

Produções televisivas japonesas e sul-coreanas na Netflix Brasil: apontamentos iniciais

Japanese and South Korean television productions on Netflix Brazil: opening notes

*Krystal Urbano*¹

Resumo: *O artigo discute a presença das produções televisivas japonesas e sul-coreanas no catálogo brasileiro da Netflix. Tendo em vista que nos últimos anos a empresa estadunidense tem investido na diversificação dos países produtores, para além dos Estados Unidos, busca-se refletir sobre a participação do Japão e da Coreia do Sul nessa constituição. Através de uma revisão da literatura sobre o tema, combinada com um mapeamento inicial dos títulos japoneses e sul-coreanos que figuram na referida plataforma em sua versão brasileira, ficou perceptível a empreitada em curso da Netflix de se consolidar como uma mediadora audiovisual global e a relevância dos mercados centrais do Leste Asiático e não anglófonos, na constituição do seu catálogo internacional e brasileiro.*

Palavras-chave: *Netflix; produção televisiva; contrafluxos.*

Abstract: *The article discusses the presence and expansion of Japanese and South Korean television productions in the Brazilian Netflix catalog. Bearing in mind that, in recent years, the American company has invested in the diversification of producing countries, in addition to the United States, we seek to reflect on the participation of Japan and South Korea in this constitution. Through a review of the literature on the topic, combined with an initial mapping of Japanese and South Korean titles that appear on the referred platform in its Brazilian version, it is noticeable Netflix's ongoing effort to consolidate itself as a global audiovisual mediator and the relevance of the central markets of East Asia and non-English speakers in the constitution of its international and Brazilian catalog.*

Keywords: *Netflix; television production; counterflows.*

¹ Universidade Federal Fluminense (UFF). Niterói, RJ, Brazil.
<https://orcid.org/0000-0002-0918-8383>. E-mail: krystal.cortez@gmail.com.

Introdução

The media culture lives an effervescent moment of reconfiguration that reaches every space of its communicative circuit and that has as important propelling spring the popularization of digital culture. Television productions from all over the world, with different formats, genres and languages had never been so accessible (MEIMARIDIS et al., 2020). The development of means of audiovisual production, distribution and consumption created in the last decennium in the global market, combined with the creation of new poles of influence in the television field, demonstrate significant changes in the global media landscape, in which we observe new forms of viewing for the audience, as well as an increase of diversity of nationalities in the flows of contemporary television culture. With effect, the technologic development linked to the arrival of new means of production and sharing of content is imposed as a data of relative importance for us to reflect about the space in which the television productions coming from other regions of the world, beyond USA and/or western productions, have gradually conquered the global media market (ALBUQUERQUE; URBANO, 2015).

An expressive example of this movement concerning the field of audiovisual flows is the ascension of India and Turkey, the latter was transformed into the second biggest exporter of television series in the world, losing only to the United States. Turkish soap operas and Indian cinematographic and television productions have conquered the Arabian world and other countries from Europe and the Americas (BERG, 2007; MARTEL, 2012; GOKULSING, 2004), defying the American hegemony in global flows. Just like Turkey and their strong Arabian market have been positioning themselves as an important piece in the power games of globalizing television flows, Japan and South Korea are also in this race, becoming powerful producers of television content with strong appeal in the East and South East Asia (Kim, 2008; Moran; Keane, 2004; Dissanayake, 2012), but not restricted to these regions.

In fact, the diversity existing in the flows of audiovisual culture in East Asian countries can be perceived, initially, through Hong Kong

cinema in the 1970's (Morris, 2007; Walsh, 2007), following by Japanese animations that also became very expressive internationally in the 1990's (Iwabuchi, 2004, 2007) and, finally, followed by South Korean cinema and television productions, that started to have a lot of visibility in the global market in the 2000's. More recently, the Japanese animations along with the films, television series, reality and talk shows of the most varied themes and formats started to appear in the map of global media culture flows, having their distribution expanded and potentialized through video streaming² Services, from the movement of migrant communities and transnational fandoms of these productions beyond their regional context (JENKINS, 2009; CHIN; MORIMOTO, 2013).

