementioned Twin Peaks, a true inspirational watershed, an uncomfortable success that raised the bar on the quality and complexity of series starting, with a revolutionary motion, from free-to-air TV. In short, at the dawn of the new golden age of serial television is cinema.

Compared to the individual movie, the biggest difference is time. TV series have on their side weeks, months, years in which we get to know the characters. We become attached to them, see them grow up and sometimes grow old just as we grow up and grow old as well. This particular commonality with the audience, put in front of them not for just two hours but for five to six seasons, and not in self-contained stories that keep them the same, but with very composite story arcs, was a big change.

Unlike much entertainment cinema, TV series take their time to introduce, characterize, and evolve the protagonists, serving as an exceptional workshop for scriptwriting and acting. Whether because of the need to move beyond initial stereotypes or because of the turnover of different writers as the series progresses, we witness the live construction of multifaceted and complex figures that are constantly changing. In the TV shows we see an old rule of good storytelling being realized with surprising effectiveness: remembering that there are good people who happen to do execrable deeds and bad people capable of the noblest deeds, and that we never remain the same, even if we like to think so; and despite, of course, the ever-present risk of distorting a character too much.

Returning to the diegetic, aesthetic, spectacular, and productive scaffolding of TV series, although not traceable to one schematic model, it is also beginning to be traceable in contemporary cinema. Twenty-seven years ago, cinema entered television through Twin Peaks: a great auteur was putting his poetics and aesthetics at the service of a TV series co-written with a TV series writer. Once again the two worlds had come into communication producing something unique that would set the standard. Today, although film sagas have always been there, there is a greater attention to them from a production point of view: sequels are no longer so much the hoped-for or even unpremeditated effect of the success of a first chapter, but trilogies are planned as serial works from the very beginning, with completely inconclusive "endings" that explicitly refer to the next "installment."

Generally, the English term audience can be defined in advertising language as the set of individuals (viewers, readers, listeners) exposed to messages transmitted through a mass media at a specific time or period of specific time (Vernuccio, 2008).

In Italy, television ratings have been calculated, since 1986, by Auditel.

Auditel has adopted the governance model recognized as the most advanced worldwide: it is a Joint Industry Committee (JIC), a reciprocal-control organization that brings together all TV market players, namely broadcasters, advertisers, media agencies and media buyers. The "market" component (i.e. advertisers, agencies and buyers) governs the majority of our Board of Directors, while broadcasters play a surveillance role.

Every morning, just before 10am, Auditel releases for everyone the sample audience data of about 400 national and local TV channels. The data reported are as follows[9]:

- 1. Average Rating. The Average Minute Rating shows the average number of viewers of a programme. It's the ratio between the sum of viewers in each of the minutes of a period of time and the duration –in minutes – of that period.

- 2. Share. Share (SH) is a percentage showing the ratio between the viewers of a TV channel and the total viewers watching any programme on any channel. It's the most used datum by media reporting on TV audience.

- 3. Penetration. Penetration (PE) is a percentage showing the ratio between the viewers of a category and the corresponding sample universe. For example, how many 15-year-olds watch a programme out of the total number of 15-year-olds of the Auditel SuperPanel™.

- 4. Net Contacts. Net Contacts (NC) shows the number of viewers who watched a specific programme for at least one minute, counted only once. This datum is also technically called Coverage.

- 5. Minutes Viewed (MV). Minutes Viewed (MV) shows the average number of minutes watched by viewers for each programme. It's equal to the programme average rating multiplied by its duration and divided by net contacts.

- 6. Loyalty. The Loyalty (LO) index is a percentage showing the ratio between the average number of minutes watched by viewers of a specific programme and the programme duration. [10]

In addition, there is a monthly release on national channels which covers:

1. Live audience + VOSDAL audience (Viewed On Same Day As Live, i.e. pre-recorded, paused or 'rewound' content viewed on the same day as broadcasting).

2. Consolidated audience up to the 4th day following the broadcasting day (the standard for the advertising market).

3. Consolidated audience up to the 7th day following the broadcasting day (the standard for editorial analyses).

As far as the census data are concerned, Auditel submits them only to the software houses every day at 6pm, and publishes them with a weekly report every Tuesday at 10am. The census data reported are:

1. Average Minute Rating-Device. The Average Minute Rating-Device (AMR-D) shows the audience per average digital minute. It's basically identical to traditional TV AMR, but it currently quantifies the number of devices in the average minute instead of the number of viewers in the average minute.

2. Legitimate Stream (LS). Legitimate Stream (LS) measures the volume of streams of a linear (live) or on-demand (VOD) content played and viewed for at least 300 milliseconds (the technical threshold ensuring the stream was actually started) on each device.

[9] www.auditel.it
[10] www.auditel.it

3. Total Time Spent (TTS). Total Time Spent (TTS) is the sum of all the seconds for which each device viewed editorial or advertising content from a single channel. It is calculated per week, time slot, device type and viewing mode.

4. Average Stream Duration. Digital device audience data and individual audience data cannot be added together. The Average Stream Duration (ASD) measures the average viewing time of a Legitimate Stream. It's obtained dividing TTS by the number of LSs.

Please note that reading census data is more complex than reading traditional ones. AMR-D is the closest metric to the metric of traditional TV, though at present it can only be considered side by side and not added to it (as it measures devices and not individuals). Also note that the WEB is not TV. There is no "internet total". So, it is not possible to calculate the "share" as we can do with the sample measurement. What's more, the web doesn't have a 100% (share) as well as it doesn't have a "day after". Since Video On-Demand represents the highest volumes, longer distances must be taken into account if we are to quantify the overall performance of a channel, a programme or an advert correctly. Of course, digital data are bound to transform rapidly due to both perimeter size (new apps that will soon be added) and structural factors (progressive replacement of traditional TV sets with Smart TVs and coverage of access technology). In the TV Audience section of this website you can read the latest data released, offering a general overview of the Italian TV expressed in numbers. For national channels, the sample data refer to the target of individuals and the month's average day per standard daily time slots, while the census data refer to the devices measured. There are also sample data on the total audience of the month's average day for each platform. Whilst for local channels, the sample data collected region by region and channel by channel refer to the Net Contacts of the month's average day (i.e. the number of viewers who watched the channel for at least one minute on the month's average day).

Auditel is a limited liability company with the following shareholders: RAI (Radio Televisione Italiana) 33%; RTI (Reti Televisive Italiane) 26,7%; UPA (Utenti Pubblicità Associati) 20%; Assap Servizi 13%; La7 3,3%; Confindustria Radio Televisioni 3%; FIEG (Federazione Italiana Editori Giornali) 1%.

