TELEVISION FANDOM. STUDY OF ITS IMPACT ON THE NETFLIX´S SOCIAL MEDIA COMMUNICATION STRATEGY

FANDOM TELEVISIVO. ESTUDIO DE SU IMPACTO EN LA ESTRATEGIA DE COMUNICACIÓN EN REDES SOCIALES DE NETFLIX

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RESUMEN:

Las nuevas formas de consumo audiovisual dan protagonismo al *fandom* televisivo por el potencial que ofrece a las organizaciones del sector, como Netflix, respecto de uno de sus públicos principales, los adolescentes. Esta investigación analiza el impacto de este fenómeno en la interacción y *engagement online* de los seguidores de Netflix en Twitter e Instagram. Para ello se realiza un análisis de contenido cuantitativo que clasifica las publicaciones en función de dos indicadores: contenido y finalidad de las publicaciones. En lo que respecta al primero, el contenido, la distribución está bastante equilibrada y las publicaciones que versan sobre series de

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televisión generan buenos niveles de interacción y *engagement online* revelando la incidencia del *fandom* televisivo, sobre todo en la red social Instagram. Con relación al segundo, la finalidad, se observa una escasa presencia de las participativas pese a que generan mayores niveles de interacción y *engagement online*. Se concluye acerca de las ventajas del *fandom* televisivo y de una incipiente explotación del mismo que puede mejorarse dotando a las publicaciones sobre series de un carácter participativo, pero, también, se constata un correcto enfoque de la estrategia de comunicación de la marca al contemplar distintas actuaciones acordes a las características y públicos representativos de cada red social.

PALABRAS CLAVE: Adolescentes - *Engagement* - Estrategia de comunicación - *Fandom* televisivo – Instagram - Netflix - Redes sociales – Series TV.

ABSTRACT:

The new forms of audiovisual content consumption give an important role to fandom television due to the potential it offers to organizations in the sector such as Netflix, regarding one of its main audiences, teenagers. This research analyses the impact of this phenomenon on the online interaction and engagement of Netflix followers on Twitter and Instagram. To this end, quantitative content analysis is carried out that classifies the publications based on two indicators: content and purpose of the publications. Regarding content, the first indicator, the distribution of publications is quite balanced and publications with content about television series generate good levels of interaction and online engagement. This confirms the incidence of television fandom, especially on Instagram. Concerning the purpose of the publications, the second indicator, a scarce presence of participatory publications is observed despite that these publications generate higher levels of interaction and online engagement. It concludes about the advantages of television fandom and its emerging use that can be improved by providing publications on series with a collaborative character. But it is also found that the brand's communication strategy has been correctly designed because it includes different actions depending on the different characteristics and audiences of each of the two analyzed social networks.

KEYWORDS: Teenagers – Engagement - Communication Strategy - Television Fandom – Instagram - Netflix - Social Networks – TV Series.

A RESISTÊNCIA DOS MEIOS DE COMUNICAÇÃO À MUDANÇA PERANTE A IMPLANTAÇÃO DAS NOVAS TECNOLOGIAS DA INFORMAÇÃO E A COMUNICAÇÃO SOCIAL

RESUMO:

Objetivo: É responsabilidade dos meios de comunicação, como forma de serviço público, se adaptar a realidade tecnológica multimídia, para continuar desempenhando com eficácia seu trabalho informativo. Porém, qualquer processo de

mudança nas organizações, implica uma resistência inicial e um processo de adaptação das consequências e possíveis estratégias de prevenção, através de situações reais em um meio de comunicação (RTVE).

Metodologia: Revisão bibliográfica sistemática da literatura sobre a resistência às mudanças nos meios de comunicação perante a introdução de novas tecnologias e da experiência publicada sobre três cenários: digitalização de Informativos, Redação Digital Centralizada nos centros territoriais e efeitos da pandemia COVID-19.

Discussão-Resultados: São expostos resultados sobre mecanismos envolvidos na resistência às mudanças, assim como algumas características dos profissionais (trajetória profissional, experiência com novas tecnologias) e do processo (mudanças da função que impliquem sair da zona de conforto do profissional). Se apresentam os mecanismos de oposição às mudanças (greve, rejeição encoberta) e as estratégias preventivas que foram efetivas (implicação dos profissionais na esquematização do processo, eficácia dos dinamizadores ou reforços positivos na forma de incentivos).

Conclusões: O profissionalismo e a quantidade de anos na função do time pode ter contribuído com a rejeição às mudanças, embora tenha garantido implantá-lo com poucos conflitos. Algumas das estratégias eficazes para superar a resistência temos os reforços positivos, a participação na criação dos profissionais e o aumento da comunicação bidirecional fundamentada nas próprias tecnologias (redes sociais).

