



The Impact of Netflix on Audiovisual Tourism: *The Eternaut and One Hundred Years of Solitude*

Ana Bizberge

Pontifical Catholic University of Peru (PUCP). Peru.

abizberge@pucp.edu.pe



Santiago Marino

University of San Andrés. Argentina.

smarino@udesa.edu.ar



Deborah Castro

University of Groningen. Netherlands.

d.castro.marino@rug.nl



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ABSTRACT

Introduction: This study examines the impact of the Netflix series *The Eternaut* and *One Hundred Years of Solitude* on audiovisual tourism in Argentina and Colombia, focusing on three aspects: job creation linked to tourism; the economic contribution of the productions to the audiovisual sector; and the development of strategies aimed at promoting cultural tourism. Additionally, the role Netflix assigns to tourism in its corporate communications was analyzed. **Methodology:** The perspective of the political economy of communications and press analysis is used to understand business practices and discourses. **Results:** The productions have a significant impact on the audiovisual sector due to their economic contribution and the generation of tourism-related employment. Furthermore, strategies for promoting audiovisual tourism

were developed in both countries. Discursively, the company emphasizes the economic and territorial impact, which includes local employment and tourism. **Discussion:** The public sector's contribution was central to the productions and was reflected in the development of tourism strategies with varying scope. Netflix's emphasis in its press releases is reinforced by its strategy of alliances with international organizations that have influence on economic, tourism, and cultural issues. **Conclusions:** This study highlights the opportunities presented by Netflix's role as a catalyst for the audiovisual and tourism sectors. It also demonstrates the crucial importance of public funding for the production and development of audiovisual tourism. Therefore, it proposes the need for a mixed model where public and private sectors coexist.

Keywords: Netflix; *The Eternaut*; *One Hundred Years of Solitude*; Colombia; Argentina; Streaming; Audiovisual.

1. INTRODUCTION

Television series and films have become central players in shaping tourist imagery. A report by the World Tourism Organization (World Tourism Organization) states that television series and films have become central players in constructing tourist narratives. Organization [UNWTO]) and Netflix, the then vice president of Public Policy of the streaming platform, Dean Garfield argued that exposure to Netflix content not only encourages the desire to travel, but can also awaken a greater interest in heritage, culture, languages and the creation of interpersonal links (UNWTO & Netflix, 2021).

The relationship, and in some cases convergence, between the audiovisual industry and the tourism sector has been extensively addressed by academic research in diverse territories and contexts. This research has explored the phenomenon of film tourism (or screen tourism) from multiple perspectives, including the motivations and experiences of tourists or fans, and the role of *destination-management organizations*, and the perceptions of the local community and the different impacts that this type of tourism can have on the territory (see, for example, Beeton, 2016; Connell, 2012; Kim et al., 2025; Nieto-Ferrando et al., 2023).

The economic impact is, as expected, one of the aspects analyzed. Film tourism has been highlighted as a growing sector within the tourism industry, with the potential to generate direct benefits for local communities through, for example, increased employment and income, and economic diversification (Beeton, 2016; Wray & Croy, 2015). However, authors such as Croy (2011) caution that film tourism alone tends to generate limited and unsustainable economic contributions, although its potential and sustainability depend on many factors. For example, by combining econometric modeling and computable general equilibrium (CGE) techniques, Li et al., (2017) assessed the economic impact of *The Lord of the Rings* and *The Hobbit* trilogy in New Zealand. Their findings show that, despite the celebratory media narrative, *The Lord of the Rings* trilogy and *The Hobbit* were not successful in New Zealand. *The Lord of the Rings* did not have a significant impact on either tourism or the country's economy, a situation the authors attribute to a lack of investment and marketing strategies. In contrast, the authors conclude that *The Hobbit* had positive impacts on the country's economy through film tourism, and that an effective international marketing campaign appears to have been a determining factor.

However, there is a gap in academic studies analyzing the structure and economic dimension of the relationship between audiovisual media and tourism from the perspective of the political economy of communication (PEC), despite a growing interest in research on the video streaming business, and especially on Netflix, since 2019. Without aiming for an exhaustive literature review, for example, Lobato (2019) and Lobato and Lotz (2020) focused on demonstrating how Netflix operates globally and its local strategies.

Regarding the role of the audiovisual industry in transnationalization in Latin America, the work of Straubhaar et al., (2021) and the dossier coordinated by García Leiva et al. (2021), on Ibero-America can be mentioned, which includes studies on the distribution business and content production in Latin American countries (Brazil, Mexico, Bolivia, and Argentina). Other studies focused on content production strategies in Europe (Afilipoaie et al., 2021; Lotz, 2020) or in global (Nahyeon et al., 2026; Öztürk, 2025) and Latin Americans (Radakovich, 2025) patterns of consumption.

Similarly, studies have investigated the tourism value of European Netflix series such as *Valeria* (Higueras Ruiz, 2023), *Money Heist* (Sánchez-Castillo et al., 2024), and *Emily in Paris* (Sánchez-Martínez and Sarabia-Andúgar, 2025), emphasizing that cultural proximity through shared cultural references and symbolic constructs for the audience serves to induce tourism in the cities where the series are set. In Latin America, studies reflect on narco-tourism. Guerrero-Sierra et al. (2025) and Hunt (2023) argue that productions for digital platforms have tended to legitimize and aestheticize drug trafficking, transforming structural violence into consumable entertainment. They propose a critical approach by digital platforms and governments regarding tourism practices in contexts of violence.