In addition to the shareholders, and in order to guarantee the largest representation, the Board of Directors includes the delegates of Sky and Discovery as prominent market players.[11]
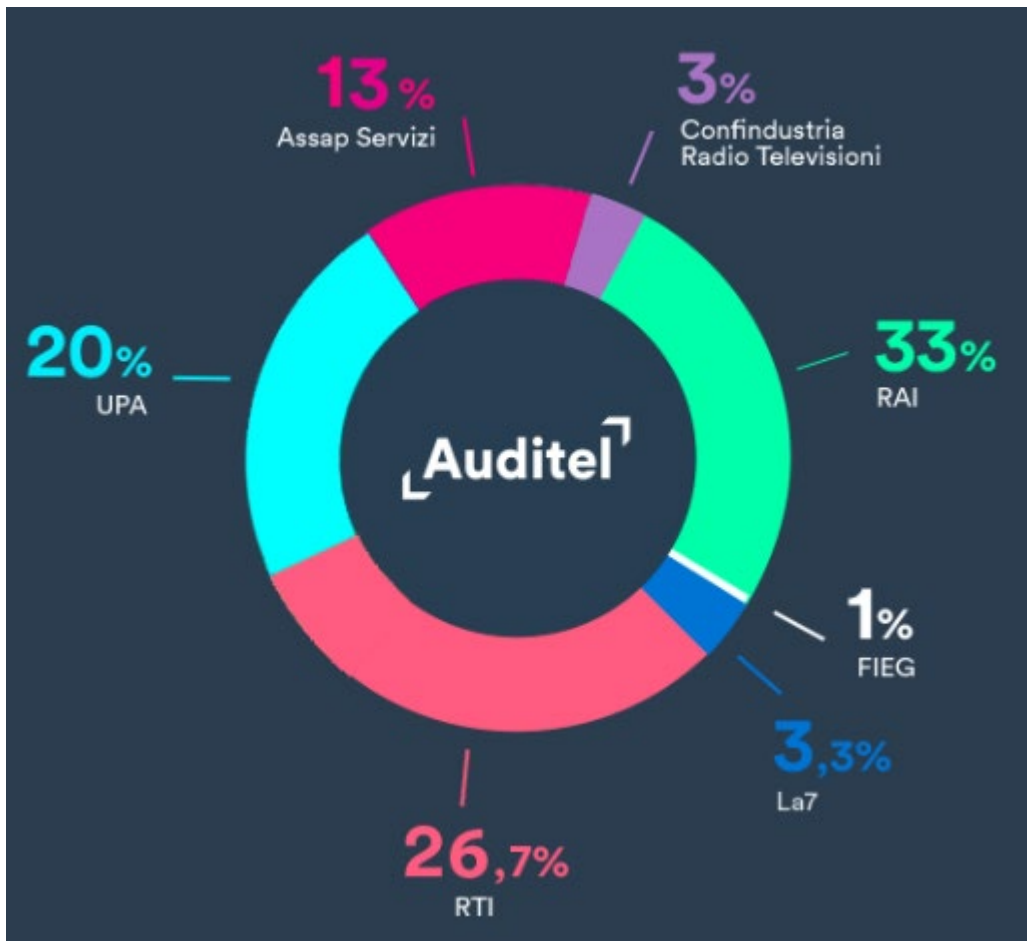
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[11] www.auditel.it

Figure 3. Auditel shareholder. Source: www.auditel.it

Moreover, there is also Nielsen, a global leader in audience measurement, data and analytics, shaping the future of media. Measuring behavior across all channels and platforms to discover what audiences love, we empower our clients with trusted intelligence that fuels action.

Nielsen panels are the core of our business, so ensuring a diverse representative panel ensures that our media measurement accurately represents the population. We work with Panel Relations to maintain and recruit diverse Nielsen panelists. We also share our expertise about diverse communities through our Diverse Intelligence Series and invest in inclusive measurement and products. Our product, Gracenote Inclusion Analytics, provides the media ecosystem new visibility into representation of on-screen talent across gender, race, ethnicity and sexual orientation compared with audience diversity.

As streaming media consumption continues to evolve and the number of ways to access video multiplies, it's more important than ever to understand the content driving your audience's viewership. Publishers, platforms, and studios alike need a clear understanding of consumer streaming preferences to make the business decisions necessary for programming, content distribution, and ad strategies.

Nielsen Streaming Content Ratings uses people-powered panels and proprietary metering technology to attribute program viewership through linear TV and connected devices.

By fusing the who, where, and what of today's streaming audiences, we're able to provide syndicated measurement for programs and episodes viewed through the top streaming platforms. With this intelligence, customers can develop comprehensive audience profiles for their businesses, and for their competitors' businesses, to stand out in the crowded streaming ecosystem.

Nielsen Ratings make it possible to determine which television programs are watched by different segments of the population: in the United States compared to Italy, it is not so important how many millions of viewers watch a television series, but rather which ones. For that reason, the positive result of a television product is not based solely on the share obtained, but much more on the rating, that is, the percentage of ratings obtained in relation to certain age groups.

In summary, there are three different types of information that Nielsen Media Research collects (Winzenburg, 2013):

- C plus, where the "C" stands for "Commercial," and they represent the data that are actually most important, since they are the ones that determine the price to be paid to the channel for advertising, which is why they are difficult to find and rarely made available to the public. They make it possible to measure minute by minute during commercial breaks how many Live and DVR people, within three days of their airing, stay tuned in to watch the ads.

- Live plus Same Day, are the most widely used data and allow for measuring after a given episode the average in minutes, both Live and DVR, of a program's viewing and advertising until 3 of the morning following its broadcast.

- Live plus 7: represent data that measure the average in minutes of viewing of a program and advertising up to one week since its airing. The reason for stopping at seven stems from the fact that Nielsen found that almost no playback takes place after one week.[12]

Another important measurement method always adopted by Nielsen is the measurement of social TV. Nielsen measures U.S. Twitter activity related to TV programs on English- and Spanish-language broadcast and national cable networks from three hours before through three hours after linear telecasts, local time, and on a 24-hour-a-day, seven-day-a-week basis.

Analysis of the role of comprehensive classifiers included Twitter TV activity for new/live primetime episodes of series programs with official program. Nielsen measurement uses a comprehensive classifier set that includes official program hashtags and handles as well as organic hashtags, program names, character names, talent names, talent handles and other program-related phrases.

Analysis of engagement with owned and organic Tweets included Twitter TV activity for new/live series episodes. Owned Tweets are those originally authored by talent, program, and network handles. Organic Tweets are those originally authored by TV audiences. Engagement with those Tweets includes Retweets, replies, and quotes.

