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**The linguistic impact of online
streaming services: *how does it
influence language and cultural
learning?***

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I. Introduction

It has become apparent that the world has been changing in the last couple of years – a pandemic, ongoing climate change, war, inflation, economic and energy crisis– and will continue to change progressively in the following years. These changes play an important role in our daily lives. We are conditioned by the outside world, specially when we are *living* in a state of multiple crises.

Since the end of 2019 with the identification of the first infection with the SARS-CoV-2 virus in Wuhan City, the life of every single human being was affected. And in February 2020 the virus spread worldwide. Then came lockdown, social distancing, isolation and quarantine measures, which took a toll in people’s mental and physical health, as well as their economy (Ashwin et al., 2022). These government restrictions worked better in some countries than others.

According to the World Health Organization, there has been around 652M confirmed cases of COVID-19, including 6.6M deaths, and a total of 13B vaccine doses have approximately been administered. As of Spain, 13.6M confirmed cases of COVID-19, including 117K deaths, and a total of 110.5M vaccine doses have been administered (Ministerio de Sanidad, 2022).

Nowadays, three years have passed and we are making great advances at cohabiting with the virus, but the pandemic triggered other dormant conflicts. A pessimistic global economic sentiment is spreading virally across the globe. It does not strike as a surprise that concerns are growing regarding inflation, geopolitical conflicts (war in Ukraine), and energy volatility. According to McKinsey’s Global Survey, the most-cited threat in Europe is volatile energy prices and inflation, with geopolitical instability, meanwhile in Greater China, the COVID-19 pandemic remains the most reported risk.

1.1. Purpose

The purpose of this work is to analyse the existing link between Netflix and language learning around this globalised world.

Now more than ever people are looking for an escape root, something they can do in order to distract and disconnect themselves from their day-to-day lives, and most of us resort to audio-visual content. Globally, everyone seems to be in a constant hurry, never having a break for themselves, getting from home to work, and back again. The stress that currently reigns society is crushing, and more and more people are trying to find balance in their routines: time to work and time to relax.

The post-pandemic scenario prompted an increase of streaming services, such as Netflix, Prime Video, HBO Max, Disney +, etc. For several years, online content consumption has increased in popularity meanwhile offline services declined, e.g. in the USA while offline TV/video consumption dwindled from 13 hours on average per week to 8.6 hours, online increased from 1.7 hours to 7 hours (Forrester, 2021). Needless to say, the pandemic was a spur to the offline to online content consumption shift.

In Spain, Amazon was the leader of streaming platforms (68%), followed by Netflix (66%), HBO Max (25%), Disney+ (24%) and Movistar (17%). But Netflix was the most recommended platform by subscribers, then came Disney + and Prime Video. (González & Sunnebo, 2022)

Despite the large number of online streaming platforms, this paper will focus on Netflix. The main reason behind this choice is the fact that Netflix is well-known globally, specially in the western area of the globe, and it produces many TV content watched worldwide. But what is of interest for this paper is that it also produces original local content, in other words, Netflix's original audiovisual productions offer a transnational identity and reaches a wider audience by acquiring a more diverse and global strategy.

“Films in languages other than English, although still the minority, are becoming increasingly significant, and in 2018 accounted for as much as 35% of the total. This shows how important it is to act locally in the various countries. The spotlight is not only on the biggest blockbusters on the global scale, but also on local productions that help Netflix to present itself as a global-local brand, or as a transnational brand,” stated the authors. (Roig et al., 2021)

Local Language Original Content is a strategy Netflix has adopted to attract subscribers internationally, but it has many benefits for all subscribers. Local Language Productions allow subscribers to practise the languages they have learnt or are currently learning. It serves a language learning machine, and viewers can find a niche film sector that they start to like. It gives subscribers the freedom to explore different cultures, to learn and entertain themselves at the same time.

In this current society, we are all watching the same shows or films, most of them coming from an English-speaking country. But these last years, and thanks to locally produced content, other shows and films are emerging in popularity. This paper aims to explore the extent to which Netflix can impact language and cultural learning on users.

1.1.1. Personal

Added to what was previously mentioned, another decisive factor into choosing this topic was the passion and interest the author of this paper feels towards cinema intertwined with a passion towards languages. Whenever a movie or a TV show is on the screen, extra

attention will be paid to the dialogues playing on screen, as well as enjoying the scenes. These dialogues end up being analysed to see what goes behind them: How would they translate this into Spanish? How are they solving these linguistic/cultural problems? In order to solve these questions, the language tab is changed back and forth. Watching the original version is preferred, and subtitles are always used no matter the language of the TV content.

As a language professional, it all started as mere curiosity, but it became so intriguing that commenting translations with close friends and family members, was an important part of the road towards becoming a translator. This is a crucial factor for devoting this paper to a topic that many language and communication students/professionals may also be intrigued by on a daily basis. Furthermore, not many studies have been done on this matter, which contributed to the already latent frustration, making the author wonder how many people actually exploit their online streaming services to practise their languages, or to learn about other cultures.

1.1.2. Academic

Current studies focus on how Netflix has been playing an important factor in language learning, but not as thorough as a language and cinema so-called specialist would desire. Many of these studies only seem to focus on one aspect, for instance, many give tips on how to learn languages thanks to Netflix, and others show how to use language learning through Netflix (e.g. “Language Learning with Chrome Extension” by different websites). However, this paper is aiming to establish a link on the evolution of online streaming services, to showcase how there has been a shift from a nearly exclusive production of English content to an original local production, which not only attracts more users, but it also allows culture to spread, and be shared.

There is a clear lack of scientific and linguistic research on the (beneficial) impacts movie streaming services can cause in language and cultural learning, specially in this globalised world. Even if this paper focuses on Netflix, the idea is to show that it is possible to make a significant impact on the user just by producing original content locally, as it will allow subscribers from other parts of the world to consume that content, and start learning about different cultures and societies, detaching themselves from an Anglo-Saxon/American perspective of the world. For that reason, this paper aims to give light to this subject, to hopefully arise the curiosity of field professionals so that further research can be done.

1.2. Objectives and research question

The objectives of this academic paper is to analyse the link and impact between online streaming services and language and cultural learning. It is key to understand what ties them, and how it changes the English-speaking countries' rule of cinema, by encouraging users to explore alternative media content.

The main objective is to:

- Establish the connection between online streaming platforms, and language and cultural learning to understand how it can impact subscribers into changing their linguistic patterns.

More specifically, this research aims to:

- 1) Explain the origins and evolution of online streaming platforms.
- 2) Identify the main online streaming services and their popularity.
- 3) Describe the link between online streaming services and globalisation.
- 4) Explain the importance of language learning and its evolution to the present day.
- 5) Analyse subscribers' patterns in the use of movie streaming services.
- 6) Identify the reasons why a shift in the media production is beneficial.
- 7) Analyse the self-made survey to identify consumers' patterns.

As previously mentioned, the aim of this paper is to establish and evaluate the link between movie streaming services and language and cultural learning. This paper intends to answer: How are online streaming platforms connected to language and cultural learning? Is it possible to take the focus off English-speaking media production? Is Netflix contributing to this shift?

The analysis of empirical research and of a self-made survey will allow to answer these questions in order to reach a complete conclusion. There are many different open fronts that this paper will try to cover by investigating existing material and the homemade data collection. For that matter, this paper is aiming to answer the following main question: *Are online streaming services contributing to linguistic and cultural learning?*

1.3. Methodology and structure

This work aims to analyse how online streaming platforms, with Netflix as the main focus, can impact language and cultural learning. Once the initial information in which our work consists of is defined, it is key to identify the three sections that will integrate our work.

In the first section, a profound analysis on academic papers will take place regarding the history of online streaming platforms and how they are influencing subscribers by highlighting positive and negative aspects. Furthermore, globalisation as a concept will be summarised with respective definitions and theories, followed by the evolution of language and cultural learning has evolved through time.

In the second section, the empirical character will be kept, but with a specific focus on Netflix in order to analyse and dissect its local content per country, specially in non-English speaking ones. For that reason, research from online articles will be collected in order to give a first presentation of relevant Netflix original local series. After this, a connection between Netflix and globalisation and language and cultural learning will be put forward to enhance the thoroughness of the analysis.

Finally, an own-elaborated survey that has been carried out specifically for this paper will be presented in order to determine to which extent Netflix's local content has had an impact on language learning. In this section, the survey will be analysed thanks to the recollection of data related with the above-mentioned subjects. This methodology is the most adequate as it gathers "a range of numeric data" that helps study in depth "psychological, social and economic processes" (Coghlan, 2014, p. 669). The survey is mostly composed of 15 questions intrinsically quantitative (e.g. number of original local content watched), but there are other questions that have a well-defined numeric structure (e.g. 'On a scale from 1 to 10, to what extent did you learn about the culture of other countries by watching movies or series in original version?'). This statistical analysis carried out has a series of beneficial effects for the researcher: "aggregate data [...], show relationships among the data [...] or/and compare across aggregated data [...]" (Idem, p. 670).

The work will end with a conclusion in order to give closure to the analysis carried out, taking into account the final results of the survey about the impact of movie streaming services in language and cultural learning.

II. State of the art

Streaming services as a whole are slowly starting to be researched regarding its benefits, impacts and setbacks, but due to its fairly recent incorporation into the global society, this subject remains quite unstudied. Nevertheless, the term *streaming* counts with various entries in several well-known dictionaries, such as the *Merriam Webster Dictionary*, the *Cambridge Dictionary*, and the *Collins Dictionary*, among others. This definition should be frequently updated as these services keep evolving and can severely differ from one to another (e.g. some offer a download option, others an offline visualisation). Endavo Media, a video distribution automation (VDA) platform, defined and presented a guide with some of the most popular streaming platforms with their main characteristics.

Currently, there are hundreds of streaming services available to subscribers in the market, and this paper has chosen six of them as the subject of study. Each of them is presented according to the data provided from the streaming services themselves as updated and accurate as possible. Ashish Chauhan (2022) explains in his article “How COVID- 19 is Impacting Video Streaming Apps?” the common characteristics shared among streaming platforms. Regarding their origins, a closer look at each chosen streaming service is needed, as some appeared as early as 1997 (e.g. Netflix) or as recent as 2020 (e.g. HBO Max).

Despite the lack of existing studies regarding streaming platforms, the available online information is presented for each selected streaming service. For every single one, the researched information is the same: its year and country of origin, its creator, content producers, well-known content, and the number of subscribers (if available). In the case of HBO Max, its origins are put forward thanks to the collection of information provided from the “About Us” section in the *HBO Max* website, and the information published by TV Tropes, and by Lauren Feiner (2022) in “HBO grows to nearly 77 million total subscribers as Netflix reports a decline”. Under a similar analysis came the more recent platform Disney Plus, the information is recollected from Disney Plus, and other articles posted by experts in the streaming services field, e.g. “What's on Disney Plus” (2022), and Scott Tobias (2023) for the NY Times. Regarding the constantly changing platform Hulu, its origin story is gathered via “About Hulu” by Hulu Press and articles posted on the web, e.g. an article in Tech Jury by Georgiev (2023). Prime Video has distinctive characteristics that are disclosed by Amazon Press Releases, or online articles posted by field professionals (Joseph, s.f.). The collection of information for Filmin was complex, as this

Spanish service does not disclose several statistics concerning its performance (González, 2019). However, some articles revealing detailed information can be found on the website, specially in Spanish technical websites (e.g. by ADSL Zone). Netflix is one of the most well-known on-demand service, present since 1997, and many scholars, journalists, and associations talk about this streaming platform, such as William L. Hosch for *Britannica*, and Netflix itself in their website section “The Story of Netflix”.

Two important factors to highlight is that (1) most articles used in this section are continuously being updated as the characteristics and services offered keep evolving and changing, making it complicated for this paper to ensure the accuracy of the data presented below, and (2) the better known the streaming service is, the more information available online, which can explain the apparent lack of information when referring to some streaming platforms.

After this introduction to the streaming services, it becomes important to see the extent of their impact and their benefits in terms of their popularity and global expansion. Thus, concepts like *binge-watching* or *procrastination* emerge as a consequence of the use of streaming services. According to Nathan Sebastian (2022) in his article “Global Streaming Services Are Surging High: Top Reasons and Trends”, some reasons for its popularity can be attributed to its convenience, affordability, personalisation, globalisation and availability. Others attribute the Covid-19 pandemic as one of its main triggers for the boost in media consumption, for example the *LA Times* journalist Faughnder confirmed it. Sebastian (2022) has made a statistical analysis on how Netflix had grown in recent times. As well as benefits, streaming platforms have some disadvantages that are a topic of discussion among field professionals, e.g. D. Johnson (2021) stated in “The beginner’s guide to streaming, including how it works, the pros and cons, and more”. A comparison between Spain and the USA in terms of streaming service popularity comes in handy to visualise how much it differs. Parks Associates (2022) provides valuable data regarding the number of streaming services per household and the most popular one in the USA, meanwhile for Spain, it is Kantar (2022) who provides insightful data. Streaming services also entail many challenges that need to be further explored, but Sebastian (2022) presents how ‘unsustainable’ content competition, among other challenges, can endanger the streaming services market.