PALAVRAS CHAVE: TICS - meios de comunicação - resistência às mudanças – redatores – pandemia – Informativos - digitalização.

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1. INTRODUCTION

The development of information and communication technologies (ICT) has caused, especially among the youngest, new habits of audiovisual consumption in which fiction series take on great prominence (Marta-Lazo & Gabelas-Barroso, 2013; Pavón-Arrizabalaga *et al.*, 2016; Ugalde Lujambio *et al.*, 2017). In this area, the combination of television and the Internet has caused a transcendental change in how fans consume content and relate to it and each other (Miranda-Galbe & Cabezuelo-Lorenzo, 2018; Miranda Galbe & Figuero Espadas, 2016; Rodríguez Pastene-Vicencio, 2017; Scolari, 2013). In this regard, and focusing on adolescents, individualized audiovisual content consumption is observed through multiple channels (Francisco Cabezuelo-Lorenzo *et al.*, 2020; Ramos Méndez & Ortega-Mohedano, 2017) with fluid gender roles (Padilla Castillo & Sosa Sánchez, 2018). Among these, social networks stand out for constant communication between fans (Gabriel *et al.*, 2015) in which fictional content plays a relevant role (Pavón-Arrizabalaga *et al.*, 2016; Ugalde Lujambio *et al.*, 2017).

The notable success of the series format (Becattini, 2018; Francisco Cabezuelo-Lorenzo *et al.*, 2020; Fernández-Gómez & Martín-Quevedo, 2018a; Torregrosa-Carmona & Rodríguez-Gómez, 2017) has not gone unnoticed among television networks (Cerdán Martínez, 2018) that have set up digital distribution platforms for audiovisual content to respond to this new context and consequent demand (García Leiva, 2019). Among these, Netflix should be highlighted as a pioneering project that has managed to perfectly meet the new expectations of the audience, becoming the fastest growing payment channel in the Spanish market and one of the main competitors of traditional television (Fernández-Gómez & Martín-Quevedo, 2018b; Martínez-Sala & Prado-Jiménez, 2019; Mayorga Escalada, 2019). Netflix is the "main driver of a new concept, entertainment for the individual, as opposed to traditional home entertainment" (Neira, 2018, p. 69). The observed phenomenon is increasing among adolescents, one of the main audiences of this platform (Becattini, 2018; Gil-Quintana & Amoros, 2020).

Adolescents were born and are growing up in a media context marked by the evolution of the Internet and the consecutive implementation of web models 1.0, 2.0, 3.0, etc. It is, therefore, a highly diversified and eminently digital environment (Gil-Quintana & Amoros, 2020). Their close relationship with ICTs led Prensky (2001) to rename them as digital natives to distinguish them from individuals from the analog stage. Therefore, adolescents are excellent examples of the use of ICT, including platforms for the digital distribution of audiovisual content or streaming television platforms (Francisco Cabezuelo-Lorenzo *et al.*, 2020; Pavón-Arrizabalaga *et al.*, 2016; Santamaria López *et al.*, 2019). In this regard, this segment of the audience is characterized by multiscreen and second screen consumption that implies simultaneous exposure to digital content through different devices: laptop, smartphone, etc. (Castillo-Pomeda, 2016; Ramos Méndez & Ortega-Mohedano, 2017), and by adopting a more active role in the derived communication process (Atarama-Rojas & Requena Zapata, 2018; Ugalde Lujambio *et al.*, 2017). This is one of the most notable features of audiovisual digitization (Torregrosa-Carmona & Rodríguez-Gómez, 2017) that has been possible thanks to technological development at the service of the new content consumption practices of audiences (Scolari, 2013), fundamentally, of those made up of the youngest since they have been its main promoter (Morimoto & Friedland, 2011; Rubio Gil, 2010).

The audiovisual industry faces new models of distribution and communication processes with its audiences in which it must promote multidirectional communication (Atarama-Rojas & Requena Zapata, 2018; Piñeiro-Otero, 2020; Ramos Méndez & Ortega-Mohedano, 2017). Consequently, Netflix and the rest of the companies in the sector must encourage the role of their stakeholders as *adprosumers* (Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016) because under the web 2.0 model, the comments of users exert greater influence than those of the organizations themselves, favoring loyalty through the creation of communities (Atarama-Rojas & Requena Zapata, 2018; Barrientos-Bueno, 2015; Fernández-Gómez & Martín-Quevedo, 2018b; Miranda Galbe & Figuero Espadas, 2016; Quintas-Froufe & González-Neira, 2014). This implies certain

difficulties since current audiences are faithful to the content and, not so much, to the platform or brand (Fernández-Gómez & Martín-Quevedo, 2018a; Muruzábal & Grandío, 2009).

