



Netflix: Globalisation and Platformisation of Television Production

Magalová, L. (2024). *Netflix: Globalizácia a platformizácia televíznej produkcie*. Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava

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Netflix is a pioneer in the field of Internet-distributed television (IDTV). Its presence in the market has forced the audiovisual industry to adjust its direction, and to introduce not only innovation but also different approaches to audiovisual production. In the textbook *Netflix: Globalizácia a platformizácia televíznej produkcie* (in English: *Netflix: Globalisation and Platformisation of Television Production*), the reader has the opportunity to take a closer look at the phenomenon of Internet-distributed television, specifically Netflix. The author outlines the differences between IDTV and “traditional” linear television and discusses in depth the original TV series and films produced by Netflix, which we call “Netflix Originals”. In addition, it highlights important sociocultural events that have influenced the direction of the industry.

An introduction to the issue is presented in the first chapter, in which the author puts Internet-distributed television in the context of the late modern media industry. In the first subsection, she defines the terms IDTV and traditional television, describing their characteristics and specificities. She also focuses on the competitive struggle between different streaming services vying for viewers’ attention. The author also highlights the challenges and problems faced and categorises IDTV according to various factors. Within this topic, she does not leave out the most important content distribution platform – YouTube. Within all this, she also focuses on Slovakia, especially in the separate second subsection. The reader learns about local IDTVs operating in the Slovakian market and their specific subscription methods within the framework of agreements with mobile operators.

The origins of Netflix, its beginnings, the first Netflix Originals, the emergence of competing services and the impact of events such as the coronavirus pandemic on the industry are summarised by the author in Chapter 2. In particular, she discusses Netflix – the world’s most popular IDTV provider. The reader is given a complete overview of the company, from its founding in 1997 to the present day. The subsections cover subscription types and pricing, critical stages in the development of Netflix IDTV, the company’s communications and segmentation, and its current market position. Subscription models are clearly compared in tables that highlight differences in monthly subscription plans, subscription costs across countries, and the options available for existing and new users in Slovakia. In the second subsection, the reader is given an overview of the sociocultural and political events that have caused stagnation in the acquisition of new subscribers or the achievement of the company’s strategic goals. These include rising food prices, Russia’s attack on Ukraine or the strike by Hollywood screenwriters and actors. The author describes the company’s efforts to strengthen its market position, specifically, topics such as new subscription plans, the role of advertising on Netflix, media franchises and their role in IDTV, Netflix’s brick-and-mortar store and its virtual merchandise store. The third subsection introduces interesting concepts such as the “Netflix effect” and the Netflix recommendation system. The author describes how the content recommendation system works and explains the various specialised forms of algorithms. She also specifies the Netflix audience, discussing Netflix’s social media accounts, websites, and the concept of binge-watching and its implications for individuals and society. We find the approach to the special category of TV series with a non-linear (different) order of episodes and the model of distributing series in parts or whole seasons to be very interesting. In the fourth subsection, we can receive an overview of the number of subscribers over the years, the most watched TV series and films. We find it useful and interesting to specify the role of sports broadcasting and live streaming on Netflix.

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In the third and final chapter, the reader is offered the ultimate overview of Netflix Originals – whether it is the brand concept, categorisation, or specific titles. The author explains how licensing and creating Netflix's own content works. She states that the company is not only a distributor and provider of IDTV services but is also a producer of original content. She also specifically focuses on data from Slovakia, so that the reader finds out more about different contexts, both global and local. In the first subsection, the author defines the titles that fall under the brand Netflix Originals, and gives specific examples. She informs the reader where to find data on the viewership of the titles. This practical element is particularly beneficial to students, the primary target audience for the textbook, as it teaches them to work with dynamic data sources. In the enclosed tables we find, for example, an overview of the most watched Netflix original television dramas or films of all time, which the author describes in the text and puts into context. In the second subsection, the author focuses on the differences between linear TV and Netflix production. She approaches the thematization of Netflix products and compares them with the content distributed by linear TV. We consider this to be perhaps the most interesting part of the chapter. Indeed, while the content disseminated via Netflix is to some extent ordinary, on the other hand, it is purposefully and subtly different from mainstream linear television. The author argues that the titles produced by Netflix are more open to controversial topics that are often absent from linear television. In her view, this mix of approaches and themes allows the company to segment target audiences more deeply, creating smaller groups with specific preferences. The chapter concludes with an overview of the production of titles falling under the Netflix originals brand. The author describes the most successful titles, placing them in a sociocultural context, explaining the intentions of the creators and describing the films and TV series that play a significant role for society as well as for the Netflix platform.