The presence of television productions from Japan and South Korea in circulation in Latin American countries, such as Chile, Peru and Brazil, which count with an avid consumer audience (Madureira et al., 2014; IadeviTo et al., 2010; Ko et al., 2014) and an expressive community of immigrants from South East Asia, translates this new de-centralized and culturally diverse media landscape. Brazil, as other Latin American countries, is found inserted into this scenario led by some countries that, until recently, did not appear in the mainstream of global audiovisual culture, influencing and being influenced by the relations established by this new culturally de-centralized landscape. In this sense, the global expansion of the United States platform of streaming Netflix acquires an elevated importance in the discussion about the media counterflow³ of East Asian countries in the global audiovisual

2 Streaming is a form of distribution of data, generally multimedia, through packages, on the Internet. In streaming, information are not only stored by the user in their own HD, because the transmission of data is given during the reproduction to the user, who needs to be on-line.

3 In this text, the notion of media counterflow applied to Far East countries intrinsically relates with the notion of a multipolar world that refers to the multiple flows of globalization.. If in the 1990's and 2000's, globalization was understood as a process of uniformization in a global scale, whose incontestable center was the United States, recent years have been comprising a diversification of globalization initiatives; Many of these new agents are located in different countries of Asia. Beyond the already consolidated cinema poles in India (Bollywood) and Hong Kong, new poles of global reach emerge in the Arab world (Al Jazeera's journalism, among other channels) television industries from Japan (with animes and doramas), South Korea (with k-pop and k-drama) and Turkey (one of the biggest exporters of television content in the world nowadays).

market, offering supplementary evidence on how television formats and contents produced in a local-regional context can expand beyond their national borders, reaching the global market (ALBUQUERQUE; URBANO, 2015).

With effect, the Brazilian catalog of the American streaming platform Netflix (PENNER; STRAUBHAAR, 2020) is presented as a favorable environment to reflect about the media counterflow of both countries in the international audiovisual market, due to currently having a vast archive of licensed and exclusive products coming from Japan and South Korea, available for their paying members.⁴ Among these titles are films, animes, TV series, reality shows and entertainment programs added regularly, even before the beginning of their operations in the Japanese and South Korean market, in 2015 and 2016, respectively. A streaming service that, until recently, was mainly composed by titles of American cinema and television, shock with the interest and amount of exclusive content from East Asia and Latin America (MEIMARIDIS et al., 2020). By signing partnership with television channels from different regions, Netflix quickly took charge of developing and distributing content and narratives that had appeal for the audiences of these countries, as well as potential global reach, which require bigger investigations.

Coming from a de-westernizing perspective (CURRAN; PARK, 2000; WANG, 2011) about the investigation of television culture flows that are verified in the global field, the article discusses the presence of Japanese and South Korean television productions in Netflix's Brazilian catalog. Bearing in mind that in the last years the American company has invested in the diversification of producing countries beyond the United States reflects about the Japanese and South Korean participation in this constitution. Through a bibliographic review on the theme, combined by the initial mapping of Japanese and South Korean titles that are present in the platform in its Brazilian version, it became evident Netflix's ongoing endeavor of becoming the main global audiovisual mediator,

4 Netflix is today the biggest entertainment services in the world, with approximately 125 million members in over 190 countries. This audience consumes over 140 million hours of content per day, including original series, documentaries and movies (NETFLIX INVESTORS, 2019).

when producing and making available non-anglophones productions and the central markets of East Asia in their international and Brazilian catalog.

The media counterflow of countries of the Far East in a multipolar world

The development of a solid media industry in the Far East can be understood both as a direct consequence of the wave of globalization from the West, which began in the 1980's, and a local reaction to it (Iwabuchi, 2007; Kim, 2008). It was, therefore, a complex process, which involved injunctions of economic, social-political and cultural nature. With relation to the first aspect, starting from the 1960's, the countries of the Far East region began to emerge as a relevant pole of the world economy (Rowen, 1998). The process was initially led by Japan, whose economy became the second biggest economy in the world in the 1980's, only behind the United States. From this decade onwards, other countries started to stand out in the economic field. South Korea, Singapore, Taiwan and Malaysia. Finally, in the turn of the century, China – which relaxed its communist model in a way to make it compatible with institutions characteristic of the market society – was asserted as one global economy –, which contributed to raise the economic relevance in the region. Even more importantly, the countries of the region expanded considerably their economic and cultural integration, not only among themselves, but also with other countries from the Far East, such as Thailand, Indonesia and the Philippines (Dobson; Yue, 1997; Rowen, 1998).