Globalisation has been a well-studied topic ever since its unclear origins in the 1930s. Not only has it been defined in numerous dictionary entries (e.g. *Cambridge Dictionary*, *Merriam-Webster Dictionary*), but also many other institutions (e.g. The Peterson Institute

for International Economics, National Geographic) have explained globalisation from its interdependent aspect with trade. At the same time, numerous scholars have contributed with their own definitions following different approaches. Sociologists M. Albrow and E. King in *Globalization, Knowledge and Society* (1990), A. Giddens in *The Consequences of Modernity* (1991), Pieterse in “Globalisation and Culture: Three Paradigms” (1996) define globalisation focusing on worldwide social relations. On another note, L. Martell in *The sociology of globalization* (2017), H. Rosling, O. Rosling, and A. Rönnlund in “Factfulness: Ten Reasons We're Wrong About The World - And Why Things Are Better Than You Think” (2018) focus on the economic position of individuals, meanwhile M. Steger (2014) manages to merge the aforementioned characteristics.

Regarding its origins, it has been clearly delimited that even if globalisation has been around for centuries, this term had to wait until the 1930s to be coined. A voyage into its origins is examined by James and Steger in “A Genealogy of ‘Globalization’: The Career of a Concept” (2014), who attributed the term’s first English appearance to the Scottish educator Boyd, who translated it from the French term used by Belgian psychologist Decroly in the late 1920s. However, James and Steger mention how it had not the same connotation of today, but its meaning started to expand thanks to its entry in dictionaries like the *Merriam-Webster Dictionary*, and to its rise in popularity due to the Cold War. It has also been discussed its wrongful attribution to Levitt in “Theodore Levitt, 81, Who Coined the Term 'Globalization', Is Dead”, a *New York Time*’s article by Barnaby J. Feder (2006), as Levitt popularised the term but not coined it.

Another aspect regarding globalisation that counts with investigation is the division of its history, in other words, how human history has evolved through time in terms of advancements of globalisation through the eye of scholars. T. Friedman in *It’s a Flat World, After All* (2005) divided it in three main periods, starting at the Discovery of America; whereas J. Sachs in *The Ages of Globalization* (2021) divided it in seven periods starting at the Palaeolithic Age.

Globalisation leads to another well-studied concept: global village, introduced by the Canadian media theorist Marshall McLuhan in the 1960s. McLuhan develops globalisation and this concept upon the influence technology plays in connecting individuals, predicting the Internet’s digital interconnectedness.

Learning has been analysed during many centuries, especially the learning of language. Many dictionaries, like the *Cambridge Dictionary*, have attempted to define it, as well as

scholars in the education field like Ambrose, in the psychological area like Vygotsky and in a philosophical approach like Socrates.

Language and culture are two concepts that have been thoroughly studied over many years, separately and together. On the one hand, it is key to differentiate human from animal language, following definitions by dictionaries and scholars (Crystal & Robins, n.d.). However, one should not forget that there are many other languages, e.g. of law, of diplomacy, or of mathematics. Linguistics is the science of language that counts with the well-known scholar Noam Chomsky who presented his Universal Grammar Theory regarding language learning. Despite his extensive contribution to this area, he received criticism from other scholars, like Francis Lin, Mark Halpern or Wolfram Hinzen.

On the other hand, culture has been studied more thoroughly in recent times, due to the influence the worldwide flux of people is having on society. Culture can be defined in different ways based on where the stress is on. The *Cambridge Dictionary* offers a definition with people as the main focus, meanwhile the *Merriam-Webster Dictionary* presents various definitions, one according to culture in institutions (e.g. organisational culture) and another regarding a person of culture. However, the British anthropologist Sir Edward Burnett Tylor proposed in the 1800s a definition for culture that took into account its different aspects, from knowledge to customs and morals of any individual in a society. As a consequence of globalisation and migration, a key concept appeared: intercultural, and its respective intercultural learning. This type of learning has recently been studied in depth in order to help cross-communication, interaction and understanding between cultures in society, e.g. Chad Lane in “Intercultural Learning” (2012) and the Council of Europe in “T-KIT 4 Intercultural learning” (2018). The Council of Europe put forward this kit to provide with further information to incorporate this educational process. In this kit, the Council established a clear differentiation between interculturalism and multiculturalism, the latter focusing on preserving different cultures in one society, without necessarily encouraging interaction (Europe, 2018).

Language and culture are both intertwined in a complex relationship that has been mentioned for many years, but studied in depth in recent years. A concept that emphasises this relationship is plurilingualism and pluriculturalism, which have been examined by scholars like Daniel Coste, Danièle Moore, and Geneviève Zarate in “Plurilingual and Pluricultural Competence” (2009), published by the Council of Europe; as well as Judith Runnels in “Pluricultural Language Education and the CEFR” (2021). These authors have highlighted how using languages can positively influence intercultural interaction.

Language learning in terms of methodology is constantly evolving, especially due to the technological advancements. According to Dickey's essay: "Learning Foreign Languages in Antiquity: How did they do it?", language learning was first implemented in Ancient Greece and Rome, evolving during the Middle Ages thanks to Christianity and the foundation of universities. The Oposinet offers a paper on the "Didactic evolution of languages", which shines a light into how language learning developed through the Middle Ages and the Renaissance in order to teach Latin, and how the Grammar-Translation Method and the Direct Method appeared with modern languages in the 19th century.

The 20th century is characterised by a large amount of language learning strategies. In this paper, eleven of them will be put forward to showcase how much language learning has improved along recent years. The Languages Roadshow (2022), the Oposinet, the British Council, the University of Louisiana Monroe, and the scholars Haataja (2009) and Krashen and Terrell in (1998) further developed on these different strategies that adapt to student's capabilities and skills, evolving from the 1920s until the mid-90s.

Nowadays, many research institutions, like Ethnologue (2022) study the amount of languages spoken worldwide, how many people speak them, and how many of those languages are endangered. It is noticeable that language learning has been thoroughly developed in the last century thanks to the arrival of the Internet, and there are numerous websites (e.g. *Deep English*) that offer further information on different methods to study a language, such language learning applications (e.g. Duolingo), watching TV content, reading newspapers, etc. This global interconnectedness impulses individuals to learn a language and forge a cultural exchange. Many studies are appearing on this subject, like Johnson in *An Introduction to Foreign Language Learning and Teaching*, Rose in "Intercultural learning 1" for the British Council, and the Council of Europe in "Plurilingual and intercultural education: Definition and Founding Principles".

As a conclusion of the above, it can be remarked that the information on these subjects is constantly changing and needs to be continuously studied. However, further research on streaming services needs to be put in place by scholars and field professionals. It is for this lack of research that the three aforementioned subjects will be analysed with respect to the unifying aspect that links them.

III. Theoretical framework

3.1. Streaming services

Nearly every home in our society is at least subscribed to one movie streaming service. This does not come as a surprise as it allows an easy way to access a wide catalogue of movies and series.

3.1.1. Definition

According to the *Merriam Webster Dictionary*, “streaming” is an “act, process, or instance of streaming data or of accessing data that is being streamed”. In line with the *Cambridge Dictionary*, a “streaming service” is a “service that sends video, music, etc., over the Internet so that people can watch or listen to it immediately rather than having to download it, or rather than having to watch or listen at a particular time when something is broadcast”. But it is the definition from the *Collins Dictionary* that comes closer to the concept this paper will examine: “a service that allows you to play films and TV programmes on your TV, phone, or computer directly from the Internet, without needing to download them.” However, nowadays it also offers the possibility of downloading certain amount of content allowing the user to be entertained with no Internet connection.

Another definition worth mentioning is the one of streaming platform. A “streaming platform” is an “on-demand online entertainment source for TV shows, movies and other streaming media” (Endavo, n.d.). Some well-known streaming platforms are Netflix, Hulu, Amazon Prime Video, HBO Max, Disney +, Filmin, etc.

3.1.2. Origins

Subscription streaming services had to evolve during many years in order to be as of today. In this section, this paper will focus on the main streaming services that are also analysed in the self-made survey, as a way of delimiting the broad streaming service market offer available to subscribers. It is key to understand that companies are not as transparent as society expects them to be, and some of the following data may not be as updated as desired.

In general, movie streaming platforms have some common characteristics among themselves. Each subscriber has a user profile account, being able to create sub profiles in some platforms in order to have personalised content if the account is shared. These platforms use geo-location which adapts the content offer according to each country, as well as a recommendation engine, that saves the user’s content history and preferences, and suggests similar content. Another important characteristic is secure and confidential payment methods, in order to ensure the privacy of the user (Chauhan, 2022).

HBO Max is an American new streaming service born in 2020 that offers the user a wide range of content from Warner Bros., HBO, DC, Cartoon Network and many other producers (HBO Max, n.d.). This service was launched by Warner Bros. Discovery, named after the HBO (Home Box Office) channel, as an answer to other streaming services like Netflix or Hulu. It contains the original catalogue from HBO, containing well-known original series such as *Game of Thrones*, *The Sopranos*, *Euphoria*, *Sex and the City*, etc. and subscribers to HBO can gain access to HBO Max with no additional cost (TV Tropes, n.d.). By the end of the first quarter of 2022, HBO and HBO Max grew to 76.8 million subscribers worldwide (Feiner, 2022).

Disney + is an American streaming service launched in 2019 by the Walt Disney Company. It offers films, series, documentaries and short films by Disney, Pixar, Marvel, Star Wars, National Geographic and Star (Disney +, n.d.). With a continuous update of its catalogue, Disney + began offering nearly 500 films and 7,500 TV episodes, ranging from *Encanto* to *The Mandalorian* (Tobias, 2023). As of October 2022, Disney + amassed 164.2 million subscribers globally, counting with Hulu and ESPN + subscriptions (“What's on Disney Plus”, 2022).

Hulu is an “all-in-one premium American streaming service” founded in 2007 as a joint venture between News corporation and NBC Universal, and later on, Providence Equity Partners and The Walt Disney Company, and is only available in the US due to copyright law and distribution rights. It started as a free ad-supported television and in 2010 it brought Hulu Plus to the public, which offered a subscription service to its users. Nowadays, it offers an on-demand and live entertainment, being able to choose different plans according to the user’s demands and preferences based on having ads or not. Some of Hulu’s well-known original content is *The Handmaid’s Tale* and *Only Murders in the Building* (Hulu Press, n.d.). As of February 2022, Hulu counts with 45.3 million subscribers across the US (Georgiev, 2023).

Amazon Prime Video is an American on-demand streaming and rental service of Amazon. In 2013, Amazon first launched it as Amazon Unbox in the US, and it was not until 2016 that it expanded to 200 other countries around the globe offering with the Prime subscription access to Amazon original content as well as hosting content from other providers, ads, and video rental and purchasing services. One characteristic that differentiates Amazon from other streaming services is the fact that any user is able to add other video subscription channels to the so-called Prime Video Channels from other content providers (Amazon Press Release, n.d.). *The Man in the High Castle* and *The Lord*

of *The Rings: The Rings of Power* are a couple of renowned Prime Video original content. As of 2021, Amazon had more than 175 million subscribers worldwide (Joseph, s.f.).

Filmin is a Spanish paid streaming service first launched in 2008, but relaunched in 2010 by Comunidad Filmin S.L. Apart from streaming media, it provides paid television and video on demand, by offering two different services: a month subscription and a rental service. It is available in Spain, Portugal and Mexico, however you will not find the main popular series or movies, as it focuses on independent content (GR, 2022). According to some sources, Filmin does not disclose its number of subscribers in order to stop schemes from competitors (González, 2019).

Netflix is an American subscription video on-demand streaming service founded in 1997 by American entrepreneurs Reed Hastings and Marc Randolph, but it was not until 1999 that Netflix started offering unlimited DVD rental without due dates or monthly limits via an online subscription service through the Internet. However, the Netflix we know today did not appear until 2007 when it started offering subscribers the option to stream content directly to their homes through the Internet. In 2010 it slowly started expanding globally (Hosch, n.d.), and Netflix currently offers TV series, documentaries, films in more than 30 languages and is present in 190 countries. Netflix produces many original content, including local original content in different countries, some of its famous content is: *House of Cards*, *Stranger Things*, *Squid Game*, *Emily in Paris*, etc. As of 2021, Netflix reached 200 million subscribers worldwide (Netflix, n.d.).

3.1.3. Popularity and global expansion

The surge in popularity of streaming services is causing a shift in the way society is consuming media. Nowadays, people have the chance to consume on-demand content from home, allowing them to choose what, how and when to watch any movie or TV show they desire. This leads to a newly coined phenomenon: binge-watching. According to the *Cambridge Dictionary*, to *binge-watch* is “to watch several episodes (= separate parts) of a television series or programme, one after another”. This impacts watchers in many ways, some of them can afford to binge-watch, as they find a balance between entertainment and duty. Others are not as lucky and usually find themselves not being productive, or not being able to stop watching a series until it ends. It can lead to a hard process of deep struggle, as they are aware they should be working, however they are *procrastinating*, which means “to put off intentionally the doing of something that should be done”, according to the *Merriam Webster Dictionary*. Nonetheless, this recent concept can affect anyone in any aspect of their life, and it is not inherent to consuming media content. Nowadays, human

beings are exposed to many stimuli and it is our mission to find balance between what we would like to do and what we actually have to do.