In a perfect world, consumer behavior would be easily measureable, interpretable and actionable. For social TV, that would mean social media users chatting about or referencing TV content would habitually mention designated hashtags and program accounts in their respective posts, allowing programmers and measurement providers to know exactly just what it is they're talking about.

But social media interactions, with their truncated text, acronyms and inside jokes—including those about TV programming—aren't just imperfect, they're a world all their own. After all, audiences interact with programs in real time, posting their thoughts or sharing others' posts as quickly as events unfold on screen with little regard for "official language."

In order to get a total snapshot of social TV activity, measurement needs to account for the diverse and ever-changing ways consumers interact with programs. With that in mind, a recent Nielsen study took a closer look at two key considerations: classifiers and content type. With respect to these two considerations, Nielsen determined that:

Classifiers, or the set of keywords used to identify and measure program-related activity, need to extend beyond the use of official program accounts and hashtags.

The holistic social TV picture includes engagement with two types of content, "owned " (posts from network, program and talent accounts) and "organic " (generated by TV audiences), so measuring social TV engagement needs to do the same.[13]

2.2. Analysis of success variables of a TV series

Through the contributions of various scholars (Cucco, 2009; Basuroy, Chatterjee, & Ravid, 2003; Hennig-Thurau, Houston, Walsh, 2006; Pangarker and Smit, 2013) who have studied the impact and importance of certain variables especially by applying them to the cinematography, and thus to blockbuster films, it was decided to select and interpret the most significant ones, which make it possible to assess audience participation. Certainly, the model developed by Thurau (2001; 2006) is the most comprehensive, although it is not being supported by empirical evidence. The scheme he uses makes it possible to explain what are the factors that can influence success in the innovation of services dedicated entertainment, and in particular for cinema.[14] More specifically, he constructed, based on based on the literature, a model that focused on three most relevant factors such as film characteristics, the quality of facilities and communication cinema (Suwarto, 2012). The following were grouped, and selected factors deemed applicable to the small screen as well.

The variables that influence and make it possible to predict the success of a TV series can be multiple:

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[13] www.nielsen.com

[14] Förster, K. (2011). Key success factors of TV brand management: An international case study analysis. Journal of media business studies.

1. Genre and the use of special effects
2. Themes
3. Language and the country of origin effect
4. Role of the star
5. Director
6. Author and/or showrunner
7. Pre-sale identity and symbolism
8. Timing of release
9. Distribution channel
10. Critics reviews and word of mouth.

1. We can consider the six main genres defined as "universal": action, comedy, drama, horror, mystery, romantic, thriller. These can, in turn, be divided into sub-genres: fantasy, crime, historical, military, musical, sci-fi, sports or superheroes.

    - In action series, the protagonist (or several protagonists) must face a sequence of challenges, more or less violent, during which his or her physical and mental abilities are put to the test. So many TV series can be collected in this large group and with references to other subgenres (e.g., 24 -thriller, Vikings -historical and dramatic, Doctor Who -fantasy, Games Of Thrones - drama and fantasy). Series with characters with superpowers or extraordinary abilities (such as Jessica Jones, Daredevil, The Punisher) also belong to this category.

    - The broadest genre that includes a varied sub-genre is comedy. In this category we can find Seinfeld, Scrubs, Friends, How I Met Your Mother, Dharma and Greg, Big Bang Theory, Gilmore Girls, 30 Rock. The main purpose of this genre is to entertain its audience. Increasingly, however, filmmakers like to mix drama with it, thus achieving the attractive combination of 'laughter and crying.' This creates the 'dramedy' that we find in TV series such as Bones, Castle, Kidding.

    - The drama genre, which is equally broad, puts at the center the path the protagonist takes, which takes on a much more important role than the goal reached (or missed). In storytelling, the obstacles that the character encounters then become central. I mention, for example: The Sopranos, Lost, House of Cards, Lie to Me, Orange is the new black, La casa de papel, You. Sometimes a drama series is composed of standalone episodes that allow them to be viewed separately or in a random order without affecting the overall understanding of the plot. Even among dramas we can find sub-genres: procedural (The Mentalist, CSI, Criminal Minds), medical drama (Grey's Anatomy, Dr House), legal (The Good Wife, Law & Order). Teen drama, i.e., series that showcase the daily lives of a group of teenagers, is an equally broad sub-genre (Dawson's Creek, Beverly Hills 90210, Smallville, Gossip Girl, The O.C., Sex

Education, Thirteen, The 100). Sci-Fi or science fiction is another sub-genre of drama and deals not only with science fiction (such as The X-Files) but also with fantasy and dystopian realities (The Man in the High Castle and Black Mirror, two of the most famous cases).

- Horror series appeal to the need to feel strong emotions (anxiety, panic, excitement) typical of many viewers. The best known examples: American Horror Story, Bates Motel, and The Strain. Horror also has several sub-genres, such as psychological, gothic or fantasy and science fiction horror. The latter include the current Stranger Things while a famous horror-fantasy is Buffy the Vampire Slayer.

- Mystery series take their start from a triggering and unexplained event that remains central to the episode or, even, the entire series. Usually, explanations of the event are gradually understood through the investigative skills of the protagonist who uses acumen-logic-and a little luck. This category includes, for example, detective stories such as Sherlock and police procedurals such as Bones.

- The romance genre encompasses a type of tale in which, a love story can be combined with elements that are comic or typical of the game of misunderstandings or, again, dramatic. This category includes, for example, Once Upon a Time, You Me Her.

- Finally we have thrillers with famous series such as Dexter, Breaking Bad and The killing. Others such as Twin Peaks (fantastic), Alias Grace (more psychological in nature) and How to Get Away with Murder (with legal drama admixtures) constitute a genre marked by fast pace, tension and suspense in which the protagonist is in constant contrast with his antagonist who often manages to get the better of him. Here it is easy to find: races against time and suspenseful endings (cliffhangers).

2. The real achievement of TV series, then, has also been that they have been able to deal with very modern or sensitive, or themes that no one had made so explicit on television until then. Thanks to the tools available to representation such as the possibility of creating parallel, dystopian worlds or the opportunity to investigate hitherto under-reported perspectives, series are an interesting mirror of society and offer the chance to learn something that we miss in reality because we are perhaps too bound and bound by preconceptions and prejudices that blur our vision.

One TV series from which many points of reflection have emerged is Orange is the new black, "because it deals with issues of gender and racism in a very direct, no-nonsense way, showing even the crudest and most violent sides. Plus, it does so in a prison context, from which one can understand the many contradictory aspects of justice and the justice system."