With effect, the media counterflow of Far East countries can be understood as a reaction to the expansion of western media conglomerates, perceived as an evidence of the media imperialism (ALBUQUERQUE; URBANO, 2015). In the intellectual field, it was associated to an effort of relativization of the interpretative models coming from the West, through an effort of its “provincialization” (CHAKRABARTY, 2000) or

“de-westernization” (CURRAN; Park, 2000; WANG, 2011) and the proposition of analytical alternatives such as the construction of a field of interasian studies (ERNI; Chua, 2005; KIM, 2008). Concerning the media, the first reaction of the local government of the countries in the Far East was to establish many limits to the penetration of western media content, either through the prohibition of the installation of satellite dishes without authorization, the establishment of maximum quotas of foreign programs in the television of these countries or other forms of control. In a second moment, they made an effort to develop local content, with the potential of producing a sense of cultural proximity (and ethnic identification) through its audience (CHADHA; Kavoori, 2000; STRAUBHAAR, 1991). This effort did not fail to produce results, leading to the constitution of a vigorous market for the regional media culture, through the construction of a cultural heritage shared by these countries.

About that, it is important to highlight the importance of the role that the local television industries have been playing both in the dynamic sector of some of these countries and as a strategic element of regional integration (ALBUQUERQUE and URBANO, 2015). In fact, the first agent that was capable of producing television formats and contents that had a certain regional appeal was Japan – such as animations (animes)⁵ and TV shows (doramas)⁶ – but their position facing other Asian countries was complicated. First, due to the Japanese persistence in highlighting the cultural specificity (Japanese psyche) in their television production and, even more importantly, the huge resentment against the country, which led to some others, like South Korea, for instance, to establish official policies of restriction to Japanese cultural products (Iwabuchi, 2002) until recently. South Korea, in turn, placed their bets in a different strategy, investing in generic elements and strategies of

5 Here in this text, we understand animes as animation series in a serialized format for broadcasting in TV channels.

6 Television series produced by Japanese and South Korean industries are internationally recognized by their audience through the terms doramas and k-dramas, respectively. Unlike what happens in the western context, the term does not talk about the genre, but the format and its nationality.

hybridization (Shim, 2006) – capable of enabling a feeling of cultural proximity on behalf of a wider audience, as shown in the success case of the Korean series (*k-dramas*) in the whole region, including Japan, but beyond this country.

Even though they present historic similarities and differences in terms of strategies and incentives, the media counterflow of Japan and South Korea demonstrates how both countries seek to produce and distribute their audiovisual works through the activities of their cultural industries, in an alliance between market logics and a political project of international influence, consolidated through the concepts of soft power and nation branding⁷ (ALBUQUERQUE; URBANO, 2015). Japan, since the 1980's, and South Korea, since the 2000's, have been developing a wide variety of audiovisual contents for the most varied tastes of consumers in the East and Southeast Asia, also expanding to the global market. With the support of bold public policies, Japan and South Korea's television industries have been capable of making strategic moves, in order to expand the distribution of their audiovisual culture in a fairly efficient way in different countries, especially with the Latin American audience (Madureira et al, 2014; IadeviTo et al, 2010; ko et al. 2014).

However, even with the growing evidence that comprise a quick change of axis in the global balance towards Asian countries, especially in the cultural field, the access of television productions of these countries still remain fairly limited to the international audience. Furthermore, the academic debate in Brazil about the flow of television content in the global market and how the audience relates with these products remains strongly based in examples that are referred to the so-called advanced western countries, especially the United States and United Kingdom (ALBUQUERQUE; URBANO, 2015). Nevertheless the products coming from these countries have effectively played a

7 *Soft power* talks about the tacit skill of getting what you want through attraction, not coercion. It is, therefore, a powerful tool to get advantages through influence of public opinion. Nation branding would be the process of image management in order to improve the reputation of a country. (NYE, 1990; FAN, 2010).

dominant role concerning their global circulation, the lessons they have to offer are far from universal.

In this context, Netflix is positioned as an important agent in the observation of this media counterflow of East Asian countries in the global market, making non-anglophone productions available in their catalogue, and more importantly, beginning to invest in local television industries from Far East countries, such as Japan and South Korea, central markets of the referred region which, in the specific context of this text, stand out.

Netflix and its model of global mediation

According to Castellano and Meimaridis (2016), the American streaming platform for films and series Netflix has been consolidated as one of the main producers and distributors of audiovisual content of the global market. The company opened in 1997 as a rental service for VHS and DVDs which, in 2007, began to migrate to an online platform. In 2010, the company operation began to focus on the model of streaming, through the provision of online content, with a great offer of films, television series and other audiovisual products (XUE, 2014). Beginning in 2013, the service started to create exclusive digital content with the series *House of Cards* (2013-2018) and *Hemlock Grove* (2013-2015). Since then, Netflix works with two types of content: “original content” and the so-called “2nd run movies and TV shows”. The original content would be divided into two: original productions (such as *Stranger Things* and *The OA*) and licensed products (such as *House of Cards* and *Orange is the new black*). In turn, contents called “2nd run movies and TV shows” would be content bought for Netflix distribution after being transmitted on TV, cable or network.