Despite this more negative approach, society needs to disconnect from reality in a balanced way and subscribing to streaming services is one of it. Here are some reasons why streaming services have become so popular through the years:

- Convenience: subscribers have the freedom to watch media content whenever they want and wherever they are (laptop, mobile phone,...).
- Affordability: viewers have the possibility of choosing between different platforms and its respective user plans according to their needs.
- Personalisation: the ability for users to create a personalised list of to-watch TV shows and movies, and the personalised content recommendations based on the subscriber's interest and viewing history.
- Globalisation: these services offer users the possibility of watching content in multiple languages, reaching a wider audience. (Sebastian, 2022)
- Availability: streaming services allow users to consume exclusive content not easily found in other video platforms. (Ibid)

The Covid-19 pandemic played a key role in boosting usage of streaming services in 2020, as a matter of fact, the streaming service sector reached a milestone that year: Its global subscriptions passed one billion (Faughnder, 2021). The whole world was suffering from this situation and many governments sent their countries into lockdowns with different stay-at-home mandates that lasted for months. Cinemas were closed and people needed to find different ways of entertainment indoors and many of them resorted to streaming platforms, creating an unprecedented demand of their services. As a consequence to this situation, the number of subscriptions to streaming services increased drastically across the globe. In Netflix's case, from the first quarter of 2020 until the fourth quarter of 2021, it went from 182.86 million paid subscribers worldwide to 221.84 million subscribers, an increase of nearly 39 million subscribers in over a year. Disney + had an even bigger increase, in the first quarter of 2020 they reported 26.5 million subscribers and got to 118.1 million subscribers by the fourth quarter of 2021, a gain of over 91 million subscribers (Sebastian, 2022).

People used to be subscribed to multiple platforms, but now they are forced to cancel some of them due to the fact that streaming services have raised their prices, and budgets are currently tighter. This is because of the belief that subscribers have a necessity of the provided service and will pay whatever in order to watch their favourite TV shows and

movies. However, cinemas have reopened and some people are choosing to watch on-demand desired content from the safety of their homes. This shift can transform going to the cinema into a niche activity, which can currently be seen in younger generations. According to D. Johnson (2021), streaming services can entail some other disadvantages for subscribers:

- Social isolation: on-demand video content allows the user to enjoy it from the commodity of their homes, causing on the contrary a solitary habit in the subscriber that if poorly controlled can severely damage its mental health.
- Addiction: users can become addicted to consume content, which can lead to binge-watching and leaving aside other matters, e.g. studies, sports, hobbies.
- Active Internet connection: without cellular data, Wi-Fi or any Ethernet connection the consumer is not able to watch anything, unless previously downloaded.
- Geo-restricted content: users can only access content based on which country they currently are in, e.g. a US Netflix subscriber does not have the same catalogue as a subscriber in Spain.

Despite the elevated prices and other disadvantages, streaming services will remain popular as long as their original content and catalogue is high-quality (Dayal, 2022). Nowadays, Netflix is the world's streaming service leader counting on 222 million subscribers globally at the beginning of 2022, but it is followed closely by competitors like Prime Video or Disney +. Currently there are more than 200 streaming services active around the globe (Pattison, 2022).

The popularity of streaming services varies from country to country. In the USA, in 2021, 85% of households were subscribed to at least one video streaming services, with an average of four streaming services per user, meanwhile, a 67% of USA households had a paid TV subscription (Ibid). However, by the last quarter of 2022, Amazon Prime Video dethroned Netflix as the number one most subscribed streaming service in the United States, for the first time in four years (Parks, 2022).

Spain has also experienced a boom in the streaming service consumption. According to a "2022 Entertainment on Demand" study by Kantar, 12.4 million Spanish households used at least one online streaming service, in other words, seven in ten Spanish households were subscribed to a streaming platform, impacting 66% of the Spanish population. There is a growing competition between different streaming platforms in Spain. On the one hand, the national Movistar + and Filmin are competing against Netflix, Prime Video and HBO Max. Prime Video is number one among Spanish households (68%), followed by Netflix

(66%). Meanwhile, HBO Max and Disney+ are at a similar level, 25% and 24% respectively. On the other hand, the recommendation level is an important factor to unveil the popularity of a streaming platform. Taking it into account, Netflix is the most recommended, followed by Disney +, Prime Video and HBO Max (Kantar, 2022).

Nevertheless, streaming services find some challenges that impede their further expansion. Consumer demands are constantly changing according to social and economic factors that influence their view on streaming services, which forces these platforms to find different ways to stay relevant on the consumer's minds and to avoid subscription cancellations. As previously mentioned, users are concerned about secure payment methods in order to preserve their card details from being stolen by cyber-criminals, so it can become an obstacle to engage with people that are very reserved in sharing financial information online. Another fundamental challenge is piracy, which consists of stealing video content and uploading it for free in illegal websites, damaging artists and streaming platforms along the way. Finally, an “unsustainable content competition” is one of the most common challenges the streaming sector is facing. The fact that any provider can offer more compelling content to users and convince them to switch subscription is a huge problem, causing a survival of the fittest among the different platforms (Sebastian, 2022).

3.2. Globalisation¹

From cryptic origins in the 1930s to its nowadays popularised use around the world, the concept of *globalisation* is still complex to define. First, some dictionary definitions will be presented, and then some scholars' definitions will be put forward in order to see the diversity that follows this concept.

3.2.1. Definitions

The word ‘globalization’ comes from the Latin *globus*, which means “compact mass” (the Earth), the element -iza-, which means “to become”, and the suffix -tion, that means “action and effect” (Martínez, 2021). According to the *Cambridge Dictionary*, *globalisation* has two definitions: “a situation in which available goods and services, or social and cultural influences, gradually become similar in all parts of the world” and “the increase of trade around the world, especially by large companies producing and trading goods in many different countries”. The definition offered by the *Merriam-Webster Dictionary* also focuses on trade: “the development of an increasingly integrated global

¹ Globalization is predominantly used in American English whereas globalisation is predominantly used in British English. Except in some citations, the British English form will be used in this paper.

economy marked especially by free trade, free flow of capital, and the tapping of cheaper foreign labor markets”.

On the other hand, there are other definitions that fuse the interdependent aspect of the term with trade. The Peterson Institute for International Economics (2022) defines *globalisation* as “the word used to describe the growing interdependence of the world’s economies, cultures, and populations, brought about by cross-border trade in goods and services, technology, and flows of investment, people, and information”. Another version would be: “a term used to describe how trade and technology have made the world into a more connected and interdependent place, [...] that captures in its scope the economic and social changes that have come about as a result” (National Geographic, 2022)

Many scholars have contributed into finding a definition to this term. According to sociologists Martin Albrow and Elizabeth King (1990), *globalisation* is “all those processes by which the people of the world are incorporated into a single world society.” Anthony Giddens (1991, p. 64) claims *globalisation* is “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”. On a similar note comes Pieterse (1996, p. 1389) who develops more the idea of how *globalisation* favours a worldwide interconnectedness. For Luke Martell (2017, p. 148), *globalisation* is “the integration of poor countries into a world economy of open competition”, which resembles in a way to the association that Hans Rosling (2018) established between *globalisation* being the culprit for creating “the West and the rest”, which he sustains is no longer existent. All of the afore mentioned characteristics can be merged as “the expansion and intensification of social relations and consciousness across world-time and world-space. It is a multi-dimensional phenomenon involving economics, politics, culture, ideology, environment, and technology.” (Steger, 2014).

3.2.2. *Origins of the term*

Although the term *globalisation* has a diffused origin story, *globalisation* has been a process carried out for many centuries in human history. The term itself first appeared around the 1930s thanks to the Scottish educator Boyd as to “give a holistic view of education” (James & Steger, 2014, p. 425) who literally translated from the French *globalisation*. This French term was used by the Belgian psychologist Decroly in the late 1920s in order to explain a child’s development with a “globalization function stage” (Idem, p. 426). In both cases, the concept focuses on going from global to particular in learning and is not exactly related to the world itself. The French term *mondialisation* was

also used for a period of time in the 1960s, even if it does not exactly mean globalisation as understood today (Ibid). During this decade the term also started to enter in dictionaries like the *Merriam-Webster Dictionary* (1961), the concept was broadening in terms of economic meaning and books relating to globalisation had to define the concept. In the early 1990s with the end of the Cold War, there was a surge of the term as it was a moment seen to promote social change (Idem, p. 419). The coining of this term was incorrectly attributed to Theodore Levitt, a Harvard Business School professor, who wrote the article “Globalization of Markets” in 1983 for the *Harvard Business Review* (Feder, 2006). As previously mentioned, this term had been used since the 1930s, and Mr. Levitt did not coin it, but rather popularised its use.

3.2.3. History

Scholars have divided the history of globalisation in different ways, according to their own criteria. For example, Friedman (2005), Pulitzer Prize Winner divides it into three main periods: “Globalization 1 (1492–1800): globalization of countries; Globalization 2 (1800–2000): globalization of companies, and Globalization 3 (2000–present): globalization of individuals”. But this paper will delve further into the ages of globalisation traced by Jeffrey Sachs.

Jeffrey Sachs in his book *The Ages of Globalization* explains in depth the so-called seven ages of globalisation. According to him, globalisation dates back to the Palaeolithic Age (70,000-10,000 BCE), our prehistory, when the human being was still searching for food; then it is followed by the Neolithic Age (10,000-3,000 BCE), the beginning of agriculture; the Equestrian Age (3,000-1000 BCE), with the domestication of the horse and the development of proto-writing enabled trade and long-distance communication; the Classical Age (1000 BCE–1500 CE), when the first great empires emerged; the Ocean Age (1500–1800), when empires began to expand across oceans and beyond the usual ecological areas of the homeland; the Industrial Age (1800–2000), when some societies, with Great Britain in the lead, set the beginning of the industrial economy, and the Digital Age (2000–), our own era, in which nearly everybody is instantly interconnected through digital data (Sachs, 2021, p. 23). Sachs shows the upsides and downsides of how globalisation has had an impact in society through time. As Sachs (2021, p. 266) said, “the challenge of globalization is the lack of consensus. Our species, that has evolved exquisitely for cooperation within our clan, is equally prepared for conflict with ‘the other’”. For him, the ages of globalisation can be both the origin and the result of growing global interactions (Idem, p. 35).

3.2.4. Global village

Another key concept arises: *global village*. First coined and introduced by the Canadian media theorist Marshall McLuhan in the 1960s, he defines it as the way in which people around the world are interconnected through the use of new technologies: “The new electronic interdependence recreates the world in the image of a global village” (McLuhan, 1962, p. 31). The Internet, and consequently the World Wide Web, is the main medium that allows people around the globe to be interconnected without taking into account space nor time, as long as there is an Internet connection, meaning that McLuhan was ahead 30 years and predicted this digital interconnectedness that the Internet would allow since the 1990s.

3.3. Language and cultural learning

3.3.1. Concepts regarding language and culture

According to the *Cambridge Dictionary*, *learning* is the “process of obtaining knowledge or information by study or experience”. Educational scholars have given a large number of definitions of *learning* by using different approaches. According to Ambrose, this term is “a process that leads to change, which occurs as a result of experience and increases the potential for improved performance and future learning” (Ambrose et al., 2010, p. 3). On a more psychological approach, Vygotsky defines *learning* as “an essentially social process in which the support of parents, caregivers, peers and the wider society and culture plays a crucial role in the development of higher psychological functions” (First Discoverers, n.d.). However, a well-known Greek philosopher, Socrates, explained many centuries ago that the ideal way to learn is by “asking essential questions and testing tentative answers against reason and fact in a continual and virtuous circle of honest debate” (Cookson, 2009).

Language has several meanings depending on where the focus is. When the focus is on the human being, *language* is “a system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves” (Crystal & Robins, n.d.). When the focus is on the animal kingdom, *language* is “the means by which animals communicate”, in line with the definition by the *Merriam Webster Dictionary*. As a matter of fact, there are many other languages, e.g. language of law, language of diplomacy, language of mathematics, the language of Shakespeare. Besides human language, where the focus is stressed on and well delimited, there is an infinite amount of languages in our lives. But it is key to establish

a difference between human beings and the animal kingdom, as animals have a restrictive communication, whereas humans have an infinite number of ways of communicating.

Linguistics is the name of the science of language, that encompasses “the study of human speech including the units, nature, structure, and modification of language”, according to the *Merriam Webster Dictionary*. A different language is formed when two people are not able to understand each other without previous learning or teaching (Bilingual Kidspot, n.d.). However, the American linguistic Noam Chomsky formed the Linguistic theory, and he defined *language* as “a natural object, a component of the human mind, physically represented in the brain and part of the biological endowment of the species” (Chomsky, 2002). On another important note, according to Chomsky, humans are born with a predisposition to learn a language, “an innate ability to learn languages” (English Club, n.d.) and following Chomsky’s Universal Grammar Theory, “the basic structures of language are already encoded in the human brain at birth” (Ibid). Nevertheless, Chomsky’s theory found some criticism amongst other linguists, such as Francis Lin, Mark Halpern or Wolfram Hinzen, who presented either an alternative theory or refuted the UG with a set of counterarguments.

On the other hand, *culture* also has different meanings depending on who is involved: (1) “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time” (*Cambridge Dictionary*) with a distinction according to racial, religious and social aspects; (2) “the set of shared attitudes, values, goals, and practices that characterizes an institution or organization” (*Merriam-Webster Dictionary*), for example, an organisation culture; or it can be related to a person of culture, in other words, (3) “acquaintance with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills” (*Merriam-Webster Dictionary*). A popular definition of culture is that of the British anthropologist Sir Edward Burnett Tylor dating from 1871: “culture is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society” (Street, 2023).

Intercultural learning is an educational process by which knowledge regarding culture is acquired in order to both understand it and be able to interact with people from different cultures (Lane, 2012). This type of learning can be designed in “culture specific”, or “culture general”; one focuses solely on a specific culture, while the latter concentrates on “universally applicable skills” (Ibid). Intercultural competences entail the goal of raising awareness and increasing tolerance across cultures and within our own. However, this

concept differs from *multiculturalism*, which focuses “on the preservation of different cultures or cultural identities within a unified society, as a state or nation, is a policy focused on sharing a territory and living next to each other, without necessarily interacting with each other” (Europe, 2018, p. 20). This lack of interaction can create “communal segregation and mutual incomprehension” (Ibid) showcasing how important it is to develop an intercultural approach that fosters diversity, interaction and understanding across cultures.