For its part, Netflix's discourse has been the subject of increasing attention in recent academic literature. Wayne and Uribe-Sandoval (2023) analyzed the discourses of "success" and "popularity" constructed around two of its original series: *Money Heist* and *Fauda*. Asmar et al. (2023) examined the platform's corporate communication in relation to discourses on diversity published in its Netflix newsroom. Wayne and Castro (2025) explored the role attributed to the notion of "cultural authenticity" within the company's industry discourse. However, little is known about the role that tourism plays in the company's discourse explored in this study. This absence is particularly significant considering the various alliances that Netflix has established with different international organizations, such as the aforementioned World Tourism Organization and the International Tourism Fair (FITUR), through its sponsorship of the FITUR Screen section, which is dedicated to promoting audiovisual tourism and destinations through series and films. In this regard, the Latin American presence was highlighted in 2025, and in particular, Colombia took advantage of the visibility of the production of *One Hundred Years of Solitude* to present the Macondo routes strategy (Turismo Misiones, 2025). Furthermore, the Inter-American Development Bank (IDB), in conjunction with Netflix, produced a publication that assigns an important role to tourism through filming locations as a spillover effect in Latin America (IDB & Netflix, 2023). This reflects the platform's search for legitimacy in obtaining benefits through public incentives for its expansion strategy, in which one element (though not necessarily central) is tourism, due to its contribution to the country's economy.

Taking into account the above, this article proposes a comparative study of two Latin American fiction productions from Netflix, *The Eternaut* (filmed in Argentina, 2025) and *One Hundred Years of Solitude* (filmed in Colombia, 2024) were selected to investigate their impact on audiovisual tourism in both countries, both in economic and discursive terms. These two productions were chosen for several reasons: they are productions from two of the most important audiovisual markets in Latin America; both series demonstrate Netflix's role in audiovisual production and its model based on commissioning works from two established production companies in the Argentine and Colombian audiovisual markets. Furthermore, they are literary works with strong cultural roots in both countries, which positions Netflix as a mediator of narratives (Meimaridis et al., 2021).

To begin with two key questions are posed: What is the estimated economic impact of Netflix productions on audiovisual tourism? This will be examined specifically in three aspects: job creation linked to tourism; the economic contribution to the audiovisual sector (audiovisual added value); and the development of strategies

aimed at promoting cultural tourism. Additionally, through an analysis of articles published in its Press Room, we ask: What role does Netflix assign to tourism in its corporate strategy?

To answer these questions, the article proposes a journey through each of the productions where, firstly, the characteristics of the video streaming market in Colombia and Argentina are contextualized, then the series are characterized by accounting for their production process and circulation, as well as their economic contributions to the audiovisual sector, to employment linked to audiovisual tourism and to the construction of a strategy for the country (or the city/region where it was produced) as a tourist destination through the development of private actions and public-private alliances, as well as the analysis of the company's press room.

2. OBJECTIVES

Based on the previous questions, the article pursues the following objectives:

General Objective: To study the economic impact on audiovisual tourism in Argentina and Colombia of the Netflix series *The Eternaut* and *One Hundred Years of Solitude*.

Specific objectives:

- To examine the economic contribution of the selected series to the audiovisual sector (audiovisual added value) in each country.
- To investigate the contribution of the series to the generation of indirect employment related to tourism in each of the countries.
- To analyze the strategies developed around audiovisual tourism based on selected Netflix productions.
- To investigate the role that tourism plays in Netflix's corporate discourse through the analysis of its press room.

The objectives are addressed through a comparative study that combines methodological triangulation and sources of diverse origin.

3. METHODOLOGY

This work adopts a comparative strategy of two Netflix productions: *One Hundred Years of Solitude* (2024) and *The Eternaut* (2025). The choice of these cases was based on their ability to explore Netflix's model of content production through national production companies to which it commissions the works; as well as the role that the platform plays as a mediator of global narratives (Meimaridis et al., 2021) by telling two stories deeply rooted in the local culture of Argentina and Colombia. Furthermore, the selection of these productions reflects the fact that they are works produced in two of the largest audiovisual markets in Latin America, along with Mexico and Brazil (Gómez & Muñoz Larroa, 2023; Mastrini et al., 2023).

The research proposes methodological triangulation, combining techniques, materials and approaches, with the aim of obtaining a deep interpretation and a comprehensive view of the object of study (Flick, 2014).

This analysis adopts the perspective of the political economy of communications (PEC), which examines the economic and political power relations that influence production, distribution, and consumption in the platform era (Jin, 2024). This approach is combined with press analysis, one of the techniques of PEC, as it allows for understanding the business practices, discourses, and perspectives of media owners, executives,

and professionals in the face of the difficulties that may arise in accessing these stakeholders directly (Corrigan, 2018).

From the perspective of the political economy of communications, this article adopts the methodology proposed by Baladrón and Bizberge (2021), who analyzed Argentine productions for streaming platforms with the aim of assessing their economic impact and employment in the audiovisual sector. As in that study, this article combines qualitative and quantitative techniques and uses triangulation of primary sources (documents and press releases from Netflix and the production companies responsible for creating the fiction series) and secondary sources (documents and statistical sources from public agencies in Argentina and Colombia, private consulting firms, and press releases).

In addition, an analysis was conducted of press releases published by Netflix in its Newsroom. This approach offers a solid way to identify how the industry articulates its practices and how these are treated in the media. The corpus of analysis comprises the N=20 articles published up to October 13, 2025. Given the objective of the study, articles written in or translated into Spanish were analyzed, and these articles were categorized by Netflix itself as having “social impact” in combination with one of the following geographic tags: “Argentina” (n=2), “Colombia” (n=2), “South America” (n=2), “Central America” (n=1), or “Global” (n=13).

4. RESULTS

To account for the economic contribution of the series to the audiovisual sector, as well as the generation of employment and strategies linked to audiovisual tourism, the Colombian and Argentine markets are contextualized below and the analysis of each series is presented.

4.1. Context of the Audiovisual Sector - Streaming in Colombia

The subscription video-on-demand (SVoD) sector in Colombia reported revenues of 403 million USD in 2024 (PwC, 2024). Netflix is the leading video streaming service provider in the country, used by 22% of the population, followed by Disney+ (9%), the local platform Canal RCN (7%), YouTube Premium (6%), and Amazon Prime and HBO Max (4% each) (Comisión de Regulación de Comunicaciones¹, 2025). An interesting aspect of the Colombian case is that, in a context of platform concentration and foreign ownership, a national stakeholder stands out among the four leading providers. This situation is similar to that observed in markets such as Brazil and Mexico.