Among the most important characteristics of Netflix’s mediation model, which comprises the idea of illustrating the strategy of ongoing global expansion currently happening, about the mediation of television content available in their platform are: a) the vast offer of content of the most varied nationalities and formats with subtitles and dubbing in the

local language; b) the possibility of fruition of all episodes of a show at once – what has been called binge watching – also enabling new forms of production, consumption and viewing (Ladeira, 2010; Tryon, 2013, 2015; Matrix, 2014) and, finally; c) the referred platform also have been adopting a posture of praise of their productions through discourses of distinction about the “quality” of their original productions (Castellano; Meimaridis, 2016).

About the first aspect, Netflix’s expansion was followed by the production and distribution of new contents beyond the American and/or western audiovisual market, illustrating, thus a diverse television media landscape in terms of regional representation. In Brazil, Netflix began its operations still in 2011, as part of a company strategy in attaining viewers from Latin American countries, followed by Europe and Asia, in the following years. In fact, only in 2016 that Brazil had its first co-production with Netflix, with the show *3%* (2016 - present), followed by *The Mechanism* (2018 - present) and *Girls from Ipanema* (2019 - present). However, Brazil is the non-English speaking country with the biggest amount of series in the platform, detaining 6% of Netflix’s paying members in all the world, which corresponds to approximately 7.5% million clients (PAZ, 2018). In fact, Netflix has been maintaining a constant production of original and licensed content that are not restricted to American or English-speaking countries, productions like the Spanish series *La Casa de Papel* (2017 - present) and the Mexican series *Club de Cuervos* (Netflix, 2015-2019) and East Asian countries, such as the Japanese reality show *Terrace House* (2015 - present) and the South Korean drama *Kingdom* (2019 - Present), began to participate with the seal of “quality” of Netflix’s original productions.

About the second aspect, Netflix have also been encouraging, from the beginning of their operations in the streaming format, more intense consumption practices of television productions, such as binge watching, which has been promoting a popularization of the practice and evidencing new forms of watching in the consumption of serial productions along with global audiences (Castellano; Meimaridis, 2018).

Since the distribution and the consumption of television serial productions, until recently, were dependent of the presence and time of television schedules of network and cable TV, currently binge-watching “has been flourished in a practice increasingly relevant within the circuit of production and commercialization of television series fiction and the importance of streaming services is undeniable” (Castellano; Meimaridis, 2016, p. 204). Although it is not responsible for the creation of binge-watching, Netflix along with other streaming services, such as Hulu and Amazon Prime, along with technological advances from the last ten years (such as the arrival of the VHS technology, DVD boxes and illegal downloads of episodes), to provide in its system all episodes all at once, has modified the relation between viewer and serial television productions (Matrix, 2014; Tryon, 2013).

In third place, about the variable of quality in their original productions, the Netflix model uses widely a strategy of self-promotion anchored in a discourse of distinction, at the same time it commercializes content of network and cable television from the United States and several other countries in the world. In this sense, the presence of productions coming from Japan and South Korea and other television industries located outside the axis USA-Europe in Netflix’s international platform gains an elevated importance concerning the promotion of “visibility” of new poles of television production in the midst of global flows. Even if Castellano and Meimaridis (2016) affirm that Netflix would not be capable of guaranteeing the same prestige of all productions available in their platform, “once their system is proposed by an expressive variety of shows (...) Their original productions vary, in a canon point of view, in terms of aesthetic and narrative quality” (Castellano; Meimaridis, 2016, p. 197), it is precisely in the variable of “diversity” of nationalities of the productions in their catalog, that the referred service demonstrates their intention in consolidating themselves as a new producing and distributing model of global audiovisual productions in the context of a multipolar world.

While initiating their operations along the Japanese television market in 2015, Netflix has deepened their bonds with local networks – TV Fuji, NHK and TV Tokyo –, resulting in the insertion of several Japanese original titles and productions in its international catalog, such as the case of the drama *Atelier* (2015), the first co-production between Netflix and TV Fuji that was provided in the platform for many countries, among which the United Kingdom and Brazil. In the case of animes, the ones who stand out are *Knights of Sidonia* (2014-2015), *The Seven Deadly Sins* (2015-2018) and *Aggretsuko* (2018 - present). Relationship reality shows such as *Ainori Love Van* (2017 - present) and *REAL Love* (2018 - present) were also inserted in the international and Brazilian catalog on Netflix.