Both language and culture are intertwined, and the existent relationship between them is complex. Grammar rules or syntaxis are not enough when learning a language, it is also necessary to learn and interact with the culture that speaks that language, its customs, its beliefs, etc. Language can be culturally transmitted because it is learned. Young children learn the basis of grammar of their first language at school, but they have been previously exposed to that language at home, gaining initial knowledge before attending school. Meanwhile, culture can be transmitted through language by teaching (Translations, 2022). This relationship could be sum up as “language is a part of culture, but culture is a complex totality containing many different features, and the boundaries between cultural features are not clear-cut, nor do they all coincide” (Britannica, n.d.). In other words, culture is communicated by language, and language is communicated by culture, and one can suppose that language learning is at the same time cultural learning.

Plurilingual and *pluricultural learning* are two concepts that are intertwined, *pluri* meaning “more than two” (Coste et al., 2009, p. 10). It refers to the “ability to use languages for the purposes of communication and to take part in intercultural interaction, where a person, viewed as a social actor has proficiency, of varying degrees, in several languages and experience of several cultures” (Idem, p. 11). On the one hand, *plurilingual learning* encourages the acquisition of linguistic knowledge and skills in more than one language, enabling the individual to switch from language to language in different situations to “meet the need to communicate with others” (Idem, pp. 10-17). These plurilingual individuals possess the skills to switch languages in the same conversation (Idem, p. 18), and they develop “different competences in each language” (Idem, p. 19) also known as “plurilingual repertoire” (Runnels, 2021, p. 7). On the other hand, *pluricultural learning* encompasses the acquired abilities through understanding and tolerating with an openmind the diversity of individuals, and their respective cultures social structures and values (Idem, pp. 10-11). This *pluriculturalism* can be developed and learned by any human being, as long as they possess a will to participate and engage in “the different cultures and cultural

contexts from their own day-to-day lives, and through having the capability to expand their knowledge, experiences and understanding to the lives of others” (Idem, p. 11).

3.3.2. Evolution and early methods of LL

Language learning (LL) is the process by which a human being develops the capacity to communicate and comprehend a language. Despite languages being present between 50,000 and 100,000 years ago, language learning is a practice that started not that long ago, and that has been constantly evolving, especially in recent times with the creation of the Internet.

In the Ancient Times, many Greeks spoke Latin as learning the language of the Roman provided them with advantages, and some Roman thinkers proudly spoke Greek, such as Cicero, Caesar, and Augustus (Dickey, n.d.). Ancient learners may have started learning by reading bilingual texts divided in two columns that covered topics from getting dressed to trading insults or even getting a new job (Ibid). Once they gained enough grammar and vocabulary they switched from bilingual texts to monolingual ones. Nevertheless, there is no proof regarding whether or not they could practise speaking skills, unless they had that specific goal (Ibid).

In the Middle Ages, Christianity played an important role in language learning through the study of classical archives kept in monasteries, and during this age many universities were founded in countries, for example, France, Spain, England and Italy. Nevertheless, to study was a privilege that lower classes could not access (Oposinet, n.d.).

During the late Renaissance period, scholars like John Locke or Montaigne advocated for different teaching methods regarding Latin, seen as a classical language and reflected in that matter in the way it was taught. However, Latin became “displaced as a language of spoken and written communication” (Ibid) when other languages started to gain popularity in Europe (e.g. English, French).

In the 19th century, a dominant foreign language learning method gained popularity just as modern languages entered schools of Europe: the Grammar-Translation Method. This German-originated method focused on grammar rules mostly, setting aside the development and practice of speaking which was limited to reading sentences out loud (Ibid). However, during the late 1800s and early 1900s a need for speaking competence encouraged reformers like C. Marcel or T. Prendergast to drive focus on the importance of developing a method that took child language learning as a standard. Despite the efforts made, it was not until the end of this century that a reformist movement arose and highlighted the value of oral proficiency, emphasising that “words and sentences should

be presented in context, that grammar should be taught inductively, and that translation should, for the most part, be avoided” (Ibid). This ‘natural method’ is known as the Direct Method.

3.3.3. LL strategies during the 20th century

Apart from the previously mentioned strategies, language teachers and students have implemented many other strategies or methods in order to teach/study a language adapting to their capabilities and skills to manage an improvement of language proficiency.

Language strategies have evolved through time, some of them will be highlighted below:

- The Oral Approach (1920s). With a focus on speaking and listening, learners developed reading and writing skills, once a grammar basis was in a firm position (Languages Roadshow, 2022; Oposinet, n.d.).
- The Audiolingual Method (1950s). Also known as the “Army Method” for being created in the USA after the end of World War II in order to teach languages through a system of reinforcement with the use of drills to develop listening, speaking, reading and writing skills (Oposinet, n.d.).
- The Situational Language Teaching (1960s). Similar to the Oral Approach, “a mastery of a set of high-frequency vocabulary items is believed to lead to good reading skills” (Rhalmi, 2009).
- Total Physical Response. Based on children learning process, it focuses on manual gesticulation to facilitate learning, and teachers play the role of a parent to encourage the learner to reproduce language in a spontaneous manner (Oposinet, n.d.).
- The Silent Way. The principle of this method is that the teacher says as little as possible in order to boost language production from learners through physical objects (British Council, n.d.).
- Community Language Learning (CLL). Teachers and learners interact with each other and peer interaction is encouraged, which also leads to reducing the fear of communicating in said language (Oposinet, n.d.).
- Suggestopedia (1980s). It is based on the idea of creating a relaxing atmosphere through the use of music, and other relaxation methods, e.g. yoga, hypnosis (Ibid).
- Communicative Language Teaching (1980s). Aiming to achieve communicative goals, this method clarifies that “in order to learn a language, one must practice

using that language to communicate meaning to others” (University of Louisiana Monroe, 2021).

- The Natural Approach (1980s). Characterised by its simplicity, the aim of this method is to encourage students by using the target language to participate and interact in meaningful situations with the instructor and other participants (Krashen & Terrell, 1998, p. 180).
- The Lexical Approach (1990s). Described by Michael Lewis, this strategy’s intent is to understand and produce lexical units, as they are considered to be what composes languages (Languages Roadshow, 2022).
- Content and Language Integrated Learning (CLIL). Appeared in the mid-90s and was completely focused on the target language. Learners “use the second language as their language of work and communication and develop intercultural competencies and multidimensional subject-specific knowledges at the same time” (Haataja, 2009 as cited in Smala, 2011).

3.3.4. Current state

As of 2022, there are 7,151 languages spoken around the globe, but only 23 of them are spoken by half of the world’s population, and 40% of them are endangered as some only have less than 1,000 speakers (Ethnologue, 2022). A comparative table will be presented below with the 10 most spoken languages in terms of total number of speakers, and in terms of total number of native speakers.

	Total speakers	Native speakers
1.	English – 1.425 billion	Chinese – 1.3 billion
2.	Mandarin Chinese – 1.119 billion	Spanish – 475 million
3.	Hindi – 602 million	English – 373 million
4.	Spanish – 548 million	Arabic – 362 million
5.	Standard Arabic – 274 million	Hindi – 344 million
6.	French – 274 million	Bengali – 234 million
7.	Bengali – 273 million	Portuguese – 232 million
8.	Russian – 258 million	Russian – 154 million
9.	Portuguese – 258 million	Japanese – 125 million
10.	Urdu – 231 million	Lahnda – 101 million

Table 1. *The 10 Most Spoken Languages In The World.* Source: Babbel (Lean, 2021)

Nowadays, learning languages has gained an important role in society. Globalisation has created an interconnectedness between citizens around the world, and language is one

of the factors that allows this interconnection and cultural exchange to be possible. There are many reasons that can lead an individual to learn a new language and here are a few: for study goals, for a higher integration into another culture, for a strengthening of a cultural identity, for international communication goals, or for a language passion (K. Johnson, 2017, p. 5). Besides the previously mentioned strategies or/and methods, language learning has experienced a great improvement thanks to the arrival of the Internet. In today's society, a language learner has a wide number of methods to select, as they can count on older ones and newer ones.

The Internet has changed the process of learning languages, allowing learners to study with their smartphones and computers. This digitalisation encourages a continuous immersion in languages by being exposed to it constantly. Any language learner with any device can access content of the target language: newspapers, movies, music, content of social media, etc. The learner can change the pre-set phone language into the studied one, which allows a passive way of learning. Before the arrival of the Internet, a language learner needed to carry around dictionaries, guide books, CDs to listen to native speakers, but today everything can be easily accessed with your smartphone (Deep English , n.d.). Language learning apps have been created to suit the needs of the learner, as they offer online courses with different methods. The most popular apps are: Babbel, Duolingo, Memrise, Speakly, to name a few. These apps can be accessed via Internet or a mobile app, and they offer free courses and/or paying ones (which provides a premium access to personalised material).

As previously mentioned, language and culture are closely related, meaning that a language cannot be learned if its respective culture is not taken into account (Rose, n.d.). Nowadays, intercultural learning or any other type of cultural learning has gained an important position in society. This importance finds its roots in the flow of people immigrating and emigrating who make their homes in another country with, most probably, a different culture.

The Council of Europe has expressed its concern to implement intercultural learning as a priority in education systems. This education approach comprises “languages taught in the school, languages recognised by the school but not taught and the languages and cultures which are present in school but neither recognised nor taught” (Council of Europe, n.d.). It finds its origins in the importance of recognising and understanding cultural and linguistic diversity, which will enable learners to “operate effectively as citizens, acquire knowledge and develop open attitudes to otherness” (Ibid).

IV. Netflix's original local content per country

The last decades have driven streaming platforms into rapidly developing and adapting to society's needs, clearly verified with the COVID-19 pandemic and how streaming habits changed.

Netflix, a streaming service giant, is well-known for its diverse catalogue. This US-based company has mixed libraries, which means that they not only offer American titles, but that they also have foreign content in all markets (Lotz et al., 2022, pp. 513-514). Netflix developed an international strategy based on funding production costs that result in *commissioned titles* (Idem, p. 517). These titles are generally made available across all libraries worldwide and is a differentiating trait from other streaming platforms (Ibid). Domestic commissioned titles are, as previously mentioned, produced by Netflix in the country of that library and they "account for roughly half of the 60% of titles common across the libraries" (Ibid).

In recent times, other streaming platforms have started to adopt Netflix's successful strategy (Idem). For example, Prime Video is following this localising strategy in Southeast Asia in order to gain subscribers by producing and releasing original local content in countries, such as The Philippines, Thailand and Indonesia (Forristal, 2022).

However, Netflix's global success is also attributed to its wide range of language options (62) that enable subscribers to watch content according to their personal preference: dubbed, subtitles, or both (Paper Cup, 2021). According to market preferences, different strategies have been followed to localise foreign titles: in English-speaking countries via English subtitles and in countries like France, Italy or Spain via dubbing or subtitling (Centuro Global, 2022).

By localising its content, Netflix has achieved global growth. The words of the Director of Globalisation at Netflix, Kathy Rokni confirmed their success: "In two years, we added a couple more languages, created a lot more global original content, and saw our subscriber base grow nearly 50%." (Paper Cup, 2021).

4.1. Non-English speaking well-known shows and movies

This section aims to introduce popular original local content produced and/or distributed by Netflix that are also part of the self-made survey explained below. These chosen fifteen TV series highlight the success and interest they have generated among its viewers.

In South America, Netflix produced its first Brazilian original series called *3%*, in Portuguese *3 Porcento*, which first released in 2016 (Merodeadora, 2017). *3%* is a dystopian sci-fi series where people have the opportunity to fight, but only 3% will get

through. The former VP of Independent and Local Content of Netflix said: “We look forward to working with such an acclaimed team for our first Netflix Original production entirely shot in Brazil. We are confident that this fascinating premise will be widely enjoyed by our members internationally.” (Mango, 2015). This series is not only the first Brazilian Netflix original, but it is also one of the firsts to not be in English and it managed to be successful enough to have four seasons (Palmer, 2020).

Moving to Asia, to Japan specifically, *Alice in Borderland* became “the most-watched Japanese series ever on Netflix in just four days” with 61.2 million viewing hours after the release of the second season (Ng, 2022). At a global scale, season 2 positioned the show to “the top of the Global Non-English TV list and in the list of the Top 10 Series in 90 countries including Japan, US, Canada, Brazil, France and Hong Kong” (Idem). This adaptation of the manga *Haro Aso* first premiered in Netflix in 2020 and counts with a Japanese cast, whose characters must engage in deadly games in order to come out of the parallel dimension ‘Borderlands’ alive (Ibid).

South Korea counts with many Netflix original series that have reached viewers around the globe. *Squid Game* became a global hit upon its premier in 2021 by reaching n° 1 in 90 countries (Jett & Kim, 2021). However, part of the South Korean audience manifested their discontent with how the horror TV show portrayed cliches, like debt and violence (The Economist, 2021). The series’ name comes from a traditional Korean school game and the plot centres around an indebted father who accepts to compete in a series of deadly games along 455 other contestants for a \$40m prize (Ibid). Such was its success that season 2 is currently being filmed and will possibly premiere in 2024 (The Economic Times, 2023). In 2022, the K-drama *Alchemy of Souls* premiered on Netflix with a 30-episode season divided in two parts and was written by the well-known Hong Sisters. This K-drama is a “fantasy romance drama about the fate of people that become twisted due to changes that their souls must overcome” (Chua, 2022).