Another meaningful series is Vida, "particularly useful for addressing the issue of colorism not only in the U.S. but also in Italy, while Sex Education is cited for talking about male dominance and

highlighting the androcentric aspect of society." And again, "Black Mirror, Omniscient and Osmosis have allowed us to analyze some of the distortions that technology imposes on our lives."

The Director pushes for change, the breaking down of the status quo of male and white power, but does not give up entertaining and entertaining. This is true of other titles as well: Why You Are the Way You Are is an Australian TV series that deals with very serious and important issues, such as privilege, alliance with the oppressed and downtrodden, and critique of capitalism. "The exposition is clear and the irony allows the viewer to reflect and ask questions, but also to laugh and be entertained." The same is true of Derry Girls, in which historical conflicts such as that between English and Irish, Catholic and Protestant, are addressed through the irreverent gaze of the teenage protagonists, who are more concerned with achieving popularity in school, dressing fashionably and falling in love.

3. In addition to the genre and cast involved, there are other characteristics that consumers can evaluate before deciding whether or not to watch a TV series, and which are therefore consulted by a number of potential viewers to "get a picture" of the product under consideration. These factors include the language spoken in the TV series, which is closely related to its country of origin. Regarding the language used, English being one of the most widely spoken languages in the world, products from the U.S. have always been able to penetrate foreign markets more easily, and even today language is an element of advantage in international competition (Cucco, 2009). Furthermore, according to some authors (Walsh, Wruck , & Henning-Thurau, 2001) the acceptance of a film or television series by the U.S. viewer, when the original language is not English, and thus involves dubbing or the inclusion of subtitles, is limited. For this reason, for dubbed or subtitled television products, a remake is often considered more profitable. In many non-English-speaking countries the use of the original language of a film as well as a television series is less important, and dubbing (e.g., Germany, France) or the addition of subtitles (e.g., the Netherlands, Denmark) are widely accepted by a majority of viewers. In all likelihood, one of the factors that can be decisive in the success of a television series is related to the presence of famous actors/actresses within the cast, which allow to influence, and thus attract, the audience to a certain type of product. Contemporary television series often require a high investment economy related to the use of certain technologies, as well as the use of resources human resources. These sometimes require sustaining costs associated with rather substantial. However, unlike cinema, the fact that the product is divisible into episodes allows these expenses to be spread out more effectively, i.e., serialization allows resources to be optimized. For the production of individual blockbusters, studios are used to making huge investments, so leveraging the same resources connected with the possibility of spreading production costs over 12 or 24 hours of TV, instead of two only, is definitely an aspect in favor of this TV product. Also because, if the TV series is successful, subsequent seasons allow for a multiplication of this efficiency mechanism (Cadura, 2016).

4. The propensity of actors to totally identify with the roles they play, to the point of disappearing into the shoes of the characters they bring to life is undeniable. The larger the budget of a work, the more actors can cope with shocking physical transformations. In smaller settings, especially in television series, this can be relatively more difficult.[15] Occasionally, however, even in shows designed for the small screen we get to see some great actors succeed in losing themselves completely in their parts, appearing for a few episodes or only in single scenes looking completely different than they normally would. In the vast majority, this involves a not inconsiderable effort on the part of the performers that, to the most attentive fans, certainly does not escape them. The result is a series of singular transformations that cannot fail to leave the viewer stunned. In this ranking, we present some of the best hidden performances of actors in TV series.

For example, Russell Crowe is, without a shadow of a doubt, one of the most esteemed and recognizable actors on the contemporary film scene. We are talking about a true Hollywood star who, over the years, has given audiences some of the best performances ever seen on the big screen. Yet, his extraordinary acting skills manage, even today, to make him disappear in the characters he best casts himself in. A prime example is his work in the miniseries The Loudest Voice - Sex and Power, where the actor played disgraced Fox CEO Roger Ailes.

Crowe's portrayal of the man won him a Golden Globe for best actor. The legendary performer, after all, spent between three and six hours on the set each time on make-up to make him look as much like his character as possible. It was certainly an exhausting experience for the actor, but one that gave him a chance to show all his skills on the small screen as well. In fact, the actor worked closely with Adrien Morot, an extreme make-up specialist, to make sure that his look was as realistic as possible. Needless to say, the end result is stunning.

Or again, Mike Nichols' 2003 adaptation of the legendary show Angels In America features a particularly brilliant performance by the iconic Meryl Streep. The actress played no fewer than four characters within the six-episode miniseries. Three of these are instantly recognizable with the actress' signature style shining through from the get-go. Nevertheless, the Hollywood diva decided to push things far beyond the verisimilitude by also dressing the role of the elderly Rabbi Isador Chemelwitz. The three aforementioned characters, in fact, are female, while the latter is a male role that, in each case, Streep played to perfection. Obviously, the star had to go through a not inconsiderable transformation process that, however, only accompanied her extraordinary chameleon skills. Apparently, some of the people on the cast could not realize that they were spending the day of filming with Meryl Streep.

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[15] Yan, Y., & Sun, L. (2017, April). How to Promote TV Series? Evaluating Actors' Behavior on Social Media. In 2017 IEEE Third International Conference on Multimedia Big Data (BigMM) (pp. 38-45). IEEE.

5. TV Series in recent years have raised the bar of quality considerably, not only because of increasingly articulate and fascinating storytelling but also because of an increasingly sophisticated stylistic director. Credit is also due to an increasingly significant number of directors lent to the small screen. These, in fact, have contributed more than anyone else to making TV Series projects more ambitious from time to time. Often there has been a real revolution behind the camera, as in the third season episode of The Crown, "Aberfan", which chronicles, precisely, the mining disaster in the Welsh village of the same name in 1966. It is also one of the most intimate episodes in the entire series, not only because we see Queen Elizabeth in tears, but because we have complete access to her thoughts, given the impact the tragedy had on her reign. The camera, therefore, has the task of telling the naked and raw tragedy, its political implications and, indeed, the point of view of the royal family. On the political level it has an almost documentary function, with the Conservative and Labour parties attempting to shift responsibility for the tragedy onto each other, even to the involvement of the Crown itself; but it is in the other two aspects that the filmmaking becomes extraordinary. The harshness of the disaster is viciously rendered to the viewer, both in the shots in the distance and within the tragedy itself. Especially the scenes in which the survivors dig for their loved ones, shrouded in fog and with very little lighting, perfectly reflect the drama of loss that surrounds them and, at that moment, us as well. The way they are filmed, they almost look like scenes from an epic battle, except that there are no two sides, only a community engulfed by death and the unknown.