Similarly to the Japanese context, the beginning of Netflix's operations in the South Korean market in 2016, created the conditions so that the first partnerships between the referred platform and local television channels – such as TVN, MBC and KBS – began to consolidate. Original co-productions such as the dramas *My Only Love Song* (2016), *Argon* (2017), *Arthdal Chronicles* (2019 - present) along with over one hundred high-impact titles in the international market such as *Descendants of the Sun* (2016), *Memories of Alhambra* (2018 - present) and *Hae-Ryung, the Historian* (2019 - present), have been revealing an unique opportunity to propel the propagation of audiovisual content of Hallyu that comprises the ascension of South Korean pop culture in the international scenario. Along with this vast archive of TV shows, reality and talk shows like *Abnormal Summit* (2016-2017), *Hyori's Bed and Breakfast* (2017-2018), *Hidden Singer* (2012-2018) and *Chef & My Fridge* (2014 - present), have also been inserted in the international and Brazilian catalog on Netflix.

The establishment of Netflix in Japan and South Korea, in 2015 and 2016, respectively, constitutes the starting point for reflecting about a purchase and the incorporation of different Japanese and South Korean contents to the catalogs of other countries, as it is the case in Brazil, which currently has access of over one hundred audiovisual productions

coming from both countries. Even before the arrival of Netflix in Japan and South Korea, the Brazilian catalog already had dozens of Japanese and South Korean productions, according to the initial mapping of titles performed for this research, in June, 2020, the situation is presented very differently, as we will see in the next section.

Japanese and South Korean television productions on Netflix Brazil

In Brazil, the presence and circulation of television content coming from the Far East can be well understood as linked to the exhibition of live action movies and series and, later, Japanese animation in the local television (network and cable TV). Between 1960's and 1990's, there were a significant flow of circulation of these Japanese content in local media, but with the advent of the internet in the 2000, this flow had decreased, even with evidence of a big demand of these shows in the country. Until that given moment, South Korean television productions remained incognito in Brazilian television schedules, coming to be discovered by forms and actors that weren't planned ahead.

In fact, it was through the pioneering movement of fansubbers⁸ in the environment of social media in the turn of the century that happens the insertion of South Korean television content in the Brazilian internet, with K-dramas. Through sociocultural and linguistic policies, of accessibility, temporality and quality (URBANO, 2013), that were historically built throughout time, Brazilian fansubbers created the basis for fruition and consumption of Japanese and South Korean television productions through which the streaming market in action in our country would later be beneficiated. In other words, such movement seem to have created the conditions of possibilities so that Netflix and their model could be quickly embraced by the consumer audience of Japanese and South

8 Fans that translate, subtitle and distribute audiovisual content from Japan in the digital environment. In Brazil, the practice began in the second half of 1990's, expanding rapidly to the internet in the turn of the century, due to the easiness enabled by the digital environment (URBANO, 2013).

Korean television productions, with the beginning of their operations in our country (CAPANEMA, 2013).

According to the mapping data performed by Penner and Strauhbaar (2020) in the Brazilian Netflix catalog, only in 2018 “3,953 titles were available for consumption in that period, putting the country in the 10th place between the places with the biggest offer of content” (PENNER; STRAUHBAAR, 2020, p. 129). Among these countries producing original and licensed titled with exclusivity for Netflix Brazil, Japan stands out, occupying the 4th position (with 40 titles, which corresponded to 5.63% of the Brazilian catalog) and South Korea, occupying the 6th position (with 16 titles, which corresponded to 2.25% of the Brazilian catalog). However, even with the expansion of original nationalities pointed in Netflix’s Brazilian catalog in 2018, with Latin American, North American, African, Asian, European and Oceanian shows, it is possible to perceive the permanence of centrality of the English-speaking market to the corporation.

Only the United States are responsible for almost 58% of the exclusive content available. If we sum productions from other English-speaking countries (England, Ireland, Canada, Australia and New Zealand), the total reaches over 75% of everything original or licensed with exclusivity offered in the Brazilian catalog (PENNER; STRAUHBAAR, 2020, p. 138).