Another noteworthy finding is that, in 2024, for the first time, fiction premieres took place first on streaming platforms before airing on broadcast television (Bustamante Bohórquez et al., 2025). A total of nine national fiction premieres were recorded for streaming platforms, the majority (four) of which were on Netflix: *One Hundred Years of Solitude* (series); *Eva Lasting: Season 2* (series); *The Hijacking of Flight 601* (miniseries); *KLASS 95: The Power of Beauty* (series) (Bustamante Bohórquez et al., 2025).

The development of the audiovisual streaming industry relies on both public and private support. Regarding the former, laws exist to incentivize investment and production. For example, the Film Law (Law 814/2003) created the Film Development Fund, and Law 1556/2012 established the Audiovisual Investment Certificates in Colombia (CINA, in Spanish) and the Colombia Film Fund (FFC, in Spanish), which provide tax incentives for production costs and logistics (Mora Moreo et al., 2021). CINA offers up to a 35% discount on income tax for expenses incurred by foreign productions filmed in the country. Between 2020 and 2025, approved projects

¹ Communications Regulation Commission

represented 861 million USD in investment for Colombia (PRODU, 2025). This instrument is of particular interest to this article, as it was an incentive used for the production of *One Hundred Years of Solitude*.

In addition to the funds mentioned, there are organizations that support and promote the sector, such as the Ministry of Culture, Proimágenes (which manages the Film Development Fund) and the Colombian Film Commission (which promotes the country's image internationally as a production destination).

Another relevant aspect is the presence of the RTVC (National Radio and Television of Colombia) public system, which has the free streaming platform RTVCPlay, which balances the dominance of global provider services with a large number of national productions (fiction and documentaries) and with innovative narratives such as the development of transmedia narratives, fictions made with mobiles and interactive proposals (Bustamante Bohórquez et al., 2025).

Regarding the private sector in the Colombian audiovisual industry, it's important to mention its experience in developing stories with strong cultural roots—such as Gabriel García Márquez's novel *One Hundred Years of Solitude*—and the network of small and large Colombian production companies, among which Dynamo stands out. Founded in 2006 in Bogotá, Dynamo produced this and many other series and films for Netflix and other streaming platforms. Its website² highlights the production of some twenty series and more than 40 films for streaming services.

4.2. *One Hundred Years of Solitude*

Based on the novel by García Márquez, and produced by Dynamo, *One Hundred Years of Solitude* premiered on Netflix on December 11, 2024 (Netflix, 2024a).

As documented by Bustamante Bohórquez et al., (2025), the company reported on production milestones through various press releases such as: “Netflix acquires the rights to Gabriel García Márquez’s masterpiece *One Hundred Years of Solitude* to develop it into a new original series” (March 6, 2019); “Casting begins for *One Hundred Years of Solitude*, and everyone can be a part of it!” (June 23, 2022); “Netflix presents the first images of *One Hundred Years of Solitude*” (April 17, 2024); “*One Hundred Years of Solitude* premieres on December 11” (October 8, 2024); “From Colombia to the world: this is how *One Hundred Years of Solitude* was brought to the screen” (November 19, 2024); “Netflix releases trailer and main poster for *One Hundred Years of Solitude*” (November 25, 2024); “The second part of *One Hundred Years of Solitude* is now in production and confirms a new cast” (February 11, 2025).

The production process lasted six years, from acquiring the rights to the work in 2019 until its premiere in 2024. As shown in Table 1, the series has two seasons of eight episodes each. The first season has already premiered (2024), while the second began production in 2025 (Netflix, 2025b), but at the time of writing, the company had not announced a release date.

The series achieved significant international acclaim: it won 13 awards and had 11 more nominations pending at the time of writing (IMDb, n.d.). Furthermore, it was a ratings success, ranking among the top 3 most-watched non-English language series on Netflix globally during its first week of release (Netflix Tudum, n.d.), accumulating 31.1 million hours watched and 3.6 million views (Cifuentes, 2024), and remaining in the platform's top 10 for 30 days (FlixPatrol, n.d.).

² <https://dynamo.net/es/series/>

Table 1. *One Hundred Years of Solitude in Figures*

Seasons/Episodes	2 seasons. Season 1 premiered: 8 episodes Season 2: 8 episodes (premiere pending)
Technical Specifications Season 1	Directors part 1: Alex García López (E. 1, 2, 3, 7 and 8) and Laura Mora (E. 4, 5 and 6). Executive Producers: Diego Ramírez Schrempp, Juliana Flórez Luna, Andrés Calderón, Josep Amorós, Carolina Caicedo, Alex García López, Laura Mora, José Rivera, Rodrigo García, Gonzalo García Barcha Production Company: Dynamo Writers: José Rivera, Natalia Santa, Camila Brugés and Albatros González Script consultant: Maria Camila Arias Directors of Photography: Paulo Pérez and María Sarasvati Production designers: Bárbara Enríquez and Eugenio Caballero Costume Designer: Catherine Rodríguez Casting Directors: Yolanda Serrano and Eva Leira Music: Camilo Sanabria and Juancho Valencia Editors: Irene Blecua and Miguel Schverdfinger Makeup Hair Styling: Helmuth Karpf Visual effects Supervisor: José Luis Orozco Assistant Directors: Jeiver Pinto Vargas and Nataly Valdivieso Gómez
Consumption/audience Data	Top 3 global non-English language series most watched on Netflix in their first week of release. Netflix Top 10 for 30 days
Production Company	Dynamo
Previous Works (Series) Commissioned by Netflix to Dynamo	<i>Narcos</i> <i>El Chapo</i> <i>The Great Heist</i> <i>Green Frontier</i> <i>Crime Diaries: The Candidate</i> <i>Crime Diaries: Night Out</i> <i>Wild District</i> <i>Pedal to Metal</i> <i>The Final Score</i> <i>Crime Diaries: The Search</i> <i>Juanpis González - The Series</i> <i>Club of Crows</i>
Netflix Investment S.1	The estimated filming budget was approximately 50 million USD and it contributed 225 billion Colombian pesos (approximately 57 million USD) to the country's economy.
State Incentives	CINA (Audiovisual Investment Certificate), granted by the Colombian government and administered by Proimágenes: a tax discount equivalent to 35% of spending on audiovisual services in the country.
Direct and Indirect Employment	Production team: 900 people 850 local suppliers + 150 artisans contributed to the construction of Macondo 100 Colombian and foreign musicians participated in the soundtrack. 20,000 extra
Employment Share in the Total Sector (Estimates Based on DANE Data)	1.19% when considering a production team of 900 people. 2.64% (including production agents, suppliers, artisans and musicians) 29% when considering the extras.
Tourism Promotion	Filmed in 22 municipalities of Colombia + 100,000 hotel nights Exhibition at the Chicó Museum, Bogotá "Macondo, inspired by the land of beauty" strategy (Ministry of Commerce, Industry and Tourism and ProColombia)

Source: Elaborated by the authors based on publicly available information.