With the arrival of the Internet, and especially the web 2.0 model, the concept of brand community acquires a new dimension because the spaces and communication channels of its members multiply exponentially. As pointed out by Bellón Sánchez de la Blanca (2012), current consumers, *prosumers* or *adprosumers*, constitute virtual communities based on the relationships they establish between them and with the brand itself through the Internet and, especially, through social networks. This is the ultimate goal of any organization that wants to survive in the current market and, to achieve this, it is crucial to propose a communication strategy in social networks that favors conversations about the brand to encourage online engagement (Armírola Garcés *et al.*, 2020; Martínez-Sala & Segarra-Saavedra, 2020; Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016). This index is a manifestation of the relationships that brands establish with their stakeholders and the basis of their virtual communities (Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016).

In this regard, audiovisual content distribution platforms are no exception since social networks have become a benchmark for access to this type of content (Bellón Sánchez de la Blanca, 2012; Fernández-Gómez & Martín-Quevedo, 2018b; Lacalle & Castro, 2018; Ramos Méndez & Ortega-Mohedano, 2017). Under the new television model, called "social television" (Herrero Subías & Urgellés Molina, 2018; Lacalle & Castro, 2018; Quintas-Froufe & González-Neira, 2014), due to its participatory nature (Jenkins, 2010; Navar-Gill, 2018), these channels have acquired a fundamental role in the marketing and communication strategies of companies in this sector (Armírola Garcés *et al.*, 2020; Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Navar-Gill, 2018), with a priority objective being to achieve a high rate of online engagement (Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Neira, 2018; Quintas-Froufe & González-Neira, 2014).

In social networks, online engagement is measured from the level of interaction achieved, and this is expressed in terms of reactions or "like" / "dislike", depending on the channel, "share", and "comment" (Atarama-Rojas & Requena Zapata, 2018; Fernández-Gómez & Martín-Quevedo, 2018b; Martínez-Sala & Segarra-Saavedra, 2020; Navar-Gill, 2018). Brands, therefore, need to know how to enhance these forms of interaction through the set of variables they manage: frequency, format, type of content, etc. To this end, numerous studies have been developed (Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Martínez-Sala & Segarra-Saavedra, 2020; Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016) that agree on the need to start from the premise that social networks are conversation and that to promote it, a community of followers or fans identified with the brand to the point of wanting to become its adprosumers must be created (Fernández-Gómez & Martín-Quevedo, 2018b; Miranda Galbe & Figuero Espadas, 2016; Monserrat-Gauchi *et al.*, 2017; Quintas-Froufe & González-Neira, 2014). The creation of this community is the ideal context to develop its communication strategy

61

based on the establishment of relationships with its followers or fans (Armírola Garcés *et al.*, 2020; Mayorga Escalada, 2019; Monserrat-Gauchi & Martínez-Sala, 2016).

1.1 Television fandom at the service of brands

In the described context and the field of the distribution and dissemination of audiovisual productions, fandom culture and, specifically, television fandom, emerges strongly due to the communicational and relational potential that it offers to organizations in the sector such as Netflix (Lacalle & Castro, 2018; Martínez-Sala & Prado-Jiménez, 2019; Torregrosa-Carmona & Rodríguez-Gómez, 2017). Building a community out of fandom sentiment can contribute to the success of its products by generating comments, posts, etc., from fans (Lacalle & Castro, 2018). As Miranda Galbe & Figuero Espadas (2016) point out, the contributions of *prosumers* and *adprosumers* have a direct impact on the recruitment and loyalty of other followers and, in this regard, it is found that fans of television series, even those of other series, are more likely to adopt these roles (Jost, 2014; Torregrosa-Carmona & Rodríguez-Gómez, 2017)*.* These, gathered in communities, cogenerate a shared knowledge, becoming authentic opinion leaders (Jenkins, 2010).

The fan phenomenon, television fandom, is not something recent (Acevedo-Merlano, 2020; Álvarez Gandolfi, 2016) but the web 2.0 model and, especially, social networks have multiplied its visibility and reach by promoting the creation of virtual spaces in which its members can interact and relate to the television content as a formal manifestation of belonging to a community (Jenkins, 2010; Lacalle & Castro, 2018). Fans of television series turn to social networks to stay informed and in constant contact, creating online communities, around their favorite television series, in which they interact without any type of restriction (Miranda Galbe & Figuero Espadas, 2016).

Brands must encourage this interaction and try to participate in the communicative processes that are established (Scolari, 2013) by creating their own spaces that they can manage according to their business objectives but, above all, to the expectations and wishes of their fans (Fernández-Gómez & Martín-Quevedo, 2018a, 2018b; Mayorga Escalada, 2019; Quintas-Froufe & González-Neira, 2014).