At the same time that we perceive a growth in the investment in Asian productions, pointing Japan and South Korea, for instance, as the more evident focus for expansion, we still notice a predominance of English-speaking productions in their constitution and business model. Because of that, we agree that “having only American content in a platform that makes an effort of positioning themselves as “global” no longer makes sense in a scenario in which the poles of peripheral culture production are rising” (MEIMARIDIS et al., 2020, p. 26). In this sense, it becomes relevant to think about the presence of these countries in the constitution of this catalog, in its Brazilian version, once Brazil

has an avid consumer audience of these productions and an expressive community of immigrants from East Asia.

In fact, even before Netflix's arrival in Japan and South Korea, in 2015 and 2016, the Brazilian catalog already had dozens of movies and television shows from Japan and South Korea, among original, licensed and acquired productions after the exhibition in local channels. In 2018, as we've seen, there was a considerable expansion of the titles available, according to the data found on Penner and Strauhbaar (2020). However, according to the initial mapping⁹ of titles available performed for this research, until June 5th, 2020, the situation is very differently presented (Table 1). We mainly notice a bigger variety of audiovisual formats in circulation from Japan and South Korea, beyond films, TV dramas and animation series, among which we highlight reality and talk shows to be the biggest ones in the flow coming from these countries in the environment of Brazilian Netflix.

Table 1 - Japanese and South Korean audiovisual productions on Netflix Brazil

Country	Animated series	TV Dramas	Films and documentaries	Reality and talk shows	Total
Japan	94	21	61	18	194
South Korea	5	104	41	7	157

Source: table created by the author

On *Table 1*, it is possible to verify the origins of the program, according to the country – in this case, Japan and South Korea – and the format of these places of production that are provided in the platform. We perceive that Japan is currently presented as leader in quantitative terms, with 194 productions in total at the platform. South Korea, in

9 Mapping performed between May 05th and June 05th, 2020 manually in the platform's website (<http://netflix.com.br>) with the help of websites <https://unogs.com/countrydetail/> and <https://www.nonetflix.com.br/>.

turn, makes a mark in the Brazilian catalogue with currently 157 titles, approaching the quantitative terms of Japan. In total, both countries can reach the mark of 351 original, licensed and acquired productions. When we think only in terms of television productions and we take off films and documentaries of the amount, still, remain 249 titles, among which the majority is subtitled and also dubbed for Portuguese.

About the formats in evidence in the Brazilian platform until the moment of research, in the Japanese case, we notice the wide predominance of titles of animes, while in the South Korean case, television dramas have a bigger highlight in quantitative terms. In both cases, movies and documentaries occupy the second position. Television dramas occupy the third position in the Japanese case, while in the South Korean case, this position is filled by reality and talk shows. Finally, reality shows fill the fourth position in the Japanese case and in the South Korean case animated series correspond to this position. What remains evident in both cases is that Japanese reality and talk shows and South Korean animated series present as the big news in this offer of the Brazilian catalog, being a topic that require further investigation in the continuation of research.

When we relate these collected data about the presence of Japan and South Korea in Netflix Brazil to the most recent expansion of titles coming from China, Hong Kong, Taiwan, Thailand, Indonesia, Singapore, Malaysia, Philippines and Cambodia, becomes even more evident the phenomenon of expansion of titles coming from the East and South East Asia in the Brazilian platform. Even though it is not the focus of this text, it becomes primordial to point towards the presence of audiovisual productions of these other countries, which currently correspond to the total of 218 productions, demonstrating, thus, the ascension of new poles of television production in the midst of global flows. With effect, “the importance of this phenomenon is huge when taking into consideration we live in a scenario marked historically by the cultural homogenization, despite every local movement of resistance” (PENNER; STRAUHBAAR, 2020, p. 143).

Final considerations

The contemporary world goes through extraordinary changes. For centuries, and up until very recently, the superiority of the Western Civilization over the rest of the world was accepted as a self-evident given. In this context, Europe and United States worked as an absolute referential, through which every society was measured, and the non-western or situated in the peripheral area of the West had little interest and few means to investigate one another in a direct way. However, growing evidences comprise an accelerated change of axis, in the global balance, towards Asian countries. The influence of Asian countries is felt throughout the world through its growing power of economic investment, of their technologic power and, more recently, the global reach of media products and pop culture originated from them. However, until the present moment, Asian countries remain as a marginal topic, or even completely ignored by the university teaching and research in Brazil. When they occur, the study and research on these countries are generally mediated through references to western examples and literature.