As mentioned, the Netflix series was produced by Dynamo, a production company that grew and strengthened thanks to public incentive policies and became a paradigmatic example of the transnationalization of Colombian cinema, having provided production services since 2014 (Rocha, 2018). In 2018, Dynamo inaugurated a new phase as a content creator with *Wild District*, the first of many original Colombian productions that Netflix would commission from the company. This marks two shifts: on the one hand, Dynamo moved from focusing on film co-productions to producing series for Netflix; on the other hand, it highlights the influence of global platforms on narratives, where serialized fiction is favored at the expense of telenovela production (Uribe-Jongbloed et al., 2021).

For the production of *One Hundred Years of Solitude*, Dynamo received approximately 50 million USD in financing from Netflix (Ayén, 2024), but also benefited from public incentive policies. Specifically, the production company received the CINA incentive, which granted a 35% tax discount on expenses.

The Netflix series made significant contributions to the country's economy, as well as to the cultural and creative industries, through its impact on employment and audiovisual tourism. Based on figures from the National Administrative Department of Statistics (DANE, in Spanish) presented in Table 2, it is possible to measure the weight of Netflix's production within the total audiovisual sector:

Table 2. *Gross Added Value of the Cultural Industries and Audiovisual Subsector, in Millions of Pesos (COP)*

	2022	2023	2024
Total cultural industries	5,426,966	5,405,407	5,180,865
Total audiovisual	2,641,871	2,394,179	2,253,456
Weight of the audiovisual sector in the cultural industries	48.68%	44.29%	43.50%

Source: Elaborated by the authors based on DANE (2025).

According to Netflix, the series contributed over 225 billion COP (approximately 57 million USD) to the country's economy (Netflix, 2024b). Considering that the audiovisual sector as a whole generated a gross value added of 2.253 million COP in 2024 (DANE, 2025), it is possible to estimate that the production of *One Hundred Years of Solitude* contributed approximately 10% of that figure.

In terms of employment, Netflix (2024b) acknowledges that the series had a production team of 900 people, 850 local suppliers, more than 150 artisans who contributed to the construction of Macondo, 100 musicians for the creation of the soundtrack and 20,000 extras participated as actors (the latter, according to ProColombia, n.d.).

By considering the total number of jobs generated by the audiovisual sector reported by DANE (table 3) it is possible to infer the weight that the series had.

Table 3. *Total ECC Jobs and IC and Audiovisual Subsectors 2022-2024*

	2022	2023	2024
Total cultural and creative economy	780,753	825,557	807,148
Total cultural industries	141,676	118,063	105,609
Total audiovisual and phonographic	89,436	74,310	75,813

Source: Elaborated by the authors based on DANE (2025).

According to estimates based on DANE data for 2024, if production staff of 900 people are taken into account, it can be inferred that the series accounted for 1.19% of jobs in the audiovisual sector in 2024; or 2.64% if the production crew (900), local suppliers (850), artisans (150), and musicians (100) are included. Furthermore, if extras (20,000) are added, the series' contribution to employment in 2024 would amount to 29%.

Although the publicly available information from Netflix did not allow for establishing the weight of jobs linked to audiovisual tourism, it is important to mention that some of them are directly related to this sector; since the DANE report (2025), in the category "Activities of partial inclusion in the cultural and creative economy", shows that among the activities are transportation, accommodation, sale of food and beverages and travel agency activities.

In addition to the impact of tourism on audiovisual employment, a strategy combining public and private initiatives to boost the development of audiovisual tourism based on the series is evident. The following are general figures for the economic contribution (gross value added) of audiovisual tourism in Colombia:

Table 4. *Cultural Tourism in Colombia. Gross Added Value, in Millions of Pesos (COP)*

	2022	2023	2024
Transport and storage - related to cultural tourism	1,087,661	1,171,361	1,313,291
Accommodation and food services - related to cultural tourism	1,583,920	1,587,075	1,812,489
Artistic, entertainment and recreational activities and other service activities - related to cultural tourism	405,381	329,605	345,056
Other activities not typical of tourism - related to cultural tourism	211,642	236,994	267,855
Total Cultural Tourism	3,288,604	3,325,035	3,738,691

Source: Elaborated by the authors based on DANE (2025).

In this case, it was also not possible to estimate the economic impact of *One Hundred Years of Solitude* on the country's total cultural tourism, but Netflix did provide some information that sheds light on how the strategy surrounding this issue was structured. For example, the series was filmed in 22 municipalities across Colombia, with the main filming locations in the departments of La Guajira, Magdalena, Cesar, Cundinamarca, and Tolima. It was also noted that an exhibition about the production and García Márquez's work was held at the Museo El Chicó in Bogotá, running until December 18, 2024—the week after the series premiered. Furthermore, the company reported that over 100,000 hotel nights were booked (linking tourism and employment).

From the public sector, through the Ministry of Trade, Industry and Tourism and ProColombia, the strategy "Macondo, Inspired by the Land of Beauty" was developed. This strategy includes a docuseries, outdoor advertising, digital media campaigns, and Netflix Ads to promote tourist and gastronomic experiences

accessible through Colombia Travel, the country's official tourism website (Ministerio de Comercio, Industria y Turismo³, 2024). The strategy was presented at the FITUR 2025 international tourism fair.