In the Mediterranean area, the Israeli series *Shtisel* aired its first season in 2013, and the second instalment came later in 2015. Netflix incorporated this series in 2018 and even if it is only offered in original version (Hebrew) with subtitles, it has enamoured millions of viewers worldwide by telling the story of a Jewish family facing different dramas, such as religion and marriage (Lorente, 2021).

By telling the stories of overlooked groups, like Sephardic Jews, Armenians, and Greeks in the Istanbul of the 1950s, *The Club* (Kulüp), a Turkish mini-series, positioned itself in many households around the globe (Geybullayeva, 2021). This period drama first

premiered on November 2021, and its second part was entirely released on Netflix on January 2022 (Kothari, 2022).

With four successful seasons, the Italian series *Baby* debuted as a Netflix original in 2018, has different language options for viewers regarding dubbing and subtitling (Moore, 2020). In a high-class Roman neighbourhood, two teenagers explore prostitution while living double lives: the rich school one and the sex-trade one. Netflix 'investment in Italian local content is giving a new voice to Italian television (Voorhis, 2018).

The first French TV series to penetrate the Top 10 list at a global level was *Lupin (Lupin: Dans l'Ombre d'Arsène)* and managed to remain n°1 in countries, like Canada, Brazil and Argentina since its premiere in January 2021 (Scott, 2021). Inspired by the French character Arsène Lupin by Maurice Leblanc, the famous French actor Omar Sy stars in this new series as Assane Diop: “a con man with a heart of gold able to turn his outsized presence into an uncatchable master of deception” (Horton, 2021).

Neighbouring country Spain seems to be flourishing as a side effect of partnering with Netflix. Early 2017, *Las Chicas del cable (Cable Girls)* became “Netflix’s first original Spanish drama series” (Owokoniran, n.d.). Portraying the story of four Spanish women working as switchboard operators at Spain’s national telephone company, this series released six seasons, meaning it is “Netflix’s longest-running non-U.S. original series” (Hopewell, 2020). That same year, 2017, a bigger global sensation premiered at Netflix: *Money Heist (La Casa de Papel)*. It first aired on the Spanish channel Antena 3, and due to its high-viewing rates, Netflix bought its global streaming rights (McDonagh, 2021). After 5 successful seasons and being the most watched non-English series, *Money Heist* will have a Korean remake which will follow a similar plot: a “Professor recruiting eight thieves for a great heist” (Idrisoglu, 2022); (Osborn, 2022). A year later, in 2018, the teenage drama *Elite* is set in a private school and follows the encounters of working-class students and rich ones. Viewers can watch it in Spanish (original version) and use subtitles, or watch the dubbed version (English, French and German, as of 2021) (Zamora, 2022). With 139 million viewers worldwide, this long-running series just aired season 6 in November and will have an Indian adaptation named *Class* (Smith, 2020); (Staff, 2022).

In Germany two Netflix’s original series found global success. Airing in 2017, *Dark* is the first Netflix series fully in German and its plot revolves around a small German town, which is haunted by strange events (Rogers, 2017). This supernatural series counts with three seasons capturing millions of viewers worldwide which delved into the dark town secrets regarding its families and time travel. Netflix had to launch a website in order to

explain the difficult time-travelling liaisons, so the public was not confused when watching the new seasons (Loser, 2020). Later, in 2020, another German show *Freud* was released, which tells a “fictional story on the life of Sigmund Freud, an Austrian neurologist who founded psychoanalysis” (Magdaleno, 2020). This psychological thriller gave a different perspective to the life of Freud and captivated so many audiences worldwide it came back for another season (Jethani, 2023).

Debuting in 2018 as the first full Danish TV series, *The Rain* is a “Netflix Original post-apocalyptic” show that was filmed in Denmark and Sweden, telling the story of how a virus erased a big portion of the human population, it focuses on how two siblings remained for a lustrum in a bunker and have now emerged looking for their father (Robinson, 2020). Despite being enjoyed by global subscribers, Netflix decided to wrap this show with a third and last season, closing the story in 2020 (Hough, 2020).

Lastly, the sci-fi series *Better than us* gained popularity in Russia in 2018, and became a global sensation thanks to being translated into 25 languages ever since Netflix distributed it worldwide (Sinelschikova, 2019). Such has been its success, that the series will be produced by a Mandarin company, moving from Russia to China. However, it is key to note that Netflix did not produce season 1, but acted as a distributor so these production shifts remain uncertain in terms of which role Netflix will have (Moore, 2020).

4.2. Links to globalisation & languages

Streaming services and globalisation have been closely related ever since reaching global audiences. Netflix plays an important role in distributing media content worldwide and has been the main driver into prompting different streaming habits.

Since 2010, Netflix has increasingly been expanding and reaching culturally different countries, up to 190 countries as of 2022. Netflix’s global presence is enabling subscribers to access content from around the world, and at the same time it is changing how content is consumed and produced.

As stated in the section above, this global streaming giant offers libraries that mainly include foreign titles thanks to producing original content that showcases that country’s culture. By producing and distributing original content, Netflix not only is managing to attract a global audience, but it is also encouraging local economic and talent opportunities in non-English speaking countries. Original content is being produced in different languages and this content usually counts with a local cast, directors and writers, which altogether preserves and promotes the spread of minority or lesser-known languages and cultures, which may have otherwise gone unnoticed. Netflix is giving a voice to lesser-

known countries to make themselves known and spread their cultural experiences and connect people around the world.

Currently, Netflix has media content in 30 different languages. Subscribers can consume this content in original version with subtitles or in the dubbed version, both options introduce the viewer into the language and culture. On the one hand, it is a chance for those who do not speak the language to access and consume content, which can possibly spark their interest in that country's culture. On the other hand, language learners can benefit from original local content to practice languages through listening and reading the subtitles, which can eventually lead to learning new vocabulary and expressions by seeing how people actually communicate among themselves, e.g. slang among teenagers, dialects.

Furthermore, Netflix fosters cultural exchange to break any barriers, stereotypes and assumptions that any viewer may possess regarding a certain culture. As previously mentioned, Netflix selects and invests in commissioned titles, original local content, which enables the promotion of diversity and inclusivity along the media industry.

Netflix is a driver of globalisation. This streaming service values diversity and differences and has helped create a more interconnected and globalised world. What Netflix is currently doing is aligned with Sach's (2021) view on globalisation: Globalisation reflects that human evolution has always been shared, that our common destiny does not mean a homogeneous world or the end of our differences, but it actually means a global society strengthened by different cultures in a safe world that fosters diversity (p. 270).

V. Survey: Analysis of the linguistic impact of movie streaming services

An online English survey entitled *Movie Streaming Services* has been carried out in order to collect data from streaming platforms users, specifically focusing on Netflix. The questionnaire has fifteen short questions and is formatted to be replied in under two minutes. The response collection process lasted 22 days, from the 7th of October until the 29th of October 2022, which was the date when the minimum sample of 250 respondents was reached. To contact these diverse respondents, the questionnaire link was distributed via WhatsApp and LinkedIn accompanied by a general message in Spanish and also translated into English.

Every single answer from the respondents is valid, as the main goal of this survey is to obtain quantitative information to give greater support to the ongoing research. The survey is anonymous and in written format, easily accessed via smartphone, tablet or laptop. In

terms of identity, only the information regarding age-range, gender and country of completion of the survey is collected. Any other information, save for the previously mentioned, will remain confidential and anonymous.

5.1. Technique used and survey details

Survey research can use a quantitative, qualitative or a mixed strategy. However, for the completion of this survey the most appropriate strategy to follow is the quantitative research. This strategy focuses on collecting numerical data in order to find out about social aspects, in this case: how society is consuming streaming platforms and to discover if there are any underlying motives. Primary data is obtained with this survey, as the information collected emerges first-hand from the self-made questionnaire itself without relying on secondary sources. It allows relevant, real-time information regarding a chosen sample due to the importance that current views on streaming services and language learning has to the creation of this paper.

A quantitative research questionnaire can be used for social and anthropological research and it consists of a “list of questions or items that you can use to gather research data from respondents [...] about their experiences, attitudes or opinions” (Pro Profs Survey Maker, 2022b). The effectiveness of the questionnaire relies on the questions asked, so it is key to choose adequate question types according to the answers needed. This fifteen-question questionnaire is comprised of the following question types :

- MCQs. Multiple choice questions are close-ended questions that offer a list of different answers to choose from and respondents can select only one option, unless instructed otherwise (Pro Prof Survey, 2022a).
- Open-ended questions. Respondents can answer in their own words, which allows them to “be more descriptive and express their opinions freely” (Pro Prof Survey, 2023).
- Ranking questions. Respondents can choose from a close-ended scale that ranges from the most preferred object to the least preferred one in a ranked order (Qualtrics, 2021).
- Yes/no questions. This simple questions are characterised for being binary, unambiguous and understandable, which allow the survey to be shorter and quicker to be submitted (Jotform, 2023).

Google Forms is the chosen medium to create this questionnaire due to many different beneficial factors. It is cost-free, user-friendly and easily accessed, which contributes to facilitating a wider reach. Furthermore, Google Forms allows the author of the survey to

completely supervise every pertaining aspect of the self-administered questionnaire, and to choose its format from an extensive offer of templates in terms of question type and visual aspect of the whole questionnaire. This medium has an important feature that grants immediate visualisation of answers, in other words, answers update themselves in real-time. Even when the questionnaire is still open to answers, the author can check the gathered data in two formats: a summary displayed in the webpage, and a Google Sheets automatically created, which will also automatically update for as long answers keep being submitted.

5.2. Objectives to achieve

The main goal of this self-made survey is to understand to which extent movie streaming services are contributing to linguistic and cultural learning. This survey aims to support this paper's research question and contribute with quantitative data to draw conclusions.

The main objectives of this survey are:

- To learn which streaming platforms are the most popular and used in our current society.
- To analyse the level of knowledge of the respondents regarding other Netflix produced TV shows around the world.
- To study whether media content is consumed in other languages apart from their native one.
- To investigate if the respondents have ever travelled to a foreign country, used their streaming platforms and explored local original content.
- To examine if their use of streaming services has impacted the respondents' motivation to learn a new language or improve their language skills.
- To determine whether or not consuming TV content from another culture or language has encouraged them to learn more about that culture /language.

5.3. Sample used

Sampling is essential to obtain “the estimation of the characteristics of a population by directly observing a portion of the entire population” (Statistics Canada, n.d.). For this reason, every survey should predefine an adequate survey according to its needs and objectives, otherwise an incorrect representation of the population will result from it, being biased (Ibid). On a clarifying note, this survey follows a nonprobability sampling method that does not give individuals “an equal chance of being included” (Cint, 2020). The two chosen types of sampling are convenience and snowball. Convenience sampling allows the survey to reach a broader audience in a shorter period of time, which is the most adequate

type for this questionnaire that poses as preliminary research. Snowball sampling also contributes to reaching other targets that the first survey respondents may refer the survey to, and once the sample size of 250 was reached, the survey was stopped (Idem).

On the other hand, the survey has a flexible sample that covers a wide section of people from different nationalities and ages, which will be explained further below. Firstly, the target population consists of people that consume streaming services. Young people aged between 18 and 24 years old are the main target, however it was relevant to learn how elder people (over 55) act upon streaming services, so they also became an important target to analyse. Regarding the geographic area, the main target population is Spanish people that can speak English, which sustains the decision of writing the questionnaire in English, so that a broader audience could be reached apart from the main one. However, the sample was broadened to other countries in order to get to know their streaming services consumption habits, which is a challenge to study as the number of responses only allow to give a merely illustrative conclusion. Nevertheless, the message with the survey link was both in English and Spanish, as the author is Spanish and this paper is carried out in Spain.

As previously stated, the questionnaire was open from the 7th of October until the 29th of October 2022, which was the day that the required sample size (250) was reached. The sample size has an impact on the level of precision that the results of the survey will have, but due to time constraints the selected sample size was 250 respondents. This sample size is small, so it does not represent the population with accuracy, but it can be used as a preliminary research to further study and analyse these values at a larger scale. Furthermore, sampling error was taken into account when writing the questionnaire. The language barrier is a challenge for non-English speakers and in order to reduce the risks of respondents not understanding or being confused by the questions, each one was thoroughly thought and worded to reduce the sampling error.

5.4. Question guide

As previously stated, this questionnaire consists of 15 questions regarding the linguistic impact of movie streaming services. In this section a question guide will be presented to further explain the questions and their respective answers. Each question's chart with the quantitative data can be visualised in the appendix corresponding to the searched question, a hyperlink has been added in each question to quickly direct to the corresponding chart.

The first question, a MCQ, inquires the gender of the respondents. The majority of respondents are women, accounting for 67.2% (168 respondents) of the sample, while

32.4% (81 r.) are men, and 0.4% (1 r.) preferred to be identified as “other”. Every single respondent chose to identify in one of these three categories as nobody selected the option “rather not say”.

The second question is also a MCQ that covers the age of the respondents. There are six categories that range from under 17 to over 55 years old. The largest age group is 18-24 conforming the 40% (100 r.), followed close with a 31.6% (79 r.) by the age group of over 55. These two are the biggest groups and the other categories received less responses. The 45-54 age group came in third with a 10.8% (27 r.) and in fourth place was the 35-44 age group with 9.6% (24 r.) of the total respondents. Finally, the second-to-last age group was 25-34 with a total of 15 responses (6%) and the last category was under 17 that only accounted for 2% and 5 responses.

The next two questions cover the geographical position of respondents. The third question is a general MCQ that asks in which continent the questionnaire is being responded from. The majority of respondents submitted their answers from Europe, accounting for 91.6% (229 r.) of the total respondents. Europe is then followed by two smaller groups: South America with a 3.2% (8 r.) and North America with 2.8% (7 r.). Finally, the last continents are Asia, Africa and Oceania with 2 responses each and accounting for 0.8% each.