Once these spaces have been created, that is, their own profiles on social networks, the question lies in how to achieve a conversation from the conversion of the consumer into a *prosumer* or an *adprosumer*. It is certainly easier to achieve this when there is a prior interest in the product or service, as is the case with fans of television series. In their case, additionally, the unknowns, the lack of answer to some questions posed by the series, or simply the desire to express their vision, are the main reason why they launch to produce and disseminate their own content. In this way, their creations, the *fanmades*, are presented as a complement that contributes to the understanding and dissemination of the television series (Miranda Galbe & Figuero Espadas, 2016; Torregrosa-Carmona & Rodríguez-Gómez, 2017).

Based on the above, this research is justified based on the need for organizations to encourage interaction by users of social networks, that is, to activate their roles as *prosumers* and *adprosumers*, to achieve an optimal level of online engagement. This forces professionals and academics to reconsider the conceptualization of engagement, and the formulas to generate it (Martínez-Sala & Segarra-Saavedra, 2020) because under the web 2.0 model and, for digital natives, everything revolves around participating and sharing (Fernández-Gómez & Martín-Quevedo, 2018b).

2. OBJECTIVES

Given the relevance of the social audience (González Neira & Quintas Froufe, 2016; Herrero Subías & Urgellés Molina, 2018; Lacalle & Castro, 2018) in the construction and development of brands, organizations in the audiovisual sector, in general, and Netflix in particular, must develop marketing and digital communication strategies that integrate social networks in such a way that multidirectional communication is fostered promoted by the brand and by the followers themselves turned into *prosumers* and *adprosumers*, and stimulated by television texts (Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Herrero Subías & Urgellés Molina, 2018; Lacalle & Castro, 2018; Mayorga Escalada, 2019)*.* This leads to high rates of online engagement. In this sense, the current context presents difficulties regarding the achievement of the involvement of followers (Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Herrero Subías & Urgellés Molina, 2018) but also opportunities and advantages related to the characteristics of the audience itself and social networks. Indeed, television fandom represents, for Netflix and its sector, a target audience predisposed to become *prosumer* and *adprosumer* (Torregrosa-Carmona & Rodríguez-Gómez, 2017)*,* and this study focuses precisely on verifying the potential of this phenomenon on two social networks: Twitter and Instagram.

Likewise, it is based on the premise that adolescents, the main followers of television fandom, make up a market with enormous communication and relational possibilities for brands due to their natural behavior on social networks (Atarama-Rojas & Requena Zapata, 2018; Ugalde Lujambio *et al.*, 2017). Regarding these channels, Twitter has been chosen because it is the most used concerning multiscreen consumption (Harrington, 2014; Segado-Boj *et al.*, 2015; Torregrosa-Carmona & Rodríguez-Gómez, 2017) and for the dissemination of fanmade (Marcos, 2015; Torregrosa-Carmona & Rodríguez-Gómez, 2017). Furthermore, the directed friendship model on which it is based (Marwick & Boyd, 2011b, 2011a), implies, in the sector object of this study, that fans use it to find out about the series and share and comment on these contents without waiting for continuity in the communication that they have initiated (Navar-Gill, 2018; Torregrosa-Carmona & Rodríguez-Gómez, 2017), focusing on the achievement of engagement in the contents. This facilitates audience loyalty and online engagement (Herrero Subías & Urgellés Molina, 2018) since its management is controllable by brands. The inclusion of Instagram is because the main target audience of this research: adolescents, a crucial segment to measure the effect of television fandom (Pavón-Arrizabalaga *et al.*, 2016; Ugalde Lujambio *et al.*, 2017), are also the main consumers of this social network (Gil-Quintana & Amoros, 2020). The comparison between both social networks

contributes to the analysis of the incidence of television fandom to the extent that Twitter is one of the preferred social networks concerning the consumption of audiovisual products (Harrington, 2014; Segado-Boj *et al.*, 2015; Torregrosa-Carmona & Rodríguez-Gómez, 2017) and Instagram, not only stands out in this same area (Neira, 2015; Ramos Méndez & Ortega-Mohedano, 2017; Torregrosa-Carmona & Rodríguez-Gómez, 2017) but also concentrates to a greater extent the adolescent public (Gil-Quintana & Amoros, 2020). Consequently, a higher incidence of television fandom on user interaction on Instagram is expected than on Twitter.

The arguments and facts found, justify this study, which seeks to answer the following research questions:

R.Q.1: Has the Netflix brand considered and incorporated the phenomenon of television fandom in its communication strategy on the social networks Twitter and Instagram to take advantage of the communicational and relational potential that adolescents offer regarding the achievement of online engagement?

R.Q.2: Does television fandom affect the level of online engagement differently according to the social network and its respective audiences?