6. Producers are those who finance the production of a film and, because of this great financial responsibility, they tend to have far-reaching control over the production-related aspects, such as the so-called "final cut." Instead, the showrunner, as the term itself implies is the one who "runs" the entire production process of a TV show. Specifically, this is a term used particularly in the overseas television industries, thus in the U.S. countries and Canada, to speak of the person responsible for the day-to-day operations carried out in the making of a television series, being its creator or co-creator. Unlike in film production, where directors have creative control, in television the showrunner usually plays a higher role than the director. This character has undergone a kind of development over time: initially, the executive producer of a television program was the CEO, who was responsible for producing the program. Subsequently, the title executive producer has increasingly been used to refer to a wide range of roles: from those responsible for organizing financing, to "honorary title" but without actual organizing powers. In light of these changes, the term showrunner was thus created to identify the producer who holds ultimate authority in the organizational and creative realm of the series he or she is working on. It is a figure that could well be described as an expression and exponent of the television nouvelle vague, of a new way of conceiving the authorial role that lays the pillars and foundations, and then follows the rest of the serial text. For example, Shonda Rhimes, the revered creator of Grey's Anatomy and Scandal, may be the ideal spokesperson for the showrunner

phenomenon. She is the acknowledged creator of the best-loved series, and she is credited with the enormous success of its plots; she is known throughout the world, not the directors who take turns in making the various seasons. Shonda Rhimes is just one among many contemporary symbols of how, at least in the United States, the showrunner is an established reality. And many are hoping (and fighting) that everywhere the view prevails that the author of a narrative in pictures is the one who conceived and wrote it and not the one who puts it on stage, thus ending the supremacy of the director.

7. The pre-sale identity effect is another factor that can attract audiences. In this sense it is possible to refer to television series that are not completely new products, but of which there is a precedent that has allowed the audience to already become a certain familiarity with them (Walsh, Wruck , & Henning-Thurau, 2001). The central elements to the symbolicity of a television series are in addition to a relationship to previous works previous ones, the ability to easily communicate the main advantages of the product, the possibility of merchandising and the ability to promote certain elements in an independently. The first two elements can be explained by the concept of branding extension previous works that are derived from other areas of culture, including myths and sagas.

8. The timing of when a television series is launched is very important because some release periods may be more advantageous than others. Seasonality exists in many areas of the entertainment industry, as the success or failure of a television product is determined in the first few weeks after its release, which is why release timing is of paramount importance. Most of successful movies are released during the summer or around the holidays of Easter, Thanksgiving, and at Christmas, since during these time frames people tend to spend more time away from home and the likelihood that they will go to the movies is far greater (Pangarker & Smit, 2013). In contrast, with regard to series television series, they are usually launched from September and in January, for example when people are used to spending more time at home, especially in the evening. In some cases, a pilot episode is launched to monitor the impact and progress of the TV series television, even a few months later. However, the function of the pilot has been disrupted by the arrival of Netflix on the market, which allowed the release of the entire season in one go, changing the weekly schedule rhythms typical of broadcasting.[16] Thus, the series is available in its entirety right away. The model proposed by Netflix inaugurates the practice that we might call the pilot season. It reduces the number of episodes per season to a maximum of ten: if the first release works, then the next season is scheduled.

9. The distribution house is also important when deciding to produce a new TV series. "Concretely, most TV networks and broadcasters are owned or operated through ad hoc arrangements by six major groups that control most of the entertainment business: Disney, Time Warner, CBS

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[16] Allrath, G., Gymnich, M., & Surkamp, C. (2005). Introduction: Towards a narratology of TV series. In Narrative strategies in television series. Palgrave Macmillan, London.

Corporation, Viacom, Newscorp. and Comcast NBCUniversal. Considering that the audience segmentation does not occur only at the industry level, these interconnected ramifications are clearly the result of diversification strategies at the corporate" (Brambilla, 2016, p. 116).

10. In recent years, scholars have sought to understand the role of critics in the markets for creative goods, such as films, theater productions, books and music. However, critics can have different functions. For example, according to Cameron (1995), critics represent a medium that can publicize and convey information (the reviews of new films, books, music often provide valuable information), enable reputation building (both good and bad), build an experience of consumption like reviews can be fun to read, and influence audience preferences. In the field of television series, critics can help audiences in choosing their viewing and understanding of content, reinforce previously held opinions about the TV shows, and communicate within social contexts. However, although there is common agreement that critics play a role, it remains unclear whether the different viewpoints of critics necessarily go hand in hand with the behavior adopted by the viewer (Basuroy, Chatterjee, & Ravid, 2003).

2.3. The coming of Netflix

In the more general framework of the relationship between cinema, the web and digital technologies, the sector of online distribution of audiovisual products appears to be a particularly relevant and certainly "strategic" territory if we want to understand how the circulation and enjoyment of films, television series and other media content are evolving in the contemporary scenario.

The relevance, mind you, is first and foremost of an economic nature: in the home entertainment sector, in fact, the online audiovisual offer is the only one (in the face of a general and now irreversible media crisis) that presents positive trends (+ 39% in 2014) and significant margins for development. And although in Italy the digital distribution market still appears to be almost nonexistent (about 25 million euros in 2014, compared to about 200 in the French market), it is in this market that the most urgent challenges loom in terms of business model innovation and enrichment, or diversification, of the offer; because the online market does indeed seem to allow significant margins for growth but, at the same time, it poses a number of crucial problems for the audiovisual industry and the supply chain that characterized it for a very large part of the last century.[17] In fact, previous technological innovations such as the DVD, after a brief initial "jolt"

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[17] Burroughs, B. (2019). House of Netflix: Streaming media and digital lore. Popular Communication.

characterized by fears and attempts at containment, have fitted well into the classic model of distribution windows, aimed at maximizing the economic value of a given content through the creation of multiple licenses and exclusives (temporally and geographically delimited), which allow, among other things, repeated forms of consumption and price diversification. Radically different is the case of online distribution, which registers its emergence within a broader "on-demand culture," as Chuck Tryon (2013) has effectively defined it, that ill tolerates regimes of induced scarcity such as that of windows. A culture that is based, on the contrary, on a promise and expectation of "anytime, anywhere" access, and is essentially defined by new forms of immediate, personalized and expanded consumption, as well as sharing of one's consumption experiences.

It is in this context that the arrival of one of the giants of online distribution, Netflix, which since 2007 has converted its DVD rental business into one of the most innovative and successful SVOD (subscription video-on-demand) platforms in the world, is looming for the Italian market as well, moreover combining its activity in distribution with a production commitment that has given rise to very successful series including House of Cards, Orange Is the New Black, Daredevil and Sense8.