The fourth question is an open-ended question but it is related to the third as it asks from which country the questionnaire was taken in. The majority of respondents are in Spain (186), then it decreases to 14 which is the number of respondents submitting the questionnaire from France, closely followed by the United Kingdom with 10 votes and the United States with 7. Then, Argentina and Italy received the same number of votes: 5. Germany got 4 votes and Israel right behind with 3 votes. Switzerland, Portugal, Czech Republic and Sweden all received 2 votes from the total amount of respondents. Finally with just one respondent came Chile, Brazil, Belgium, Malaysia, Tangier, Australia, Dominican Republic, and The Netherlands.

The fifth question is a MCQ that offers a list of popular streaming services that the respondent could currently be using. It is multiple choice and more than one can be selected, but for those respondents that also consume other streaming platforms, there is an open ended answer allowing the respondent to submit their personal answer, or even write “none” when they do not use any streaming platforms. Among the included streaming platforms, Netflix led the list with 229 votes followed by Amazon Prime (132), and Disney Plus (106) and HBO, now HBO Max, with 75 votes. The ones that received the least

number of votes were Filmin with 15 and Hulu with only 2. In the short answers that respondents submitted, Movistar received 14 votes, the rest were shared between Ororo TV (3), YouTube (2) and, with one vote each, Mubi, Dazn, Viaplay, Tivify, and Svt Play. Most of these short answers referred to very specific streaming platforms (e.g. Svt Play with Swedish content). There were 5 respondents that were not subscribed to any streaming platform and two respondents submitted non-valid answers, which include illegal websites or those that do not exist. Those answers submitted that contained an already included streaming service were immediately added to the corresponding service.

The sixth question aimed to learn whether the respondents currently have a Netflix subscription. The vast majority were subscribed to Netflix accounting for 86.4% (216 r.) while 34 respondents (13.6%) replied that they did not have Netflix to this Yes/no question.

The seventh question is open-ended and aims to know in which country and language Netflix subscribers consume their media content. Only those respondents that had affirmatively responded to the previous question had to reply to this one. One risk was that maybe not everyone would reply, but all 216 respondents that were subscribed to Netflix replied, but as it is explained below the numbers do not always match the previous answers. This dichotomy can be rooted in the fact that the respondent was not in the country where they usually consume their media content. The chart for this question shows the 250 responses, even if on top it is marked 216, the chart was created taking into account the 34 “no responses” (blank), and the one non-valid answer (“my mum has”), which was considered in this way due to its non-relevance for the question asked. It is of the utmost importance to know the exact number of people who consume content in different languages, and they are the following:

- In Europe: in Spain, 108 people watch content in Spanish, 16 in English, and 13 in more than one language; in France, 5 people in French, and 1 in English; in the UK, 5 people in English and 1 in Spanish; in Italy, 4 people watch content in Italian and 1 in English; in Germany, 3 people in German; in Switzerland, 2 people in French; in Czech Republic, 1 person in Czech and 1 in English; in Portugal, 1 person in Portuguese; in Sweden, 1 person in Swedish.
- In America: in the USA, 8 people consume content in English; in Argentina, 3 people in Spanish and 1 in more than one language; in Brazil, 2 people in Portuguese; in Chile, 1 person in English.
- In Asia: in Malaysia, 2 people in English.
- In Oceania: in Australia, 1 person in English;

- No country: 22 people watch it in Spanish, 5 in English, 1 in Hebrew, 1 in Norwegian and 5 in more than one language.

The eighth question covers what is mostly consumed on streaming services. This was a Yes/no question but the two options were: TV shows or Movies. While 52.8% (132 r.) asserted that movies was what they watched the most, 47.2% (118 r.) watched TV shows more.

Once the generic questions have been asked, the following ones inquire about the level of knowledge and consumption regarding streaming platform's original local content, with a special focus on Netflix. The ninth question aims to know if respondents have used at least one of their streaming services in another country. While 52.4% (131 r.) answered affirmatively to this Yes/no question, while 47.6% (119 r.) said that they have not used their streaming platforms abroad.

The tenth question is related to the previous one as it covers changes in the streaming platforms content from one country to the other. This Yes/no question only had to be answered by those respondents who answered "yes" in the previous question. Despite it being explicitly worded in the questionnaire, 144 respondents answered, whereas it should have only been 131 as it was the number of "yes" responses from question number nine. More than half of the respondents (62.5%; 90 r.) expressed that they noticed a change in the content offered, while 37.5% (54 r.) answered that there was no apparent change from country to country.

The eleventh question aims to know whether respondents have watched original content from a country they have visited. More than half of the respondents, 60% (150 r.) of them replied to this Yes/no question that they had watched this type of content, whereas the remaining 40%, or 100 respondents said that they had not watched it.

The twelfth question covers the number of original Netflix TV shows that respondents had watched. This MCQ offered a list of 15 popular Netflix TV shows ranging from Japan or South Korea, to Spain or Israel, and respondents could select as many options as possible. For those who had not watched any of them, there was an option called "none" and 51 respondents selected it, accounting for (20.4%). The TV shows had previously been introduced in the section above and they were selected for the survey as they are the most popular and had many possibilities of having been watched, bearing in mind that the questionnaire was submitted in October 2022. Furthermore, most of the Spanish TV shows were highly voted, but it is key to bear in mind that the Spanish viewers are the main respondents. The most watched TV show was *Money Heist (La Casa de papel)* from Spain

accounting for 41.6% (104 r.), followed close with a 38% (95 r.) by *Lupin* from France and by another Spanish TV Show *Elite* with 34.8% (87 r.). Now all the way from South Korea comes *Squid Game* with 83 votes (33.2%), followed in shortly by yet again another Spanish TV show *Cable Girls (Las chicas del cable)* having been selected by 75 respondents (30%). Germany managed to get 51 votes (20.4%) for their TV show *Dark*, and from Scandinavia, Denmark, *The Rain* was selected by 32 respondents accounting for 12.8%. The Italian show *Baby* received 23 votes (9.2%), followed by the Brazilian 3% with 21 (8.4%) votes from respondents, and a German show called *Freud* accounted for 7.6% (19 r.). The Israeli show *Shtisel* and *Alice in Borderland* received the same number of votes, 17, which respectively accounts for 6.8%. The least voted series coincide with the lesser known TV shows, speaking from a Western point of view. *The Club (Club Istanbul)*, Turkish TV show received 9 votes (3.6%), followed by another South Korean TV Show called *Alchemy of Souls* with 2.8% of the total (7 r.) and the least voted TV show was *Better than us* from Russia with only 6 votes (2.4%). Interestingly, excluding *Squid Game*, the majority of least voted TV shows are from Eurasia or Asia, which denotes a lack of interest from the respondents to delving into other non-Western or European cultures.

The thirteenth question aims to know whether the respondents have watched any foreign movie or TV show in original version with subtitles. In this Yes/no question the most voted option was “yes” accounting for 75.2% (188 r.), while “no” only amounted to 24.8% (62 r.) of the total of responses.

Finally, the two remaining questions offer respondents to choose the option that applies to them the most out of a close-ended numerical scale that ranks from least applicable (1) to most applicable (10).

The fourteenth question is designed to learn the extent to which respondents have learnt about the culture of other countries by watching movies or series in original version. Responses were varied along the scale, but the majority of answers can be found between 6 and 10, so respondents had a strong sentiment of cultural learning through streaming platforms. Starting at position 6, a total of 46 respondents (18.4%) thought this rank best applied to themselves, from here it increases by one vote in position 7 (18.8%), to finally reach the highest percentage at position 8 with a total of 57 (22.8%) votes from respondents. The highest two positions 9 and 10, received a lower rating than the previous one, but still higher than the lower end of the scale: in position 9, a total of 33 (13.2%) respondents chose this option, and for position 10, only 23 (9.2%) respondents chose this option. On the lower end of the scale, in position 1 (the least applicable) had 4 responses

(1.6%), position 2 received the same number of votes, whereas position 3 received 11 votes accounting for 4.4%. Position 4 lost a vote regarding position 3 (4%), and the middle position (n°5), which is the usual option for those respondents that are unsure of what applies to them, received 15 votes (6%). In all, the lower part of the scale accounts for 17.6 %, and the higher part covers 82.4% of the total of responses.

The fifteenth question aims to know whether the respondent's interest has spiked enough to learn a country's language after watching their original content. Responses followed a similar pattern as the previous question: They were mixed along the scale, but the majority of answers can be found between positions 6 and 10. Starting on the lower end of the scale, position 1 (the least applicable) had 9 responses (3.6%), but position 2 received less votes (5 r.; 2%). Position 3 grew to 12 votes accounting for 4.8%. From position 3 onwards the number of votes gradually increase until position 8, where it reaches the peak. Position 4 gained 7 more votes (7.6%), and the middle position (n°5), which is the usual option for those respondents that are unsure of what applies to them, received 24 votes (9.6%). Moving to the higher end of the scale, at position 6, a total of 31 respondents (12.4%) thought this rank best applied to themselves, from here it increased by 5 votes in position 7 (14.4%), to finally reach the highest number at position 8 with a total of 54 (21.6%) votes from respondents. The highest two positions 9 and 10, received a lower rating than the previous but still higher than the lower end of the scale: they both received the same number of votes, 30 respondents that accounts for 12% of the total. To conclude, the lower part of the scale accounts for 27.6 %, and the higher part covers 72.4% of the total of responses.

5.5. The final results

The results of the questionnaire highlight some interesting points that indicate there is a significant interest in using streaming platforms for language learning. These results can aid future research when learning languages through streaming platforms.

Firstly, the majority of respondents were women (67.2%); (See Appendix. Chart 1. Question 1) and the largest age group was 18-24 (40%), followed closely by the age group of over 55 (31.6%); (See Appendix. Chart 2. Question 2). Secondly, the respondents were mostly from Europe accounting for 91.6% of the total (See Appendix. Chart 3. Question 3), specifically Spain with 186 respondents (See Appendix. Chart 4. Question 4), which indicates that there is potential for language learning opportunities in Europe.

Thirdly, Netflix was the most popular streaming platform and 86.4% of respondents are currently subscribed to this platform (See Appendix. Chart 6. Question 6). The second most

popular platform was Amazon Prime (132), followed by Disney Plus (106); (See Appendix. Chart 5. Question 5). Additionally, the results indicate that the majority of Netflix subscribers consume media content in English or in their native language, with Spanish being the most common language (See Appendix. Chart 7. Question 7).

Fourthly, the majority of respondents watch movies (52.8%) and TV shows (47.2%) on streaming services (See Appendix. Chart 8. Question 8). This indicates that there is a fairly equal interest in both forms of content. Furthermore, more than half of the respondents (52.4%) have used their streaming services in another country (See Appendix. Chart 9. Question 9), suggesting that streaming services are a popular choice for entertainment while traveling or living abroad. A majority of those who used their streaming services abroad (62.5%) noticed a change in the content offered, indicating that respondents notice Netflix's localising strategy (See Appendix. Chart 10. Question 10).

Regarding original local content, a majority of respondents (60%) have watched original content from a country they have visited, indicating that travel may influence viewing choices (See Appendix. Chart 11. Question 11). The most-watched Netflix TV show among respondents was *Money Heist (La Casa de papel)* from Spain, indicating that Spanish content is popular among viewers, but another reason behind it could be the large number of Spanish respondents (See Appendix. Chart 12. Question 12). Most respondents (75.2%) have watched foreign movies or TV shows in the original version with subtitles, indicating a willingness to engage with content in a foreign language (See Appendix. Chart 13. Question 13).

Finally, respondents generally had a strong sentiment of cultural learning through streaming platforms, with a majority of respondents ranking themselves at 6-8 on a scale of 1-10. This suggests that streaming services may serve as a means of cultural exchange and education for some viewers.

Nevertheless, there were some limitations to this survey that need to be taken into account for future research. Firstly, the sample size was limited to 250 respondents from only a few countries, with an overwhelming majority from Spain. On the one hand, the small sample size may not be representative of the general population, as the majority of respondents were from Europe, especially from Spain, which definitely misrepresents the results and gives way to sample bias. Secondly, most of this survey was speculative as the main aim was to gather as many respondents as possible by attracting them with a short and simple questionnaire. Some follow-up questions could have been asked, such as "*have you actually used streaming platforms to learn and practise a language? If yes do you watch it with subtitles in your native language or the learning one?*". This would have provided the survey with more context and

helped draw more exact conclusions, but the strict time limitations and space of this paper did not enable further action, so it can come in handy in future research.

Thirdly, the study was conducted during a specific period of time, but the results would have probably been affected if the questionnaire was sent a couple of months later, as Netflix changed some policies which displeased many subscribers leading them to cancel their subscriptions. Moreover, the questionnaire was only available in English, which may have limited the participation of non-English speaking respondents. Regarding bias, there could have been questionnaire bias, as the wording of the survey may have persuaded them to select certain types of responses, or even recall bias, as there is a high probability of respondents not accurately remembering their streaming service habits. Lastly, it is important to note that some respondents did not answer all the questions, which can result in differences in the number of responses for each question. Additionally, some respondents submitted non-valid answers, such as illegal websites or those that do not exist. These answers were not considered in the analysis.

Overall, the study provides useful insights that suggest how popular streaming services are for entertainment and cultural exchange. The results suggest that streaming platforms have the potential to enhance language learning and offer opportunities to learn languages through entertainment. Respondents show a willingness to engage with foreign language content, which can be useful information for movie streaming services in order to help improve their offer and satisfy the needs of their target audience. However, the limitations should be taken into consideration when interpreting the results and designing future research studies, such as increasing the sample size and massively distributing the survey in diverse countries.