In short, the Colombian case demonstrates the central role of public funding in stimulating the development of the audiovisual industry, which benefits both local production companies like Dynamo and the global platform ecosystem, in this case, Netflix. This dispels the liberal myth of a self-sufficient audiovisual market without state intervention.

4.3. Context of the Audiovisual-Streaming Sector in Argentina

Argentina has a robust audiovisual market. Traditional business models, consolidated value chains, and existing regulatory models are being challenged by the emergence of new distribution and business models (Mastrini et al., 2024). The country's regulatory framework is divergent. It focuses on each medium separately, without a convergent approach. On the one hand, film has Law 24,377, in effect since 1994, which promotes a long-term policy to encourage national production and includes screen quota mechanisms (Marino, 2017). On the other hand, the Audiovisual Communication Services Law 26,522, enacted in 2009 (amended in 2015, 2016, 2023, and 2024), and the Argentine Digital Telecommunications Law 27,078, enacted in 2014 (amended in 2015, 2023, and 2024), remain in force. This regulatory framework does not comprehensively address convergence and its transformations, nor does it establish specific provisions for SVoDs. In terms of taxation, this activity is subject to VAT in some regions of the country only. There are no regulations regarding screen time, content, or any other aspect.

The growth in content consumption through video streaming services in Argentina—according to the National Survey of Cultural Consumption—rose from 41% in 2017 to 65% in 2022 (Sistema de Información Cultural de la Argentina⁴ [SInCA], 2023). This increase was further fueled by greater competition among platforms: those from global players that emerged from the internet (e.g., Netflix, Amazon Prime Video, among others), those linked to content producers (Disney+, HBO Max, among others), and streaming services from traditional media and telecommunications companies (e.g., Flow, Claro Video, and Telecentro Play). By 2023, the video platform market in Argentina was led by Netflix (35.8%), followed by Disney+ (15.4%), HBO Max (13%), Star+ (12.8%), and Prime Video (10.9%) (Carboni et al., 2025).

Regarding content offerings, increasingly, all companies have ventured into the production of local serialized fiction to the point that they are now practically the only players in the audiovisual system responsible for this function. Streaming platforms compete for audiences in Argentina with a very limited local offering and operate more through advertising than content creation. The numbers show a scarce supply and few national production companies. The platform market is growing as a complement to, but not yet a replacement for, traditional TV, and is based on global content, with a marginal presence of local stories (Carboni & Marino, 2024).

4.4. The Eternaut

The series, produced for Netflix in Argentina, premiered globally on April 30, 2025. It is an audiovisual adaptation of the iconic Argentine comic by Héctor Oesterheld and Solano López, which was first published serially in 1957 in the Argentine magazine *Hora Cero Semanal*. It ran until 1959, becoming a classic of Latin American science fiction. It premiered on April 30, 2025, as a Netflix Original.

³ Ministry of Trade, Industry and Tourism

⁴ Argentine Cultural Information System

Filmed entirely in Buenos Aires between May and December 2023, according to Netflix (2025a), the series injected 41 billion pesos into the economy through direct and indirect costs. Four hundred people worked on the production team, and 2,900 people were involved in the cast, extras, and stunt doubles. The platform claims this represents a significant contribution to the national GDP, encompassing both the impact of direct production spending and that of the supply chain. The total budget for the first season was US\$15 million, a moderate investment for the traditional streaming market.

The adaptation process took two years of script development and writing, four and a half months of pre-production, 148 days of filming in Buenos Aires, and over a year and a half of post-production. The project also included more than 50 locations and 35 virtual sets. In addition, more than 500 masks were used for the series' characters.

Starring Ricardo Darín, a renowned Spanish-language film actor, it was a global success. According to Netflix (2025a), it reached 10.8 million views in its first two weeks, topped the rankings for non-English language series, became the second most-watched series globally, and the fourth most-watched in the US, the birthplace of science fiction.

In addition to the funds invested by Netflix, the production received public funding from various countries. From the "International Productions" program of the Government of the City of Buenos Aires (GCBA, 2024), it received a 20% cash reimbursement on recognized expenses, approximately 375,000 USD (based on the 2023 exchange rate). Furthermore, the Indian Ministry of Information and Broadcasting contributed to post-production costs (animation and visual effects). Since the Indian company "Redefine," specializing in visual effects, operates in Canada, it also received funding from the Canadian Film for Video Production Services Tax Credit. The Uruguay Audiovisual Program contributed to the editing, sound mixing, and color correction processes. Public funding represents almost 8% of the total investment, approximately one million dollars.

Table 5. *The Eternaut in Figures*

Seasons/Episodes	2 seasons. Season 1 released: 6 episodes Season 2: (estimated release date 2027)
Technical Specifications Season 1	Director: Bruno Stagnaro Executive Producers: Diego Copello, Micky Buyé, Ricardo Darín, Rodrigo Cala, Analía Castro, Martín Mórtola Oesterheld, Laura Bruno Production company: K&S Films Writers: Bruno Stagnaro, Ariel Staltari, Gabriel Stagnaro, María Alicia Garcías, Martín Wain Script consultant: Martín M. Oesterheld Directors of Photography: Gastón Girod Production designers: Costume Designers: María Battaglia and Julián Romera Casting directors: María Laura Berch and Iair Said Music by Federico Jusid. Editors: Alejandro Brodersohn Alejandro Parysow Visual Effects Supervision: Ezequiel Rossi
Consumption/Audience Data	5 weeks in the Global Top 10 TV Series Top ten in 88 countries Number 1 in 26 countries
Production Company	K&S
Previous Works (Series) Commissioned by	<i>The Clan, The Kingdom 1 and 2, Community Squad</i>

Netflix to Dynamo	
Netflix Investment T.1	The estimated filming budget was approximately 15 million USD, and it injected 41 billion pesos in direct and indirect expenses.
State incentives	– “International Productions” of the Government of the City of Buenos Aires: cash reimbursement of 20% on recognized expenses, about 375,000 USD (according to the 2023 exchange rate). – Ministry of Information and Broadcasting of India: Post-production expenses (animation and visual effects). – Canadian Film or Video Production Services Tax Credit: because the Indian company “Redefine”, specializing in visual effects, works in Canada. – Uruguay Audiovisual Program: editing processes, sound mixing and color correction. – Public contributions amount to almost 8% of the total investment, around one million dollars.
Direct and Indirect Employment	Technical Team: 400 people Cast and extras: 2900
Employment Share of the Total Sector (Estimates Based on INDEC Data, 2025)	A total of 2.98% when considering the 3,500 generated out of the 97,200 total for 2023
Tourism Promotion	Filmed in the cities of Buenos Aires (Capital of Argentina) and Vicente López (Buenos Aires province). The "Buenos Aires of <i>The Eternaut</i> " tour, a journey through the Buenos Aires settings of the series, includes an interactive map of the city and a podcast that serves as a guide for bike rides.