We can identify at least four areas in which Netflix's debut in the Italian market, scheduled for October 2015, assumes particular relevance and needs special attention.

1. "The new king kongs of the online world".

   According to the analysis of Cunningham and Silver (2013), online distribution is currently going through a phase of persistent growth, the beginning of which we can fix around 2001, with the first experiments by the majors, but which assumes substantial prominence from 2004/2005, with the entry into the sector of "Internet pure play" companies, external to the traditional audiovisual supply chain: Apple, Amazon, Google, Hulu and, precisely, Netflix, protagonists of a new emerging oligopoly. It is mainly these new players, the new "king kongs" of the online market (as Cunningham and Silver define them), who embody a transformation fraught with implications and potential consequences, whose outcomes are not always predictable. In the Italian context, Apple (iTunes) and Google (Google Play) are already present today, and they are substantially joined by Internet Service Providers (Telecom with Timvision), broadcasters (Mediaset with Infinity and Sky with Sky Online), hardware manufacturers (in addition to Apple, Samsung, Sony and Microsoft) and some autonomous and heterogeneous players, including, for example, the Chili platform and the service born from the collaboration between the MYmovies.it website and Anica (Anicaondemand).

2. Social media, personalization and participation.

As many scholars have pointed out, one of the main advantages in the distribution sector of companies operating online lies in their established ability to acquire, analyze, and use very specific and accurate data on user consumption behavior. With this in mind, the themes of personalization and engagement tend to overlap. On the one hand, and one thinks first and foremost precisely of Netflix's celebrated algorithm, the tools for transforming the monitoring of user experiences into both consumption suggestions and effective forms of library organization are increasingly refined. On the other hand, interaction with social networks and/or the provision of forms of social networking (ratings, comments, shares) become an enormous added value as they build and consolidate a community around one's brand and offerings and, above all, give substance to the idea that the fruition of a content, today, is also about its use in one's relational dynamics and social interactions.

3. Social distribution.

On the subject of online distribution, extralegal platforms constitute a heated and very open topic of discussion even at this stage of the sector's growth. We will not enter here into discussions on the controversial relationship between digital "piracy" and paid forms of fruition or, if we want, in more general terms, between commercial and non-commercial economies. What we would like to emphasize, also in relation to the social and relational dimension of consumption mentioned just above, is that many file-sharing platforms often operate in market areas still largely neglected by online distribution players, and that spontaneous content curation activities developed by communities of fans and enthusiasts, often capable of producing refined catalogs and agile and rewarding fruition experiences, could represent a point of reference in a perspective of implementation of institutional distribution channels.

4. The role of the archive.

Within the still clearly dominant framework of the windows system, at least four economic models for managing access to online content can be identified today, which often also come in hybrid forms. The first is a model that is free to the end user, but supported by advertisements, which in most cases must be compulsorily enjoyed before one can access a given content of one's interest (think of YouTube or the many examples of catch-up TV). The second (TVOD) and third (EST) essentially represent technological "upgrades" of the more traditional formulas of rental and purchase (of media): EST, Electronic Sell-Through, involves the purchase, without time constraints, of a given content; TVOD (Transactional Video on Demand), on the other hand, involves the possibility of paying for access (temporary and bound to certain conditions) to individual content. In Italy, platforms such as Chili, iTunes or Google Play combine both models, while Anicaondemand offers the TVOD service alone.

The fourth model, perhaps most characteristic of distribution in the digital environment and, not coincidentally, proposed by Netflix, is the one called SVOD, Subscription Video on Demand, and it allows access to a catalog that can be enjoyed in streaming upon subscription (as happens, in Italy, mainly with Infinity and Sky Online, the platforms of the two broadcasters). Within the SVOD model, it is the concept of the archive that assumes unprecedented and strategic relevance, and in multiple respects. First, the archive highlights, in the contemporary landscape of "on-demand culture," the importance of the notion of access over that of ownership and of the availability, to the user, of large and diverse catalogs. Second, also emerging is the notion of curatorship: how do online platforms exercise their role as curators and new gatekeepers of the digital scenario? What kind of selections do they offer, and how do they organize their catalogs? Do they offer "extra," commentary and in-depth materials? Finally, in the SVOD model associated with the idea of the archive, the concept of user experience becomes fundamental: what kind of experience do online platforms propose? How do they take into account the desire for sharing and participation, and how do they "model" this desire? What kind of balance do they propose, and how do they manage it, between control exercised over the content offered and flexibility, personalization of consumption? How do they use users' personal data to provide exclusive content and personalized experiences?

Netflix was born in 1997 from an idea of Reed Hastings, a Stanford-educated software engineer who, after selling his company Pure Software to Rational Software, decided to embark on a new venture. The idea came to him when he was forced to pay a $40 penalty for returning the movie Apollo 13 late, and this is where the story of the global streaming giant began.

Netflix was born in Los Gatos, California, as a service for renting DVDs, VHS and video games through the mail. All one had to do was log on to the website, choose a movie from those available and wait for the product to arrive by mail. All for about $6, including postage. The formula struggled to take off, however, so Hastings decided to switch to an unlimited monthly subscription formula. You could choose 3 titles, receive them by mail, return them, and receive more even multiple times in the same month. With this new formula Netflix exploded.[18]

In 2005 Netflix was shipping one million DVDs a day; by 2009 it had a catalog of now 100,000 titles on DVD alone and exceeded 10 million subscribers.

After shipping the one billionth DVD in the United States in February 2007, Netflix decided to turn things around: movie rentals were joined by a platform for streaming video in the same way. Still with a monthly subscription, in fact, one can watch online on the Netflix site as many movies and TV series as one wants without any limit.

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[18] www.aboutnetflix.com

In 2000 it offered itself for $50 million to Blockbuster, which declined. After fifteen years Netflix already had nearly seventy million subscribers while Blockbuster went bankrupt.

With over twenty-five million users in the U.S., Netflix decided to invest in original production of TV series and movies. It started in March 2011 with House of Cards, a TV series based on the trilogy of the same name by British writer Michael Dobbs, which tells the behind-the-scenes story of British politics. David Fincher, director of Fight Club, had already been thinking about an adaptation of the work to American politics for a few years and found fertile ground in Netflix.

All episodes of the first series are released in February 2013 on Netflix's online platform, and the binge watching phenomenon is born, the practice of watching multiple episodes of a TV series in a row, nonstop. House of Cards is so successful that it is sold worldwide and wins several Golden Globes, spurring Netflix to produce new TV series under the Netflix Originals brand. If you haven't done so yet, check out our ranking of the top 10 Netflix Originals productions.