Consequently, the main objective of this research lies in the analysis of the impact of television fandom on the interaction generated by users of Netflix's profiles on Twitter and Instagram, taking into account the relevant role of adolescents in this regard, as well as its importance for brands (Atarama-Rojas & Requena Zapata, 2018; Gil-Quintana & Amoros, 2020; Pavón-Arrizabalaga *et al.*, 2016; Ugalde Lujambio *et al.*, 2017).

Based on the results, it will be possible to conclude about the advantages of considering this phenomenon in the design and development of the marketing and digital communication strategies of the Netflix brand regarding favoring online engagement.

To answer the research questions and, in response to the main objective, the following specific objectives are proposed:

O1: Determine and compare the presence of Netflix (its profile, its followers, etc.) on Twitter and Instagram.

O2: Classification and comparison of posts, on Twitter and Instagram, according to content (series vs. non-series, original series vs. non-original series) and main purpose (commercial or participatory objective).

O3: Evaluate the interaction and online engagement generated by the different categories of posts on Twitter and Instagram and compare them.

It should be noted that the classification of posts is not limited to the consideration of television fandom (content), but the purpose is also considered due to its impact on the levels of interaction (Fernández-Gómez & Martín-Quevedo, 2018b; Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016).

As a whole, the study that is proposed researches how audiovisual content distribution companies can take advantage of the transformation process that their

64

market is experiencing, led by adolescents (Ramos Méndez & Ortega-Mohedano, 2017), according to their expectations and desires. The incorporation of television fandom in the communication strategy seems to be a clear response to this, as it is a characteristic movement of this generation. In the same way, the use of social networks with a multidirectional nature is also a good measure since it meets their needs and communication practices (Lacalle & Castro, 2018; Torregrosa-Carmona & Rodríguez-Gómez, 2017).

3. METHODOLOGY

The research questions and proposed objectives are addressed through a quantitative content analysis of the Netflix brand's posts and the interaction generated in their corporate profiles on Twitter and Instagram from an exploratory methodological approach (Batthyány & Cabrera, 2011). This type of analysis is adequate due to the objectivity it offers in the results and its efficiency in the analysis of communicational content (Berelson, 1952), including those of social networks. Proof of this are the numerous studies that have used this technique in this same area, in relation to companies of all kinds, including audiovisual content distribution platforms (Atarama-Rojas & Requena Zapata, 2018; Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; González Neira & Quintas Froufe, 2016; Lacalle & Castro, 2018; Miranda Galbe & Figuero Espadas, 2016).

The analysis sheet was designed based on the reviewed studies about audiovisual content distribution platforms and television fandom (Becattini, 2018; Fernández-Gómez & Martín-Quevedo, 2018b, 2018a; Herrero Subías & Urgellés Molina, 2018; Martínez-Sala & Prado-Jiménez, 2019; Mayorga Escalada, 2019; Segado-Boj *et al.*, 2015). The initial proposal was evaluated and validated by two academic researchers with proven track records in the field of digital communication and by a prestigious company specialized in digital marketing. The analysis was carried out by a single person from the resulting analysis sheet (Table 1). This consists of three sections: presence, type of posts, and interaction. The typology includes two subsections: content and purpose. The first deals with the potential of television fandom and distinguishes posts related to series from the rest. Furthermore, within the former, the chain's own series differ from those produced by other platforms since, as has been verified, even fans of other series are more predisposed to interact (Torregrosa-Carmona & Rodríguez-Gómez, 2017). Likewise, this distinction contributes to the achievement of the main objective of this research: to provide the Netflix brand with the necessary tools to meet the expectations of the adolescent public while achieving its own objectives.

The dimension relative to the purpose is built from the type of communication that is promoted, the unidirectional and the bidirectional or multidirectional, distinguishing between commercial and participatory posts, respectively. This categorization is included due to the importance that this characteristic has for users, especially in the case of adolescents, being crucial for generating conversation (Atarama-Rojas & Requena Zapata, 2018; Ugalde Lujambio *et al.*, 2017).

In the last section, the one related to interaction, the number of "likes", "retweets"[2], and comments is quantified. The resulting data allows calculating online engagement (Martínez-Sala & Segarra-Saavedra, 2020).