Source: Elaborated by the authors based on information provided by Netflix (2025a) and by the Government of the City of Buenos Aires (2025).

The audiovisual series *The Eternaut* is a production of the Argentine company KyS Films, founded by Oscar Kramer and Hugo Sigman. KyS is a major Argentine film production company with a strong presence in the local market and an international reach. It was founded in 2005 and in 2025 was led by Matías Mosteirín and Leticia Cristi.

It is an Argentine production company renowned for creating highly successful national and international films and series such as *Wild Tales* (nominated for the Academy Award for Best International Feature Film in 2014) and Netflix productions like *The Clan*, *The Kingdom*, and *Community Squad*; as well as *The End of Love* for Amazon Prime. It also provides services for international productions such as *The Revenant*. It has co-production offices in Mexico and Spain.

Beyond the extraordinary scale of its success and global impact, the production of *The Eternaut* fits within the typical logic of streaming platform productions in Argentina. As Carboni and Marino (2024) point out, local productions are small to medium-sized and are mostly linked to the film industry. This is the case with KyS and this particular project.

According to a report by Empiria Consultores in conjunction with Netflix teams in April 2025, the production of the first season generated an impact of over 41 billion pesos on the Argentine economy (BravoTV, 2025). This is approximately 33 million dollars. This figure represents 1.5% of the total contribution of the industry to the country's GDP in 2025. The report was based on an input-output model, which allowed for estimating the multiplier effect of this investment, highlighting its impact on sectors related to the audiovisual industry, such as transportation, hospitality, logistics, set construction, and technical services. This data reveals the logistical and technological scale of the production and presents cultural industries as spaces for job creation, added value, and economic redistribution within complex production chains.

It is worth noting that, following the release of the Netflix series, the City of Buenos Aires government designed a tour of the city's locations featured in the show, based on the comic strip by Héctor Germán

Oesterheld. The production "took place in more than 50 real locations in the City of Buenos Aires and combined physical sets with virtual production technology in 30 digital sets, resulting in an unprecedented recreation of a post-apocalyptic Buenos Aires" (GCBA, 2025, para. 3). Visitors can tour the filming locations.

4.4.1. Cultural Work and Tourism in Argentina

Cultural employment in Argentina, directly or indirectly linked to tourism, is a specific metric typically reported by the Cultural Satellite Account (CSC, in Spanish), a module of the System of National Accounts produced by the National Institute of Statistics and Censuses (INDEC, in Spanish)⁵. However, the availability of recent data for this particular breakdown can be limited, as CSC reports are usually published with a time lag.

Based on a search of public information and the most recent available reports, there is no consolidated, official figure from INDEC specifying the exact percentage of total cultural employment (including indirect employment) linked to tourism in Argentina for the 2023-2024 period—the production period of the series *The Eternaut* —at the time of this publication. However, the available data and sectoral trends made it possible to offer a descriptive overview.

According to INDEC data (2025) on the CSC, cultural employment in Argentina is estimated to have exceeded 300,000 jobs since 2016. This represents approximately 1.7% of total employment in the country. Within this sector, subsectors highly dependent on tourism include heritage activities (museums, conservation of historical sites, etc.), which alone account for a significant portion of these jobs. The performing and visual arts also have a strong tourist demand component, especially in major hubs like Buenos Aires, where the analyzed series was produced. In this context, the audiovisual sector is marginal.

Table 6. Production Gross Value. In Thousands of 2004 Constant Argentine Pesos (ARS)

	2023	2024
Total	29,387,364	26,053,348
Audiovisual	8,206,785	6,975,325

Source: Elaborated by the authors based on INDEC (2025).

Given that in Argentina in 2024 the audiovisual GVA was 6.9 billion pesos and Netflix reported having contributed 41 billion pesos with *The Eternaut*, its contribution implied 16.82% for that year.

Table 7. Jobs by Sector and Occupational Category in 2023

	Total	Registered	Unregistered	Employees
Total Economy	22,450,205	11,234,476	5,496,082	5,719,646
Culture	351,337	140,690	107,596	103,052
Audiovisual	97,200	52,372	35,974	8,854

Source: Elaborated by the authors based on INDEC (2025).

Regarding jobs in the audiovisual sector, within the cultural sector, it's worth noting that while 97,200 jobs were created in 2023, approximately 2,900 of those are attributed to *The Eternaut* (as reported by Netflix itself), meaning that almost 2.98% of these jobs were generated by a single production. The question that remains is how many of these are related to tourism.

⁵Previous CSC reports have classified the cultural sector into subsectors such as Tourism and Cultural Heritage (which includes museums, historical sites and buildings, guide services, etc.) and Performing Arts and Entertainment (theaters, live music), which are direct drivers of tourism activity.

Although the specific percentage figure is unavailable, the overall trend in tourism employment showed a significant recovery in 2023, surpassing pre-pandemic levels. Given that cultural tourism is a vital component, it is reasonable to infer that employment within cultural subsectors directly linked to tourism also experienced a strong increase in 2023.

Table 8. *Percentage of Participation of Cultural Jobs in the Total Economy by Occupational Category, 2021 to 2024*

Year	Total	Registered	Unregistered	Employee
2021	1.4	1.2	1.5	1.7
2022	1.5	1.2	1.6	1.7
2023	1.6	1.3	1.9	1.9
2024	1.6	1.3	2.0	1.8

Source: Elaborated by the authors based on INDEC (2025).