The textbook provides not only a detailed look at Netflix, but also a clear summary of the subject in general. The author introduces the characteristics and definitions of key authors and provides clear tables to help the reader better navigate the topic and remember more information. In addition, each chapter treats specific topics with an emphasis on the Slovak market, giving us an overview of how Netflix operates in our country. We also find it beneficial that there are many examples of specific TV series or films in the textbook, so that the reader can form a better idea of the issue and think about it critically, for example, when watching content on a regular basis. The publication consists of three main chapters. Each contains an executive summary to reinforce key points, followed by questions aiming to test comprehension and direct readers back to sections if further study is needed. A list of recommended reading at the end of each chapter aids readers in exploring the topic. The textbook extends the knowledge of the topic in Slovak for both Slovak and Czech readers, functioning as an invaluable resource for students of media, marketing, and audiovisual production, as well as for anyone interested in IDTV, particularly Netflix. Its rich content, practical elements, and localised focus make it a timely and engaging academic contribution.

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Research on Online Communication of Educational Institutions

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Promotion is now an essential tool for any educational institution, regardless of its size or type. In a competitive environment where educational institutions compete for the attention of potential students and parents, effective promotion is necessary to ensure their visibility and attractiveness. In addition, promotion allows the building of an institution's reputation, showcasing its achievements and improving its relations with the public (Paladan, 2018; Pitoňáková, 2014). Promotion of an educational institution is not only about increasing the number of students, but also about shaping its image and identity in the eyes of the public. Highlighting the unique aspects of the educational programme offered, as well as highlighting the quality of the teaching staff, infrastructure and extracurricular activities, is an important part of this communication. In the case of private educational entities, promotion is often an essential element to financial sustainability, as these institutions must secure sufficient interest from students to cover their operating costs and further development (Hermawan & Walid, 2024).

For this reason, an educational institution must behave similarly to a commercial enterprise. While a business entity tries to reach as many potential customers as possible to sell its products or services, an educational institution should be able to attract potential clients, i.e., students and, in the case of lower levels of education, their parents. Marketing communication in the context of educational institutions is perceived as a two-way dialogue between actual or potential customers (students), partners and the wider public (Černá et al., 2015; Čábyová et al., 2004a).

The need for effective, targeted and well-designed communication by educational institutions is addressed by the researchers of an APVV Project: Roadmap of a Digital Platform Providing AI (Artificial Intelligence) Automation of Decision-Making Processes in the Field of Communication Strategy. Within the project, extensive quantitative research was carried out, which focused on the analysis of the profiles of private educational institutions in Slovakia on the social media platforms Facebook and Instagram (namely kindergartens, private primary schools and private secondary schools). Using the Zoomsphere analytical tool, 446 profiles of educational institutions were analysed. Data collection from profiles on these platforms was defined for a period of one year, from March 2023 to March 2024. The main objective of the research was to examine the nature of the social media, specifically the number of followers, likes, number and nature of posts, as well as the intensity and nature of interactions with users on these platforms. The extensive database of educational institutions, including their type, number of students, staff and geographic location, provided multiple opportunities to conduct sub-surveys. These surveys allowed the impact of individual school characteristics on the quality of their communication on social media to be explored.

The research results show (Čábyová et al., 2024a) that private schools use Facebook more than Instagram. Of the 352 schools that have social media accounts, 78.92% communicate on Facebook and only 39.46% on Instagram. It was confirmed that the higher the number of interactions on Facebook, the higher the number of interactions on the school's Instagram profile. Based on the analysis, it can also be confirmed that there is a positive relationship between the presence of a Facebook profile and the number of pupils in the school, as the number of pupils increases, the likelihood of the school also having a profile on Instagram increases.

The researchers also focused on the influence of the type of contributions (video, text, image) (Čábyová et al., 2024b). The results confirmed that visual content such as images and videos attract more attention and elicit higher

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levels of interaction compared to purely static text content or text with links. Video content that provides richer context has the potential to increase user interaction. Conversely, text posts, especially those with links, are less attractive and have a weaker relationship with user engagement. This result may be due to fast scrolling, and a preference for content that is quickly read or consumed. The findings suggest that educational institutions should focus on visual and video content on social media to increase engagement with their target audience, especially young people. It is visual and video content that can help educational institutions to improve communication with young people, who are the target audience of educational institutions. However, it should not be forgotten that Facebook regularly adjusts its algorithms, which can affect the way posts are displayed and how users interact with them.

Javořík and Marcin (2024) focused their research on private kindergartens, analysing 228 kindergartens and their communication on Facebook and Instagram. The results of the research confirmed that Facebook is also the most commonly used social medium for this type of educational institutions. The results of the research also highlight the fact that kindergartens not only use Facebook to keep up to date with current events and activities, but also use it to build community, strengthen relationships with parents and encourage participation.

Piatrov (in press) focused his study on the Instagram communication of the best universities in the world according to the QS ranking. The communication strategy of the top five universities in terms of the key metrics achieved, the relationships between the metrics, and also the content published in terms of the type of format was investigated. The study resulted in a set of several findings that can be adopted by other universities or other educational institutions. These findings provide practical guidelines for universities wishing to optimise their impact on Instagram through an appropriately chosen communication strategy.