In July 2011 Netflix announces its landing in Latin America, but the infrastructure for Internet connection is inadequate slowing its expansion. In 2012 Netflix lands in Britain and later in Northern Europe. By 2014 the service is present in almost all European Union countries and as of October 22, 2015, Netflix is also present in Italy.

Since January 2016, Netflix has taken its streaming service to more than 190 countries around the world.

At the end of 2018 it reached its record high of 139 million subscribers worldwide.

In 2018, Netflix was nominated for 112 Emmy Awards, ending a 17-year long cycle that saw HBO as the #1 network. In the same year, Netflix wins 23 Emmy for series including Glow, Godless and Queer Eye. PIN protection is rolled out as part of several parental control enhancements.

Since 2015, it has also started producing movies, beginning with the original Beasts of No Nation.

But the first Emmy that Netflix won, in 2012, is perhaps the most memorable: an Emmy Engineering Award, an award given to those individuals or organizations that have profoundly changed the way we watch television.

In 2019 Netflix wins four Academy Awards, for Roma and Period. End of Sentence and debuts its first original animated film with Klaus. New production hubs open in London, Madrid, New York and Toronto. Bandersnatch wins the first major Emmy for an interactive title.

In 2020 Top 10 lists debut, allowing members to see what's popular for the first time. Netflix is the most-nominated studio at the Academy Awards and Emmys. The Hardship Fund launches to aid creative community workers impacted by COVID-19, and two percent of our cash holdings move to financial institutions supporting Black communities.

In 2021 membership surpasses 200 million. Netflix releases its first-ever film and series diversity study, in conjunction with the USC Annenberg Inclusion Initiative, and announces plans to reach net-zero greenhouse gas emissions by the end of 2022. Netflix launches mobile games.

In August 2022 marks the 25th anniversary of Netflix. Netflix Is a Joke: The Festival, Netflix's biggest live, in-person event took place in Los Angeles, spanning 11 days and 295 shows. Netflix rolls out spatial audio to bring the cinematic experience to any device and adds Category Hubs for TV.

Netflix editorial line deeply concerns the environmental issue; "Netflix exists to entertain the world, and that requires a habitable world to entertain. Which is why environmental sustainability is important to us at Netflix."[19]

By the close of 2022, Netflix will achieve net zero greenhouse gas emissions. To reach this goal, we are working towards reducing our internal emissions by 45% below 2019 levels by 2030, per our validated Science Based Target. We're also investing in external projects around the world that remove carbon from the atmosphere, such as protecting forests above-and-below water. In addition — to address the indirect emissions of our supply chain — we're financing projects that retain and restore nature's ability to store CO_2. In order to have the greatest positive impact in our industry, we voluntarily take responsibility for more of our supply chain emissions than required by the GHG Protocol.

"Our carbon footprint in 2020 was roughly 1 million metric tons. Approximately half of that footprint (50%) lies within the physical production of the stories you watch on Netflix, followed by our corporate operations and purchased goods (45%). We use cloud providers like Amazon Web Services and our Open Connect content delivery network to stream our service, which account for 5% of our footprint."[20]

In 2020, 160 million households around the world chose to watch at least one story on Netflix that helped viewers better understand climate issues and highlight hopeful solutions around sustainability, or both. Stories included Netflix series and films like Our Planet and the Academy Award-winning My Octopus Teacher, to classics like The Day After Tomorrow and Chasing Coral.

Many artists are motivated by the stories, characters, and importance of environmental stories and we will continue to create compelling and engaging content that raises environmental awareness.

"At Netflix, we want to entertain the world. Whatever your taste, and no matter where you live, we give you access to best-in-class TV series, documentaries, feature films and mobile games. Our members control what they want to watch, when they want it, with no ads, in one simple subscription. We're streaming in more than 30 languages and 190 countries, because great stories can come from anywhere and be loved everywhere. We are the world's biggest fans of entertainment, and we're always looking to help you find your next favorite story."[21]

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[19] www.aboutnetflix.com
[20] www.aboutnetflix.com
[21] www.aboutnetflix.com

Chapter 3

Case study: TV series "Mare Fuori"

3.1. TV Series "Mare Fuori"

3.1. TV Series "Mare fuori"

Since last June, "Mare Fuori" has arrived on Netflix. A Rai product born in 2020, the series created by Cristiana Farina and Maurizio Careddu is now in its third season, currently in preparation, with a fourth already planned. If, in August 2022, "Mare Fuori" presents itself as an unavoidable title popping up in many conversations, it must be said that this was not always the case and this anomalous dynamic of success of the most talked-about teen drama in Italy at the moment, tells a lot about how the audiovisual battle is going and what role two of the main players in this dispute are playing: Rai and Netflix.

Launched on Rai2 in the fall of 2020, "Mare Fuori" fails to break through to audiences right away. The launch campaign seems to want to place the product in the vein of La Porta Rosa, Il Cacciatore, and Rocco Schiavone, series launched on the public service's second network in previous years with the ambition of diversifying and broadening Rai's offering with products of a less generalist nature. Limiting the initial thrust of "Mare Fuori" is, however, the combination of the saturation of the imagery of Naples, overexposed due to a disproportionate amount of series and films set in the city in recent years, coupled with the inevitable, albeit inappropriate, comparison with "Gomorra - La Serie," given the criminal context and the presence of some of the performers from the Sky series. The initial plot, by the way, seems to give a lot of centrality to the characters of Paola Vinci and Carmine Recano, leaving the foreshadowing of a series in which the stories of the boys in prison will end up playing a secondary role.

As the episodes go by, it becomes clear that this is not the case, and the series certifies an interesting following, fluctuating from episode to episode between 6.3 percent and 7.5 percent share, often exceeding 1.5 million average viewers. Positive numbers on Rai2 and also on RaiPlay that the company in viale Mazzini seems to have a hard time deciphering, but especially to value, because of the huge fandom hidden behind the numbers.

t's not a surprise that the second season of "Mare Fuori," which aired in November 2021, starts with disastrous numbers, below 5 percent average and often below 1 million average viewers. Although the stories of Naditza and Filippo, that of Carmine and many others are taking an increasingly defined shape, the deep identity crisis experienced by Rai2 drastically slows down the race of "Mare Fuori" toward ultimate

success. The series recovers relying only on its own strength and the social involvement of the lead actors. The ratings reach 7.50 percent share in the last episode, somewhat resounding under the circumstances.