Table 1. *Analysis sheet*

PRESENCE	
URL	Link to the brand's profile on Twitter and Instagram
Total posts	The total number of posts disseminated by the brand at the end of the analysis period.
Following	The number of profiles followed at the end of the analysis period.
Followers	The number of followers at the end of the analysis period.
Total "likes"	The total number of "likes" at the end of the analysis period.
CONTENT TYPOLOGY	
Posts about series	The total number of posts with content related to television series (both original or company-owned, as well as external ones).
… about original series	The total number of posts with content related to original television series, or owned by the company.
… about non-original series	The total number of posts with content related to series with production external to the company.
Posts about others (not series)	The total number of posts with content related to any topic other than television series.
TYPE PURPOSE	
Commercial	The total number of posts for commercial purposes (promotion, self-promotion, etc.)
Participatory	The total number of posts for participatory purposes (surveys, questions, etc.)
Others	Total number of the rest of the posts.
INTERACTION	
"like"	The total number of "likes" per post.
"Retweet" or "share"*	The total number of times the post has been shared.
"comment"	The total number of comments generated by the post.
Online engagement	$\dfrac{\text{"like"} + \textit{"retweets"}^* + \text{"comment"}}{\text{Nº of posts}} \times 100$

Source: Self-made.

* Note: Instagram does not provide information regarding the number of times the publication has been shared, so this data is not considered individually or for the calculation of online engagement, as Atarama-Rojas and Requena Zapata did (2018).

The analyzed period comprises 1 year (March 19th, 2018 – March 19th, 2019). During this, Netflix published 1,087 tweets. Their analysis, as well as that of the interaction generated, is carried out by applying the Twitter Decahose algorithm and choosing, therefore, a sample of 10% of the total (Brantner & Rodriguez-Amat, 2016; Fernández-Gómez & Martín-Quevedo, 2018b; Martínez-Sala & Prado-Jiménez, 2019). In the case of Instagram, the same number of posts is analyzed to guarantee the objectivity of the comparison.

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[2] Retweets are only considered in the case of Twitter since the data related to the equivalent option on Instagram: "share" is not visible.

4. DISCUSSION

4.1. Presence and typology of posts

Regarding R.Q.1, the presence of Netflix in both social networks (O1) and its posts are analyzed, to classify them according to content and main purpose (O2) (Table 2).

Table 2. *Presence and typology of Netflix's communication on Twitter and Instagram*

PRESENCE	TWITTER	INSTAGRAM
URL	https://twitter.com/NetflixES	https://www.instagram.com/netflixes/
Total posts	12.3K	937
Following	294	165
Followers	760.000	1.2K
"Likes"	3.207	-
TYPE CONTENT		
Posts about series	55	63
… About original series	49	61
… About non-original series	6	2
Posts about others (not series)	45	37
TYPE PURPOSE		
Commercial	82	72
Participatory	15	20
Others	3	8

Source: Self-made.

On Twitter, Netflix has 12.3 thousand posts and a total of 760,000 followers that have generated 3,207 "likes". Instagram, with a much lower number of posts, has, however, a larger community (1.2 thousand followers).

Of the sample of analyzed posts, on Twitter, approximately half (55) are about series, and in particular, self-produced (49), while the rest (45) focus on other types of content such as documentary or film premieres. However, it has been found that for this type of audiovisual content they also have another specific profile: @NetflixPelis.

Regarding the purpose of the posts, those of a commercial nature predominate (82) far ahead of those that invite participation (15). In fact, it should be noted that no tweet about series (original or not) that is participatory has been published.

An example of the most frequent type of tweet is shown below.

Image 1. *Tweet about original series for commercial purposes*
Source: @NetflixES, Twitter (2019, March 6th)

Regarding Instagram, the difference between the total of posts about series (63) and the rest (37) is greater and the predominance of those that deal with original series is maintained (61). Similarly, differences are observed regarding the proportion of participatory posts (20) compared to commercial ones (72) since there is a greater number of participatory posts, although commercial ones also predominate.

4.2. Interaction and online engagement

Once the posts are identified and cataloged, the degree of interaction achieved by each of them is specified (Table 3). This information related to O3 serves to respond

to the R.Q. 2. For this, and to be able to make objective comparisons, the total results have been complemented with the averages per post (Table 4).

Table 3. *Interaction and online engagement, according to type, on Twitter (TW) and Instagram (INST) (Total)*

	"Me gusta"		"Retweet"		"Comentar"		*Engagement online*	
	TW	INST	TW	INST	TW	INST	TW	INST
TOTAL POSTS (000)	155,878	3,824,363	36,125	-	6,533	65,960	198,536	3,890,323
TYPE CONTENT (% of the total)								
Posts about series	43.63%	61%	46.5%	-	25.06%	54.3%	79.1%	96.3%
… about original series	34.98%	57%	38.5%	-	19.36%	49.0%	71.6%	93.6%
… about non-original series	8.64%	4%	8.0%	-	1.56%	5.3%	138.2%	178.3%
Posts about others (not series)	56.37%	39%	53.5%	-	74.94%	45.7%	125.5%	106.8%
TYPE PURPOSE (% of the total)								
Commercial	60.3%	67%	62.3%	-	34.21%	82.7%	72.9%	92.8%
Participatory	36.2%	28%	34.2%	-	63.97%	14.6%	245.2%	140.7%
Others	3.5%	5%	3.6%	-	1.82%	2.7%	114.3%	62.9%

Source: Self-made.