In this scenario, the international advent and popularization of a regional, solid and original television culture, shared between the Far East countries, reveals the importance of contemplating in a positive manner the issues related to the production and circulation of formats and genres of television industries of Asian societies in the field of studies on the contemporary audiovisual scenario. The term “positive” is not taken here in its normative sense – as a “defense from the characteristics of audiovisual production of these societies –, but in a methodological sense: it is about trying to consider them in their own parameters, not based on the subordinate reference to the western societies, as it frequently happens. Because of that, the text sought to promote an early reflection having in mind to expand the horizons of investigation about the uprising of new poles of television production in the midst of global flows, and, on the other hand, initially reflect about the presence of these productions in the catalog of Netflix Brazil. Since it is an exploratory text, having some important questions that weren't deepened, they

will later be properly explored, in the continuation and maturation of the discussion.

References

- ALBUQUERQUE, Afonso de; CORTEZ, K. Cultura pop e política na nova ordem global: lições do Extremo-Oriente. In: SÁ, Simone Pereira; CARREIRO, Rodrigo; FERREIRA, Rogerio (Org.). *Cultura Pop*. Salvador: Edufba, 2015, p. 247-268.
- BERG, M. The Importance of Cultural Proximity in the Success of Turkish Dramas in Qatar. *International Journal of Communication*, v. 11, p. 3415-3430, 2017.
- CAPANEMA, R. Pirataria de filmes é termômetro para formar catálogo, diz executivo-chefe do Netflix. *Folha de S. Paulo*, 30 jan. 2013. Disponível em: <https://www1.folha.uol.com.br/tec/2013/01/1220698-pirataria-de-filmes-e-termometro-para-formar-catalogo-diz-executivo-chefe-do-netflix.shtml>. Acesso em: 7 out. 2019.
- CASTELLANO, M.; MEIMARIDIS, M. Binge-watching is the New Black: As Novas Formas de Espectatorialidade no Consumo de Ficção Seriada Televisiva. *Contemporânea*, v. 16, n. 3, p. 689-707, 2018.
- _____. Netflix, discursos de distinção e os novos modelos de produção televisiva. *Contemporânea*, v. 14, n. 2, p. 193-209, 2016.
- CHAKRABARTY, D. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press, 2000.
- CHADHA, K.; KAVOORI, A. Media imperialism revisited: some findings from the Asian case. *Media, Culture & Society*, v. 22, n. 4, p. 415-432, 2000.
- CHIN, B.; MORIMOTO, L. H. Towards a theory of transcultural fandom. *Participations: Journal of Audience and Reception Studies*, v. 10, n. 1, p. 92-108, 2013.
- CURRAN, J.; PARK, M. J. *De-Westernizing Media Studies*. London & New York: Routledge, 2000.
- DISSANAYAKE, W. Asian television dramas and Asian theories of communication. *Journal of Multicultural Discourses*, v. 7, n. 2, p. 191-196, 2012.
- DOBSON, W.; YUE, C. S. *Multinationals and East Asian Integration*. Ottawa: International Development Research Centre, 1997.
- ERNI, J. N.; CHUA, S. K. *Asian Media Studies*. Oxford: Blackwell, 2005.
- FAN, Y. Branding the nation: Towards a better understanding. *Place Branding and Public Diplomacy*, v. 6, n. 2, 2010, p. 97-103, 2010.
- GOKULSING, K. M. *Soft-soaping India: The world of Indian televised soap operas*. London: Trentham Books, 2004.
- IADEVITO, P. et al. Telenovelas coreanas en América Latina: ¿una nueva forma de comunicación intercultural? Texto apresentado na VI Jornada de Sociología de la UNLP. Universidad Nacional de La Plata. *Anais...* Argentina, 2010.
- IWABUCHI, K. *Feeling Asian modernities: Transnational consumption of Japanese TV dramas*. Hong Kong, China: Hong Kong University Press, 2004.