It is with the conclusion of the second season that something clicks and the "Sea Out" phenomenon finally takes off. In early 2022, the rights to the series are acquired by Beta Film for international distribution. Agreements arrive with WarnerMedia Latin America and HBO Max, the Swedish free-to-air channel TV4, HOT for Israel and the Blu TV streamer in Turkey, as well as the certainty of rights that will also be sold in France, Spain and Germany. In March, Rai renews "Sea Out" for a third and fourth season, showing that it has realized its potential.

Then, in June, the arrival on Netflix, a moment that draws, categorically, the almost insurmountable watershed between Rai's generalist audience and the one affiliated with the streaming platform par excellence. For "Mare Fuori" it is a definitive consecration, many only becoming aware of the series' existence after seeing it among the Netflix offerings, whose strength lies above all in its reliability, its ability to give products a certification: if it's here, it means you can see it. In the 1990s the motto was "it's not TV, it's HBO," today the talk is similar for Netflix. Here come the clips with the main characters' ships, perfect for circulation on social media and typical of the Netflix communication style. The icing on the cake is the viral video of the nun blocking the two actresses of "Mare Fuori" as they kiss in the streets of Naples for a photo shoot.

Everything seems aimed at giving substance to the idea of "Mare Fuori" being a Netflix series, and this is a very interesting aspect. This is not the first time that Rai and Netflix have collaborated with each other, in one direction and another, from "Don Matteo" to "Montalbano" on the streaming platform to "L'Isola delle Rose" aired in prime time on Rai1. The "Mare Fuori" phenomenon could inaugurate aphase in the relationship between the two companies that would see Netflix implement Rai products with language aligned with its audience, thus varying its production strategy; at the same time, that the platform increasingly implements non-original content, consolidating the Rai production system aware that in the common perception what is on Netflix is Netflix's. Or, as in the case just recounted, it becomes so.

But what is "Mare Fuori" about? For many teenagers, serving time is part of their "job." But Filippo and Carmine, the two main characters in Mare Fuori, never imagined they would go down this path. Filippo, who comes from a wealthy family in the North, dreams of becoming a musician. Carmine, from a Camorra family, instead of devoting himself to the family business wants to become a famous hairdresser. Both have committed serious crimes; their dreams were cut short when their freedom was taken away from them.

Having ended up in the Naples juvenile center, they will have to be strong enough to stand up to the attacks of their detention "comrade" Ciro, an up-and-coming young crime boss. Although prison director Paola and prison officer Massimo nonetheless try to help these "imperfect" boys and girls behind bars are often left to their own devices. What they have in common is a beautiful view of the sea that promises a future where their dreams can come true.

To explain why Mare Fuori, we need to start with the soundtrack. Signed by composer Stefano Lentini, "'O Mar For" recalls the Neapolitan songs of Liberato, a young Neapolitan artist. Those stanzas summarize the twenty-four hours of the series, in which behind the bars of the juvenile institution young boys accused of murder, attempted murder, theft and violence put out a cigarette.

"The music of "Mare Fuori" is the result of three parallel stories. With Carmine (the director) I immediately discussed the three musical worlds that characterize the narrative. The first, diegetic music: twenty-six scenes in which the protagonists play the piano. The virtuoso pianism of Filippo, an academic and brilliant pianist, and the magnetic and improvised pianism of the talented Naditza. We decided to work entirely on a specially created original repertoire to invent Philip's "classical" music and Nad's music of more popular imprint. For Philip I was inspired by Frederic Chopin, the composer I absolutely love the most; for Naditza we avoided the natural association with gypsy music and went in a direction closer to minimalism. The idea was to remain elegant, touching, poignant. The second musical world is that of "trap/rap" music, that is, the music of the prison kids. Here, too, the decision was to invent "our" rap, without following the fashions of the moment or the beats in vogue. I worked on the bases which I then shared with Raiz who wrote beautiful lyrics and melodic lines. That's how "Mare Fuori," "Ddoje Mane" and "Tic Toc"," which are stories within stories, were born. Each tells about different moments and different characters: Carmine's rebellion against the underworld system, Ciro's drama.

Finally, the so-called commentary music: the most important element came from an intuition of the director who suggested that I listen to a piece by Gabriel Faurè for children's choir, hence the idea of associating with the grittier dimension of the story a music that could elevate the inner drama of each character bringing it to an almost sacred level. Thus, was born the idea of proceeding in counterpoint on the pain, on the scenes of blood: I worked with the Coro di Voci Bianche di Barcellona Pozzo di Gotto, a phenomenal children's and youth choir that gave so much to the color of this soundtrack. Another of the cardinal themes "Requiem of the Sea" came from the bouzuki, the Greek instrument played by Mauro Pagani in De Andrè's magnificent album "Crêuza de mä." Composer Stefano Lentini explains.

The following are excerpts from an interview with Cristiana Farina, scriptwriter of the series.

"In the third series we will address, among other things, the power of love at that age, which can be salvific and can be damned, but in fact it is a way to become an adult, to know something that up to that moment has been taken for granted or that you have received, you have given it, but in a way that is also not very conscious. It is an important theme, like friendship." [22]

There is also a lot of talk about love, and so Cristiana responds:

"Love behind bars depends on the kind of love, because Naditza and Filippo's love is completely different from Carmine and Nina's, rather than Viola's in the first series and Ciro's, from Kubra and Pino's love that is being born now and will develop in the third. They are all different loves that arise from a closeness,

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[22] www.teamworld.it

something that unites them. In the case of Philip and Naditz I think it is the purest love, because they do not have a belonging, they have diametrically opposite lives, they recognize each other only by something imperceptible, which could also be music, but even that is a contrivance because love does not have a recipe, it does not have reasons, when it does it is not a total love."

The last question of the interview is: what is in that sea outside the correctional institution?

"I would like "Mare Fuori" to be able to convey the message that at that age the doors are all open. Teenagers need guidance, they need to identify themselves, they need someone to look up to, and if someone is the boss, the violent, the bully or the rich gangster there is something that is not working in society, not in them, because they are sponges and they absorb what we make them absorb. It is important that there are supports on the ground to help them make paths in legality and especially satisfying paths in their personal lives as well. Every one of us has a passion, and so the adults' job is just that: to foment it, to give them confidence, to grow self-esteem in these kids that they can first believe in it and put themselves out there, that's the big challenge at that age, to find someone who makes you believe that you can do it, that you're good and you have a dream worth pursuing."[23]

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[23] www.fanpage.it

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Figures

Figure 1. NESTA Model of creative sector.

Figure 2. Work Foundation "Concentric Circle" Model.

Figure 3. Auditel shareholder.