According to what is stated in table 3, on Twitter the most used interaction option is "like" followed by "retweet", and, finally, "comment". This observed trend regarding the total number of tweets is maintained in all categories. The same is true on Instagram.

By type on Twitter, tweets about other content (not series) and those of a commercial nature account for the highest totals in all interaction options, except in the case of "comment" which, under the indicator related to purpose, occurs to a greater extent in participatory posts (63.97%). On Instagram, however, posts about series account for the highest number of "likes" and comments, mainly due to those relating to self-produced series. Regarding the purpose, it is the posts of a commercial nature that lead both rankings, also that of comments, unlike what happens on Twitter. Despite this, in terms of online engagement, participatory posts are the ones that achieve the best results (140.7%) together with those that deal with series, but, in this case, produced by others (178.3%), contrary to the results obtained individually for each of the two interaction options.

Regarding Twitter, unlike what was described at the level of interaction options, the results related to online engagement show that tweets about non-original series have had the greatest impact among the social audience (138.2%). Similarly, participatory tweets have achieved the highest rate of online engagement (245.2%), in line with what was observed concerning the number of comments (63.97%).

The results average/tweet largely confirm what was observed in terms of online engagement (Table 4).

Table 4. *Interaction and online engagement, according to type, on Twitter (TW) and Instagram (INST) (Average/Post)*

		"Likes"		*"Retweet"*		"Comment"	
		TW	INST	TW	INST	TW	INST
TOTAL POSTS (000)		1,558	38,243.6	361.25	-	65.33	659.6
TYPE CONTENT (% of the total)							
Posts about series		79.4%	96.5%	84.5%	-	45.6%	86.2%
… about original series		71.4%	93.9%	78.5%	-	39.5%	80.3%
… about non-original series		144.1%	176.8%	133.1%	-	26.0%	266.2%
Posts about others (not series)		125.3%	106.0%	119.0%	-	175.7%	123.5%
TYPE PURPOSE (% of the total)							
Commercial		73.6%	3.4%	75.9%	-	41.7%	4.7%
Participatory		241.8%	141.9%	227.7%	-	426.5%	72.9%
Others		115.5%	1.8%	119.2%	-	60.7%	2.3%

Source: Self-made.

The data shown in table 4 shows that tweets about non-original series are those that achieve the best averages/post of "likes" and "Retweets", however, at the level of "comment", tweets about other content are the ones that arouse the most interest (175.7%). In this sense, what is observed in global terms (Table 3) is maintained only regarding the interaction option "comment", while regarding "likes" and "retweets", what is evidenced by the online engagement index is confirmed. Along these lines, it can be seen that the post with the highest number of comments is precisely a post about other content of a participatory nature (Image 2).

Netflix España ✔ @NetflixES · 25 feb.
Si el mundo se acabase en 8 días, ¿cuál sería la última serie que verías?

💬 3,1K   ↻ 336   ♡ 3,9K

Image 2. *Tweet with the highest level of interaction ("comment")*
Source: @NetflixES, Twitter (2019, February 25th)

Regarding the purpose, it is, again, the posts of a participatory nature, such as the previous one (Image 2), which achieve the highest average in the three interaction options, in line with what is observed at the level of "commenting" and online engagement (Table 3). On Instagram, the leadership of posts about series is maintained, but in this case of external production, confirming what is observed at the level of online engagement. And, as in Twitter, it is the posts of a participatory nature that obtain the best results in terms of interaction, as shown in image 3.

Image 3. *Post with the highest level of interaction ("likes")*
Source: @NetflixES, Instagram (2019, January 25th)

Likewise, it should be noted that on Instagram there are posts about series of a participatory nature. Specifically, there are 9, of which 8 are about self-produced series.

5. CONCLUSIONS

Audiovisual content distribution companies must encourage the fan to interact on all platforms, especially digital ones (Francisco Cabezuelo-Lorenzo *et al.*, 2020; Miranda Galbe & Figuero Espadas, 2016) where social networks stand out. In this regard, there is great professional and academic interest in the impact that the

71

activity of the social audience (Herrero Subías & Urgellés Molina, 2018; Lacalle & Castro, 2018) in these channels has on the development and construction of brands. (Monserrat-Gauchi & Martínez-Sala, 2016; Navar-Gill, 2018). Focusing on these, the reviewed research agrees on the need to have a constant presence based on the establishment of multidirectional communication, (González Neira & Quintas Froufe, 2016). This requires the achievement of online engagement and therein lies the main difficulty for brands because they face increasingly more participatory consumers on social networks but also more selective (Quintas-Froufe & González-Neira, 2014).