VI. Conclusions and suggestions

This paper aimed to analyse the link between online streaming services, and language and cultural learning in order to help understand how it can impact subscribers into changing their linguistic patterns.

To discover the existing link between them, two different analyses were completed: an examination of Netflix original content along with examples, and a self-made survey to obtain quantitative data on subscribers habits. On the one hand, streaming services have risen in popularity this past decade and they are causing a shift in how society is consuming media. As a matter of fact, the Covid-19 pandemic caused a boost in the usage of streaming services' numbers, reaching more than a billion global subscriptions. Not only can individuals consume on-demand content from home, but they can also practice their linguistic skills by watching media in original version. However, some toxic behaviours,

like binge-watching or a heightened procrastination, can stem from an abusive use of streaming platforms, that is why balance is recommended. Some popular services were presented, but Netflix became the most relevant to put the focus on.

Netflix is undoubtedly a streaming service giant that fosters cultural exchange and helps create a more interconnected world. Netflix is present in more than 190 countries and counts with content in 30 languages, which allows that content to reach a wider audience. More specifically, Netflix is well-known for producing and commissioning titles abroad, promoting and encouraging local casting and direction. Their popularity and international projects allow content from around the world to be spread and reach culturally diverse countries, encouraging a cultural exchange. As a result, global sensation shows, like *Squid Game*, *Money Heist*, or *Elite*, have managed to reach households all over the globe. This also entails an economic advantage as Netflix sees their number of subscribers grow, and many other streaming platforms are starting to adopt their localisation strategy.

Netflix global strategy and activity highlights that globalisation can come in different shapes. We are living in a global village where differences should be celebrated and cultural exchanges encouraged, and Netflix is playing an important role in giving voice to non-canon cultures that have an impact on global population.

This paper does not aim to encourage an abusive use of streaming platforms or advocate readers to subscribe to Netflix. This study intends to raise awareness on those benefits that come along a healthy, balanced use of streaming platforms. At the same time, we are aiming to give a different and more positive outlook on how globalisation can be seen, without discrediting the negative ones. Globalisation is a well-studied phenomenon that counts with many definitions based on the approach taken. It has become apparent that globalisation is a concept that can hardly be stopped, so bringing out its positive aspects helps to endure it (e.g. humans sharing different cultures via local content and fostering diversity).

Nevertheless, this information needed to be contrasted with real-time quantitative data by developing a fifteen-question questionnaire that received 250 responses. The overall findings of our questionnaire suggest that language learning is a common action among respondents, specially to those that have a Netflix subscription and can make the most of its original local content to practice their skills. It is interesting how streaming services had the biggest impact on language learning specially among young people (18 and 24), who tend to fall into binge-watching patterns and procrastination, but they find its beneficial aspect in terms of education. However, older generations (over 55) came second, but they

may find a language barrier. Though, most probably they do not use streaming platforms to learn new languages, or practise their skills in general, opting to watch the dubbed version, but there still remains the possibility of respondents that actually want to practice their language while enjoying media content.

These findings showcase at a small scale that streaming services can become an important tool for language learning. Nowadays, individuals have many language learning methods to select, maybe choosing books over streaming platforms, or both of them. One thing that becomes apparent is that learners have many different options and that they can guide their choices according to their goals; if one of them is to learn while being entertained, an adequate choice can be consuming the media content offered by streaming platforms.

Once analysed we reach the conclusion that online streaming services are contributing to linguistic and cultural learning. At the same time, this final degree project is limited in space and time, so we are unable to confirm to what exact extent subscribers are influenced by streaming platforms. Nevertheless, this paper manages to pave the way to conduct a more detailed research, perhaps by doing interviews in order to obtain more extensive feedback.

However, this topic is very broad and there are many variables that need to be further researched and investigated in order to evaluate the extent to which it really impacts viewers. That is why further research in the following lines is necessary. On the one hand, it would be interesting to expand research on how youngsters consume media, whether they are actually influenced on what they consume or not, whether their interest is sparked or not. Furthermore, after seeing the results of the survey, it is fundamental to conduct similar research by launching several questionnaires at a broader geographical level, inquiring about local original content. Beyond the scope of this work, but pertinent to the topic, it is important to learn about the streaming habits of English speakers in order to discover new behaviour patterns: Do they just consume English speaking content, or do they expand their media content by delving into foreign one?

All the above stresses the need to jointly dedicate more professional research to this topic, as it is constantly evolving and can provide valuable data to researchers and streaming platforms. Therefore, this paper suggests that other streaming platforms should adopt a localisation strategy to contribute into creating an interconnected and respectful world.

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VIII. Appendix. Results

Chart 1. Question 1

Please indicate your gender

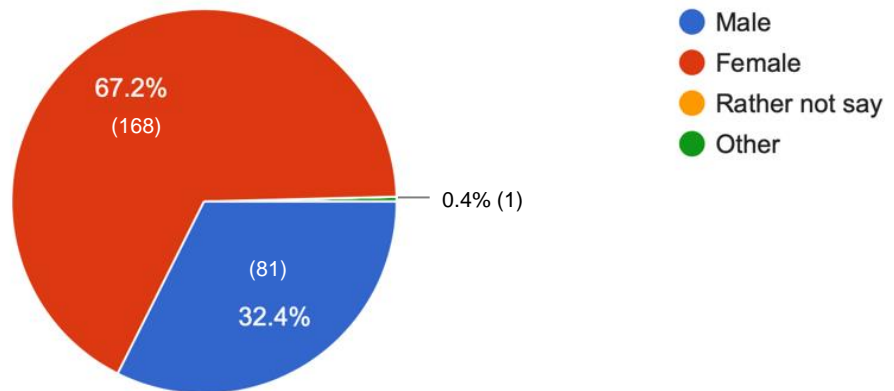


Chart 2. Question 2

In which of the following age groups are you in?

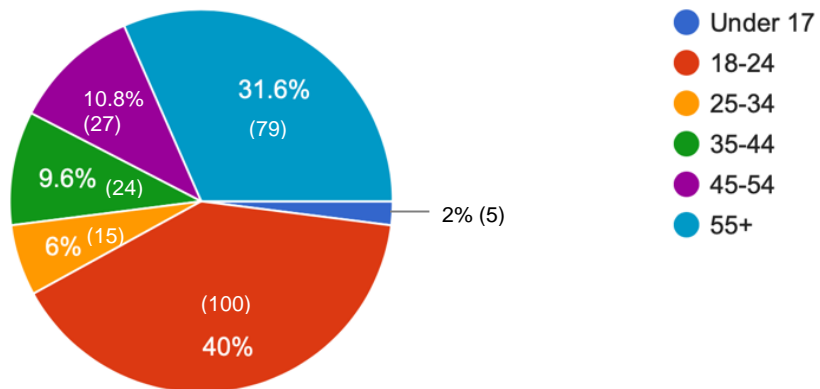


Chart 3. Question 3

From which continent are you replying to this survey?

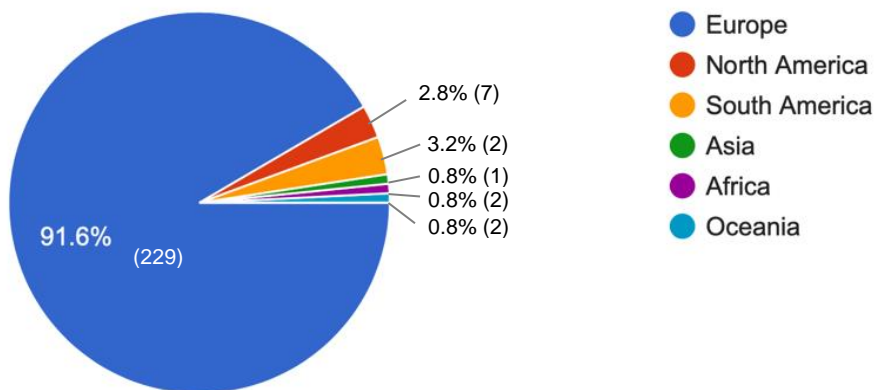


Chart 4. Question 4

Which country specifically?

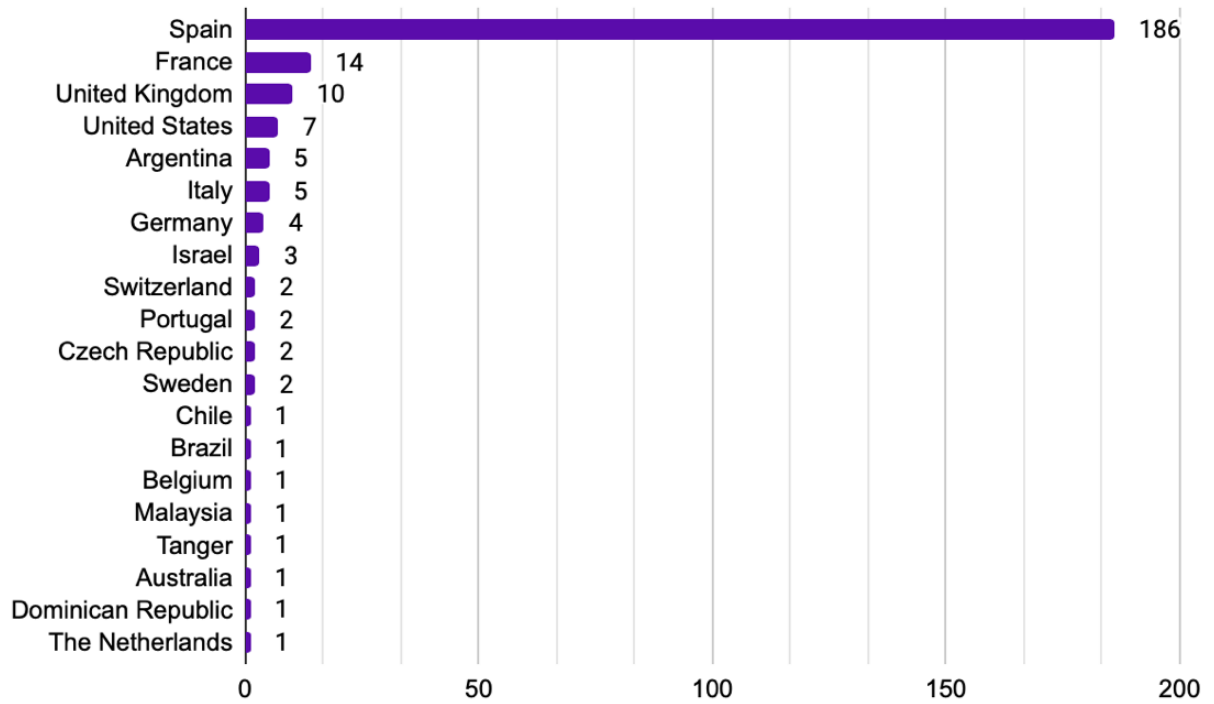


Chart 5. Question 5

Indicate which movie streaming service you currently use

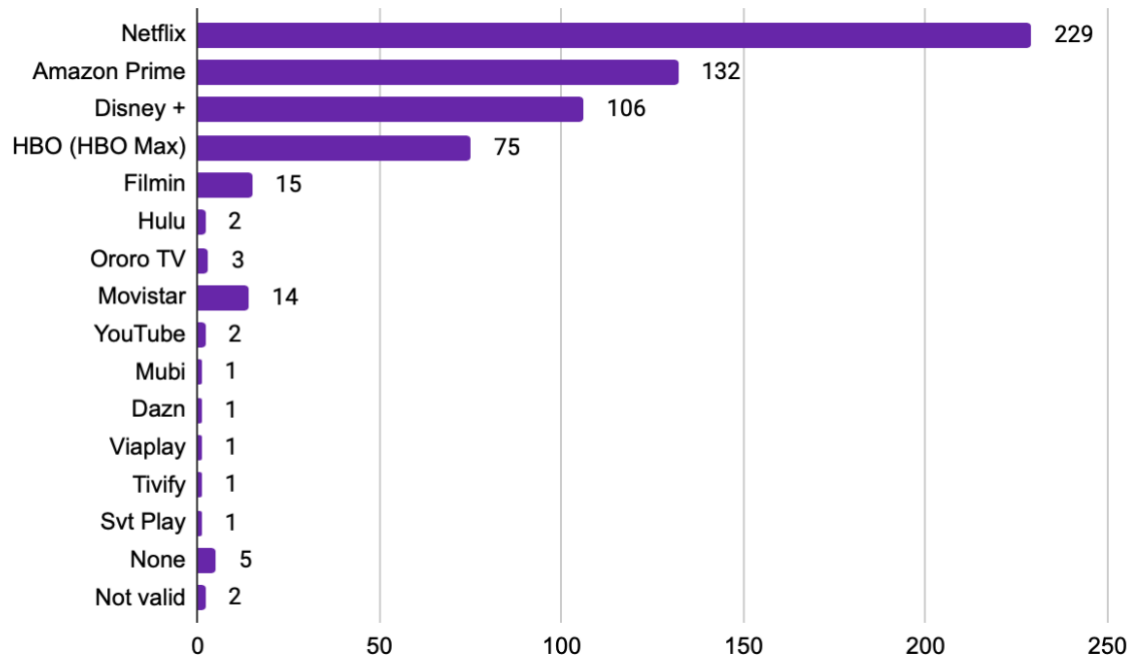


Chart 6. Question 6

Do you currently have a Netflix subscription?