Finally, Krajčovič (in press-a) identified and analysed the primary challenges and limitations in the use of social media for marketing communication in educational institutions, conducting thorough quantitative research in the form of individual interviews with representatives from a range of educational institutions. The findings of the research indicate a number of challenges encountered by educational institutions of diverse types. One of the principal challenges identified across all types of educational institutions surveyed is the irregularity of communication on social media and the limited utilisation of these platforms. The interviews revealed a lack of emphasis on innovation and the utilisation of predominantly conventional formats. The existence of internal barriers has been identified as a significant factor limiting the effective utilisation of social media.

Another important area of research on online communication in educational institutions was the exploration of the use of the social platform TikTok, which is currently one of the most popular social media, especially amongst the younger generation.

Čábyová and Krajčovič (2024) explored the possibilities of using TikTok in educational institutions. They pointed out that TikTok can be regarded as a valuable educational tool that can effectively convey ideas and complex topics through concise, visually engaging videos. By engaging young people and fostering their interest in a range of subjects, TikTok can enhance their communication, critical thinking, and collaborative abilities. Additionally, the platform offers educational institutions various advantages, such as increasing student engagement and effectively promoting their institutions, thereby strengthening their digital identity and reach.

Krajčovič and Madleňák (2024) discussed the use of TikTok for marketing communication by selected educational institutions. They analysed the method of use as well as the advantages and disadvantages of communicating through this social media platform. The results of their analysis showed that only a fraction of educational institutions use TikTok for communication. On the other hand, they use more traditional social media such as Facebook and, to a lesser extent, Instagram in their communication. However, the inclusion of TikTok in the communication channels of educational institutions represents a significant shift towards new trends in communication, and an opportunity to reach a younger audience. In addition, as TikTok is used by a very small number of schools, its use can be a significant competitive advantage. TikTok, with its younger and more active audience, offers unique opportunities for educational institutions to promote and interact with students and potential students.

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The use of TikTok as an innovative tool for marketing communication by educational institutions was finally explored by Krajčovič (in press-b). The author provided a comprehensive view of the use of the TikTok platform in the context of educational institutions' marketing communications and promotion of educational content. He revealed that TikTok has gradually established itself as an innovative tool for the marketing communication by educational institutions and the promotion of educational content, although the use of TikTok in education also contributes to the development of digital literacy and skills. The results of several studies and papers suggest that the use of TikTok in education is not only a popular trend, but also an effective way to reach the younger generation, encourage their engagement in the educational process and develop their digital skills. One of the most prominent ways in which educational institutions are using TikTok is through the concept of microlearning. Studies also show that student engagement and participation are significant benefits of using TikTok in education. Despite the positives, there are some challenges associated with using TikTok in educational settings. One of the main concerns is the rigour of the content. As TikTok is primarily an entertainment platform, not all content meets the high standards set for education. Other risks of inappropriate use of the platform include privacy concerns, cyberbullying and the spread of inaccurate information.

A different perspective on the issue at hand is provided by Fašiang and Gežík (2024) in their study, who, through the correlation of market data, explain and approximate the interrelationships of selected economic attributes and metrics of consumer behaviour in the scope of optimising the allocation of the purchase gradient of a business unit (educational institution) in the context of maximising the effect of communication and service activities oriented towards achieving the economic prosperity of the business entity. The focus of the scientific study reflects the application of the interconnectivity of market predisposition, characteristics of the target group and geographical servicing in the form of localization of the business unit in the paradoxical situational model of Hotelling's Law. The result of the study confirms the leveraging effect of transactional increase and the rationale of localised communication effect for influencing consumers' purchase decision-making processes in the purchase pairing of a business unit.

Furthermore, Kusá, Fašiang and Beličková (2024) pointed out in their study the spatial application of marketing communication, which is a key factor in influencing customers' purchase behaviour. Targeted marketing communication in a spatial context can serve as a catalyst for accelerating purchase behaviour, opening a new dimension for business strategies aimed at increasing the customer base and optimising market reach. The study examines how innovative approaches in marketing communications can strengthen the business position of a business unit (educational institution) with respect to competitive influence.

The results of the individual studies clearly demonstrate the importance of thoughtful and targeted communication by educational institutions on social media. Private educational institutions that are actively engaged in promoting themselves on Facebook and Instagram achieve a higher level of interaction with users, and are able to effectively reach their target audience, which increasingly prefers visual content and videos. Communicating via social media platforms is not only an option for educational institutions, but also a necessity in a competitive environment, where visibility on platforms such as Facebook, Instagram and also TikTok is becoming an important step towards their success and sustainability.

Acknowledgement: The paper was elaborated within the research project supported by Slovak Research and Development Agency No. APVV-22-0469, entitled "Roadmap of a Digital Platform Providing AI (Artificial Intelligence) Automation of Decision-Making Processes in the Field of Communication Strategy".

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