Addressing this reality requires a deep knowledge of the audiences, their characteristics, to turn them into advantages. In this way, television fandom is revealed as an opportunity for brands, such as Netflix, to achieve online engagement. Television fans form communities in which they comment, converse, etc., about media content for which they share a common interest (Atarama-Rojas & Requena Zapata, 2018; Jenkins, 2010). Brands in this industry can take advantage of this phenomenon by empowering their members to act as *prosumers* and *adprosumers*. To do this, it is necessary, first, to verify that it effectively favors online engagement, and where appropriate, determine how to exploit it.

In this sense, this research has been developed that, in the first place, has confirmed a certain consideration of television fandom in Netflix's digital communication strategy on Twitter and Instagram (R.Q.1). Approximately half of the posts are about television series, although the high number of posts about other content is surprising. These posts are usually oriented to stimulate participation (surveys, greetings, etc.), but also to promote the platform although users connect more easily with specific content than with the brand (Fernández-Gómez & Martín-Quevedo, 2018b). The results verified on Twitter are maintained on Instagram, although in this social network the proportion of posts about series is higher.

Once the posts have been identified and cataloged, the interaction generated is analyzed to respond to R.Q.2 on the incidence of television fandom on the level of online engagement. The results have revealed the communicational and relational potential of television fandom on both social networks and, especially, on Instagram. On Twitter, although at a global level, tweets about others (not series) achieve the highest levels of interaction, the highest online engagement rate is shown by tweets about series, specifically non-original series. Furthermore, depending on the averages/post, these types of tweets are also the ones that achieve the highest number of "likes" and "retweets", unlike the results obtained in this same area by Fernández-Gómez & Martín-Quevedo (2018b). Regarding posts about other content, they lead the average number of comments, a matter that is explained following the purpose of the posts.

The criterion related to the purpose of the posts was considered for its relevance in the levels of interaction (Monserrat-Gauchi *et al.*, 2017; Monserrat-Gauchi & Martínez-Sala, 2016) and to discriminate the effects of the content. In this area, it is confirmed that participatory publications lead the levels of interaction per tweet, despite being the least frequent. Their low number influences the global computation

72

of the three interaction options where they are surpassed by the commercial ones at the level of "like" and "share", in the case of Twitter, and of "like" and "comment", in the case of Instagram. In this social network, the influence of television fandom on the levels of interaction and the online engagement index is more noticeable both concerning totals and averages/post. In this channel, posts about self-produced series are the ones that obtain the best results in terms of "like" and "comment", and those produced by others in the field of online engagement, as is the case with averages/post. Regarding the purpose, the participative ones achieve a better level of online engagement in the field of totals, and of "likes" and comments, in the area of averages/post. The various facilitating applications can be easily classified according to their purpose and the service they offer (Barrientos-Báez *et al.*, 2017).

The incidence of television fandom in the interaction generated in the profile of the brand on Twitter regarding productions external to the chain is confirmed. This reveals a strategy based on content related to high-impact productions to attract users, encouraging the growth of the community around the brand (Mayorga Escalada, 2019). Despite this, based on the results related to the purpose of the posts, it is concluded that the communication strategy can be improved by encouraging the multidirectional nature of communication in posts about series, as well as increasing the number of posts of this type. On Instagram, the consideration of television fandom is more evident, achieving better results and showing that the platform is aware of and exploits the potential of this phenomenon among adolescents, the platform's main audience. However, as in the case of Twitter, they should be improved by providing a participatory purpose to posts about series, to a greater extent.

The observed differences are another positive feature to highlight regarding Netflix's digital communication strategy since they reveal the consideration of the characteristics of each social network, as well as the expectations of their respective audiences.

In the context of social television, social networks must be integrated by the brands of the sector in their marketing and digital communication strategies (Harrington *et al.*, 2013; Herrero Subías & Urgellés Molina, 2018; Navar-Gill, 2018). The contents discharged in these spaces contribute to the creation and development of the brands that, at present, are in the hands of the users, therefore, it is a priority that their managers encourage and monitor these channels and the conversations that are generated in them, being crucial the study of their triggers (Fernández-Gómez & Martín-Quevedo, 2018b). Among these, this research focuses on television fandom, confirming its potential, but also incipient exploitation, especially on Twitter, resulting in an interesting contribution for both the academic and the professional field that lies in the potential of the seventh art regarding the establishment of corporate culture in our professional action (F. Cabezuelo-Lorenzo *et al.*, 2021). Likewise, the numerous advantages of the television fandom phenomenon raise new lines of research that underscore its interest. In this regard, it is proposed to expand the sample of posts and social networks, as well as variables to analyze to identify other possible factors.

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77

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