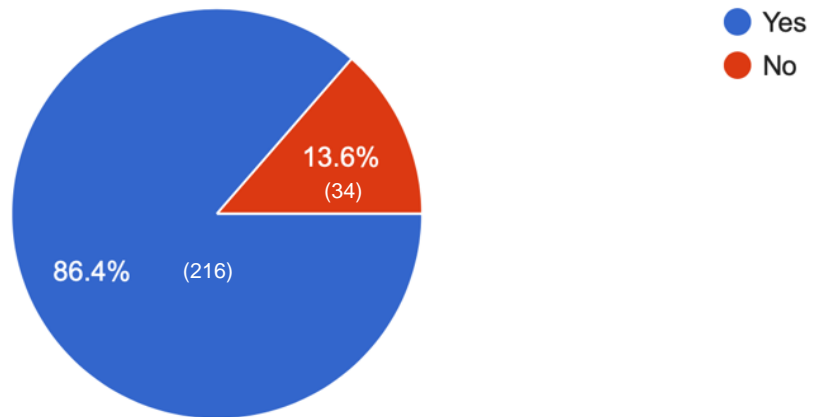


Chart 7. Question 7

If yes, please indicate in which language and country

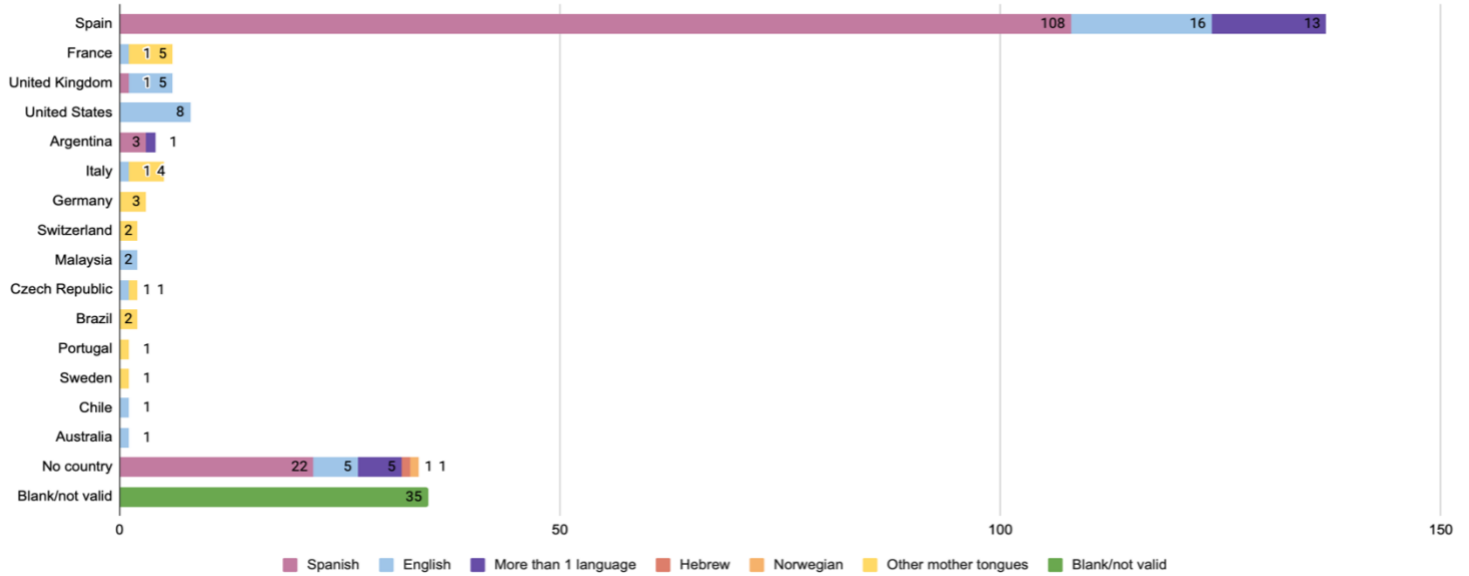


Chart 8. Question 8

What do you watch the most on your streaming services?

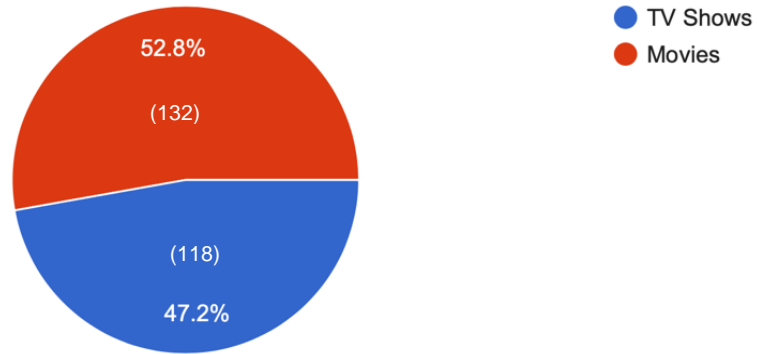


Chart 9. Question 9

Have you used at least one of your streaming services in another country?

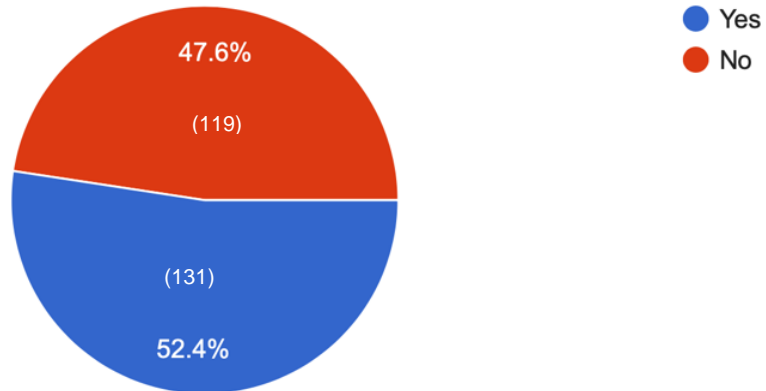


Chart 10. Question 10

If yes, did it change from your main country's content?

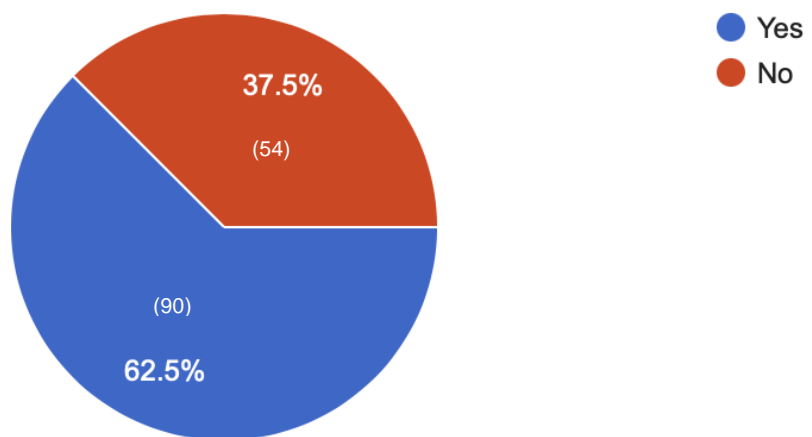


Chart 11. Question 11

Have you ever watched any original local content from a country you visited?

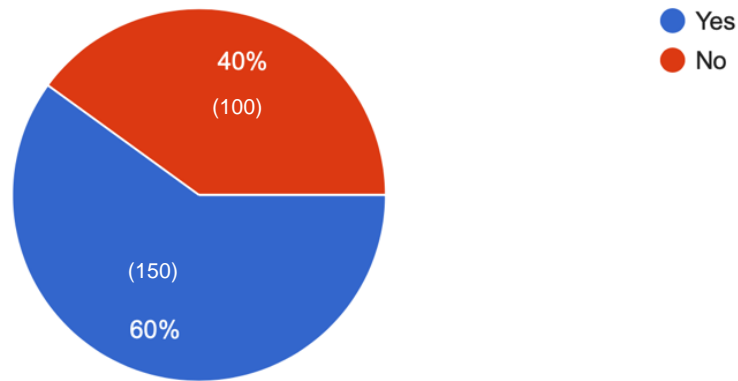


Chart 12. Question 12

Even in your own country, have you watched any of the following Netflix's original local content?

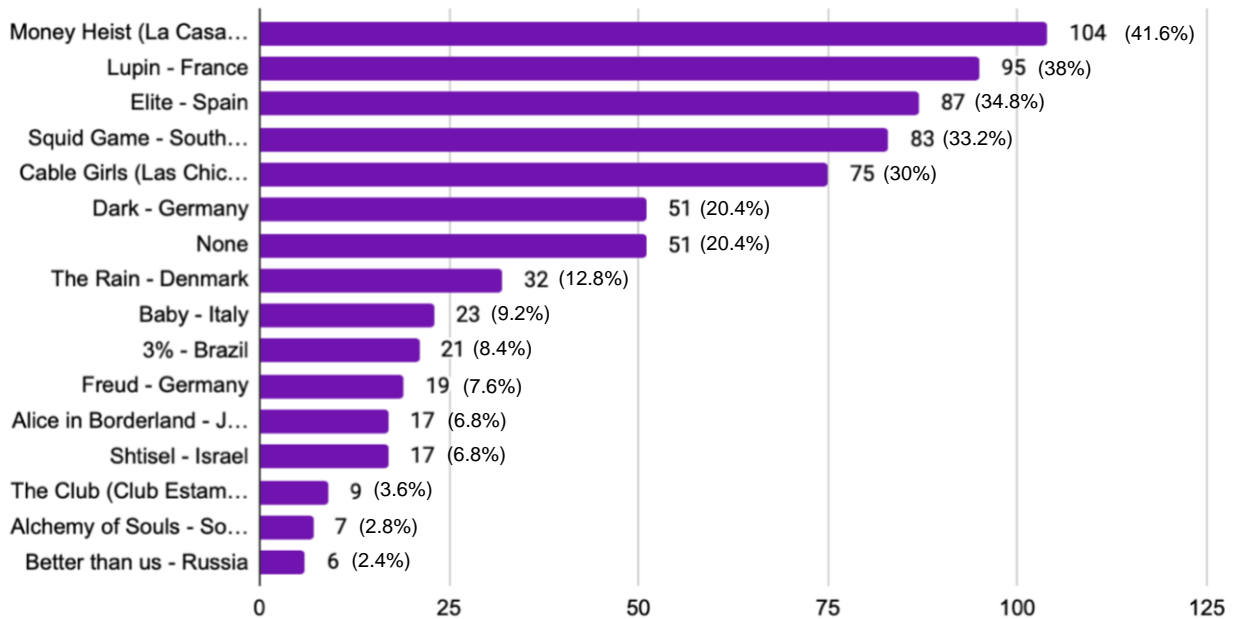


Chart 13. Question 13

Do you watch foreign movies or series in original version with subtitles?

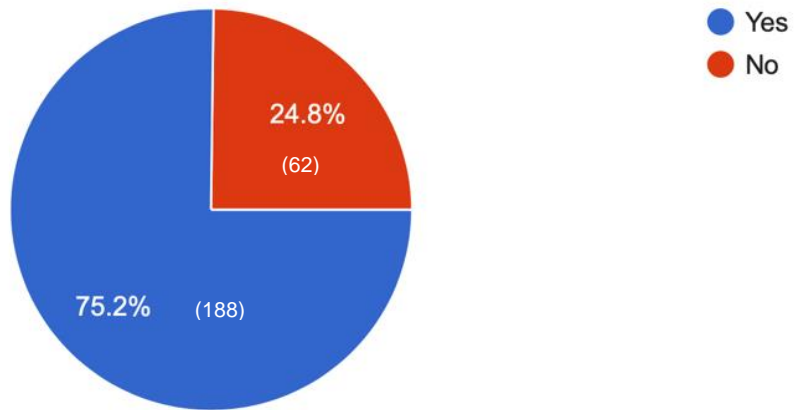


Chart 14. Question 14

To what extent did you learn about the culture of other countries by watching movies or series in original version?

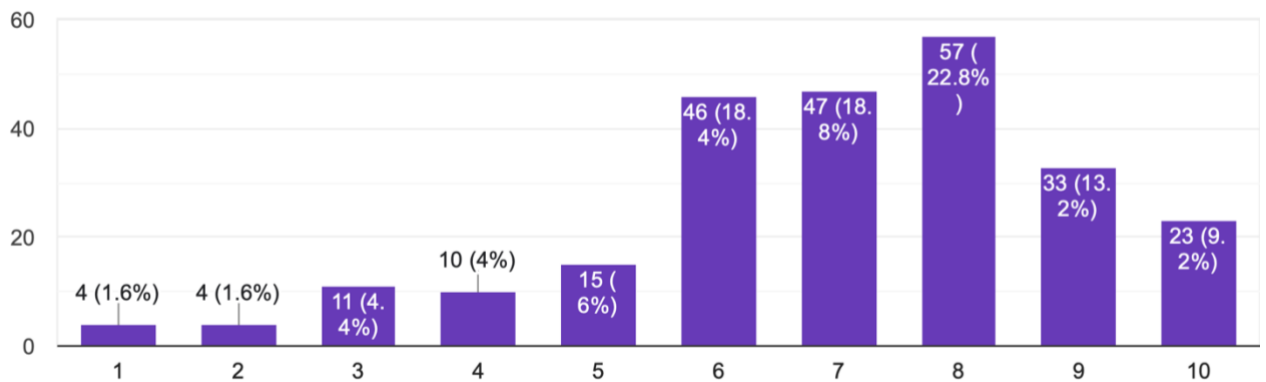


Chart 15. Question 15

How interested are you in learning that country's language after watching their local content?