Gross cultural value added (GVA) measures the value added in the production of final cultural goods and services and accounts for their contribution to the country's overall economy (INDEC, 2018). According to the 2024 Cash Rebate Report for the City of Buenos Aires, there are other ways to measure the impact of audiovisual activity, beyond linkages. One such measure is identified as Spill-Over. This refers to the potential of creative activity and its connection to non-linearly associated activities, which is particularly relevant to the development of local economies. The audiovisual industry often serves as a window into the knowledge of cities, resulting in tangible and intangible economic benefits: human capital development, tourism through attracting visitors to locations, cultural development, and the positioning of a region.

Among the main benefits highlighted by the Government of the City of Buenos Aires are:

- Positioning of Buenos Aires as an attractive tourist destination due to its appearance in high-profile international productions (screen tourism).

It can be estimated that, of the 2,008,124 international tourists the city received in 2023, 8,350 were motivated by audiovisual productions, which entails an expenditure of 6.8 million dollars. Thus, tourism linked to the audiovisual sector would contribute 212,035 dollars in gross income and 629 jobs in the tourism sector would be associated with screen tourism” (GCBA, 2024, p. 15).

- Screen tourism effect:

The analysis shows that the incentive program for the audiovisual sector, such as the one accessed by the production of *The Eternaut*, generated positive economic effects, both in terms of production and added value as well as in the generation of employment and generated a fiscal return above 50% (GCBA, 2024, p. 16)

4.5. Netflix Newsroom: Where is Tourism in Netflix's Discourse?

One of the objectives of this study was to investigate the role of tourism in Netflix's discourse through a survey of its own press room. Interestingly, despite the fact that (as mentioned at the beginning of this study) the company develops alliances with organizations such as FITUR, IDB, and UNWTO to promote tourism, the theme is not dominant, and there are no specific articles about it, neither regarding *The Eternaut* nor *One Hundred Years of Solitude*.

The thematic analysis of the 20 collected articles indicates that, in its Newsroom, Netflix articulates its discourse on social impact around five main themes, authored by both company staff (e.g., Bela Bajaria, Head of Global TV) and external collaborators (e.g., Rodrigo Antonio, Managing Partner of the Association of Black Audiovisual Professionals). Specifically, five themes were identified: (1) articles focused on environmental sustainability and ecological footprint, (2) articles dedicated to training programs, talent development, and creative equity, (3) articles on support for the local audiovisual industry, including references to donations and emergency funds implemented, for example, during and after the pandemic, (4) articles on socio-cultural, educational, and welfare interventions, documenting pedagogical, cultural, or social awareness initiatives, and finally (5) articles on the economic and territorial impact of productions. It should be noted that, although this last point is the central theme of the present investigation, it is the least addressed in the Newsroom: only one article, published in April 2025, deals with the topic directly. Authored by Communications Director Agustina Nigro, the article reports on the impact of the Argentine miniseries *Caught*, an adaptation of the novel *Caught* by American writer Harlan Coben (Nigro, 2025).

It is worth mentioning that, in the cases of *The Eternaut* and *One Hundred Years of Solitude*, the articles emphasize the contribution of the productions to the economies of Argentina and Colombia respectively and, in that context, the press releases offer data that can be linked to their contribution to audiovisual tourism through indirect employment (hotels, service providers, among others).

5. DISCUSSION AND CONCLUSIONS

This paper proposes a comparative approach—in terms of political economy and the analysis of Netflix's press room discourse—to two highly relevant audiovisual productions for the Spanish-speaking market: *One Hundred Years of Solitude* and *The Eternaut*. The interest also lies in analyzing the relationship between their audience success and the effects they could generate, both economically and in terms of the development of audiovisual tourism, given that these are two productions carried out in two of the most important audiovisual markets in Latin America, based on two culturally deeply rooted stories and the locations they represent in Colombia and Argentina.

The text sought to answer two central questions: What is the economic impact of Netflix productions on audiovisual tourism, in terms of their contribution to the audiovisual sector, tourism-related employment, and the development of promotional strategies for that sector? And what role does Netflix assign to tourism in its press release strategy? Despite the difficulties that the audiovisual sector of cultural industries often faces—its lack of data transparency—and the challenge of relating aspects of audiovisual culture and tourism, the text successfully provided elements to account for these aspects.

Regarding the economic contribution of each of the series studied, a number of very relevant contributions were identified, namely:

- Both productions were global audience successes, placing them in the top spots on the dominant platform in the global market, especially in the first few weeks after their premieres;
- The productions started with different budget levels, but both generated a significant impact on local economies: *One Hundred Years of Solitude* involved a significant investment, both in absolute and relative terms for the Colombian market—around 50 million USD—and contributed 57 million USD to the country's economy. Meanwhile, *The Eternaut* started with a smaller production budget—15 million USD, which places it among the average investments globally, but among the most significant for Argentina—and contributed 33 million USD to the Argentine economy. Thus, both series contributed more to their national economies than what they invested. The series also contributed

significant percentages to the Gross Value Added of Audiovisual Production, which represents the economic contribution of the audiovisual sector to national GDPs.

In terms of employment, while it is difficult to pinpoint the exact figures for indirect jobs created in the tourism sector, estimates indicate significant contributions. Both productions accounted for between 2.5% and 3% of total annual employment in the audiovisual sector in each country, including indirect employment linked to tourism.

Regarding strategies aimed at promoting cultural tourism, both quantitative aspects (the work in 22 municipalities of Colombia for *One Hundred Years of Solitude*, contracting local suppliers) and qualitative aspects (the design of programs and tour plans in the places) support the significant impact. In both countries, exhibitions, tours, and other cultural tourism promotion policies (such as the production of a podcast to accompany bicycle tours in Buenos Aires of the iconic locations from *The Eternaut*) provide evidence of the role the success of these productions played in generating tourism.