- _____. Contra-flows or the Cultural Logic of Uneven Globalization? Japanese Media in the Global Agora. In: THUSSU, D. K. (Org). *Media on the Move: Global Flow and Contra-Flow*. London: Routledge, 2007.
- JENKINS, H. *Cultura da Convergência*. São Paulo: Aleph, 2009.
- KIM, Y. *Media Consumption and Everyday Life in Asia*. Taylor & Francis, 2008.
- KO, N. C. et al. Landing of the Wave: Hallyu in Peru and Brazil. *Development and Society*, v. 43, n. 2, p. 297-350, 2014.
- LADEIRA, J. M. “Negócios de audiovisual na internet: uma comparação entre Netflix, Hulu e iTunes-AppleTV, 2005-2010”. In: XVIII Encontro da Associação Nacional dos Programas de Pós-Graduação (Compós), 2010, Rio de Janeiro. *Anais...* Rio de Janeiro, 2010.
- MADUREIRA, A. V. et al. “Fãs, Mediação e Cultura Midiática: dramas asiáticos no Brasil”. In: I Jornada Internacional GEMInIS: Entretenimento Transmídia, 2014, São Paulo. *Anais...* São Carlos, 2014.
- MARTEL, F. *Mainstream: a Guerra global das mídias e culturas*. Tradução de Clóvis Marques. Rio de Janeiro: Civilização Brasileira, 2012.
- MATRIX, S. The Netflix Effect: teens, binge-watching, and on-demand digital media trends. *Jeunesse: Young People, Texts, Cultures*, v. 6, n. 1, p. 119-138, 2014.
- MEIMARIDIS et al. A Empreitada Global da Netflix: uma análise das estratégias das empresas em mercados periféricos. *Revista GEMInIS*, v. 11, n. 1, p. 4-30, 11 jun. 2020.
- MORAN, A.; KEANE, M. *Television across Asia: Television industries, programme formats and globalization*. Routledge Curzon: Londres, 2004.
- MORRIS, M. Transnational imagination in action cinema. Hong Kong and the making of a global popular culture. In: CHEN, K. H.; HUAT, C. B. (Eds.). *The Inter-Asia Cultural Studies Reader*. London & New York: Routledge, 2007.
- NETFLIX INVESTORS. Disponível em: <https://www.netflixinvestor.com/ir-overview/profile/default.aspx>. Acesso em: 7 out. 2019.
- NYE, J. *Soft Power: the means to success in world politics*. New York: Public Affairs, 2004.
- _____. Soft Power. *Foreign Policy*, n. 80, p. 153-171, 1990.
- PAZ, J. Com 7,5 milhões de assinantes, Brasil é campeão de séries não-inglesas na Netflix. *TV Uol*, 30 maio 2018. Disponível em: <https://noticiasdatv.uol.com.br/noticia/series/com-75-milhoes-de-assinantes-brasil-e-campeao-de-series-nao-inglesas-na-netflix-20698>. Acesso em: 7 out. 2019.
- PENNER, T.; STRAUBHAAR, J. Títulos originais e licenciados com exclusividade no catálogo brasileiro da Netflix: um mapeamento dos países produtores. *MATRIZES*, v. 14, n. 1, p. 125-149, 7 maio 2020.
- ROWEN, H. S. The political and social foundations of the rise of East Asia: an overview. In: ROWEN, H. S. (Ed.). *Behind East Asian Growth. The Political and Social Foundations of Prosperity*. London & New York: Routledge, 1998.
- SHIM, D. Hybridity and the rise of Korean popular culture in Ásia. *Media, Culture & Society*, v. 28, n. 1, p. 25-43, 2006.

- STRAUBHAAR, J. Beyond Media Imperialism: Assymetrical Interdependence and Cultural Proximity. *Critical Studies in Mass Communication*, v. 8, n. 1, p. 39-59, 1991.
- TRYON, C. *On-Demand Culture: Digital Delivery and the Future of Movies*. Camden: Rutgers UP, Print, 2013.
- _____. TV Got Better: Netflix's Original Programming Strategies and the On-Demand Television. *Transition, Media Industries Journal*, v. 2, n. 2, p. 104-116, 2015.
- URBANO, K. Legendar e distribuir: o fandom de *animês* e as políticas de mediação *fansubber nas redes digitais*. Dissertação (Mestrado) em Comunicação. Niterói: Universidade Federal Fluminense, 2013.
- WANG, G. (Ed.). *De-Westernizing Communication Research: Altering Questions and Changing Frameworks*. London & New York: Routledge, 2011.
- WALSH, M. Hong Kong Goes International: The case of Golden Harvest. In: Marchetti, G.; Kam, T. S. (Org). *Hong Kong Film, Hollywood and the New Global Cinema*. London & New York: Routledge, 2007.
- XUE, S. *Drama in the TV industry: a study of new entrants, new services, and new consolidations*. University of Washington Michael G. Foster School of Business, 2014.

About the author

Krystal Urbano – PhD and Master's in Communication at Universidade Federal Fluminense (PPGCOM | UFF). Journalist and specialist in Southern Epistemologies (CLACSO | Argentina). Assistant coordinator at MidiÁsia (Research Group on Contemporary Asian Media and Culture - PPGCOM | UFF).

Date of submission: 10/12/2019

Date of acceptance: 10/07/2020