In this sense, the public sector's contribution was central to the productions and was reflected in the development of tourism strategies with varying scope. In the case of *The Eternaut*, the work demonstrated that this impact was unexpected by the producers. However, it was capitalized on by the local government (not the national government), which decided to take advantage of it and designed concrete actions. This differs from Colombia, where there was a focus on tourism from the outset, with national-level coordination.

This issue can be linked to one of the most relevant characteristics of cultural industries and their products: the randomness of demand. It's impossible to know in advance when a product will be a success, or what its scale will be, if it is. Therefore, it's to be expected that these types of stakeholders will use genre transposition (from established publishing success to the anticipated mega-production of audiovisual media) to avoid uncertainty. This is as logical as understanding that tourism falls within the audiovisual industry, and that both should be understood as interconnected industries that require dialogue among their stakeholders, whether they are global giants (like Netflix), national production companies (like Dynamo and KyS), or national and subnational governments.

Regarding the last of the specific objectives, the analysis of Netflix's press room revealed that the company only very sporadically mentions film tourism in the press releases published there. This absence contrasts sharply with Netflix's collaboration with international organizations such as the World Tourism Organization, as well as its participation in international tourism fairs like FITUR. Furthermore, it was observed that audiovisual tourism as a central theme is evident in press releases issued by governments themselves to announce tours or tourist routes created based on the success of a particular series.

The study highlighted opportunities presented by Netflix's role as a catalyst for the audiovisual and tourism sectors. It also demonstrates the crucial importance of public funding for the production and development of audiovisual tourism. Therefore, it proposes the need for a mixed model where public and private sectors coexist.

Alongside these opportunities, questions also arise, such as what happens if the transnationalization of the production of narratives so relevant to national cultures intensifies; or what happens to cultural heritage if it falls into global private hands. There are also questions about tourism, such as the possibility of designing policies to promote this type of production and foster the development of the audiovisual sector. But these, of course, are beyond the scope of this text.

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Authors' Contributions

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Conceptualization: Bizberge, Ana and Marino, Santiago. **Software:** Not applicable. **Validation:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Formal Analysis:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Data Curation:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Drafting –Preparation of the Original Draft:** Bizberge, Ana and Marino, Santiago. **Drafting - Revision and Editing:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Visualization:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Supervision:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah. **Project Management:** Not applicable. **All Authors Have Read and Accepted the Published Version of the Manuscript:** Bizberge, Ana; Marino, Santiago and Castro Mariño, Deborah.

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AUTHOR(S)

Ana Bizberge

Pontifical Catholic University of Peru (PUCP)

Professor in the Department of Communications at PUCP. Her research focuses on the economic transformations of the audiovisual industry, media and internet policies, and the exercise of digital rights. She was selected as a researcher by the National Scientific and Technical Research Council (CONICET, Argentina) and she is a member of the Center for Research in Cultural Industries at the University of Quilmes (UNQ) in Argentina, where she was Director of the Master's Program in Cultural Industries. She was a postdoctoral fellow at CONICET (Argentina) and at Carleton University, Canada (MITACS Research Award). She completed doctoral research stays in Barcelona (Telefónica-IBEI Chair), Coimbra (AUIP), Sao Paulo (AUGM), and New York (CITI-Columbia University). She holds a Doctorate degree in Social Sciences (UBA), a Master's degree in Cultural Industries (UNQ), and a Bachelor's degree in Communication Sciences (UBA).

abizberge@pucp.edu.pe

H-index: 12

Orcid ID: <https://orcid.org/0000-0001-8267-4700>

Scopus ID: <https://www.scopus.com/authid/detail.uri?authorId=57219257547>

Google Scholar: <https://scholar.google.com/citations?user=quDwOtEAAAAJ&hl=es>

ResearchGate: <https://www.researchgate.net/profile/Ana-Bizberge>

Academia.edu : <https://uba.academia.edu/AnaBizberge>

Santiago Marino

University of San Andrés

With a Doctorate in Social Sciences, a Master's degree in Communication and Culture, and a Bachelor's degree in Communication Sciences (FSOC-UBA), he is a Professor and Affiliated Researcher at the University of San Andrés. He was Director of the Master's Program in "Cultural Industries: Policies and Management" (UNQ) (2013-2019) and Director of Analysis, Research, and Monitoring at the Ombudsman's Office for Audiovisual Communication Services (2018-2019). He is the author of "Communication Policies of the Audiovisual Sector: Divergent Models, Equivalent Results" (UNQ Press) and coordinated the *El audiovisual ampliado* [The Expanded Audiovisual Sector] (2016) and *El audiovisual ampliado 2* [The Expanded Audiovisual Sector 2] (2021) (Ediciones USal). He has published several book chapters and research papers on the politics and economics of the audiovisual sector within the cultural industries.

smarino@udesa.edu.ar

H-index: 13

Orcid ID: <https://orcid.org/0000-0001-5973-2941>

Google Scholar: https://scholar.google.com/citations?view_op=list_works&hl=es&user=YANI-mAAAAAJ

ResearchGate: <https://www.researchgate.net/profile/Santiago-Marino>

Academia.edu : <https://unq.academia.edu/SantiagoMarino>

Deborah Castro

Center for Media and Journalism Studies, University of Groningen

Professor at the University of Groningen, Netherlands. Her main research interests focus on television and audience studies. She has received a Marie Skłodowska-Curie individual fellowship (European Commission) to investigate local residents' perceptions of media representations of their place of residence, as well as their support for film tourism initiatives in Spain. Her work has been published in high-impact scientific journals such as the *European Journal of Cultural Studies* and *Tourism Management Perspectives*. She is chair of the Erasmus Knowledge Centre for Film, Heritage and Tourism and vice-chair of the Television Studies Section at the European Communication Research and Education Association.

d.castro.marino@rug.nl

H-index: 12

Orcid ID: <https://orcid.org/0000-0001-7980-0964>

Scopus ID: <https://www.scopus.com/authid/detail.uri?authorId=57209055209>

Google Scholar: <https://scholar.google.com/citations?user=WtnzbDIAAAAJ&hl=en>

ResearchGate: <https://www.researchgate.net/profile/Deborah-Castro>

Academia.edu: <https://rug.academia.edu/DeborahCastro>

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