



GENRES AND TAGS IN SPANISH-LANGUAGE SERIES CREATED BY WOMEN The case of Netflix in Spain, Mexico and Colombia

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ABSTRACT

SVOD platforms have increased cultural ties and favored the internationalization of productions in Spanish, with a potential audience of six-hundred million Spanish-speakers. The rise of the audiovisual industry in Spain, Mexico, and Colombia offers new opportunities for women, until now a minority in all the professional categories, especially in leadership positions. This is exemplified by Netflix, as its catalogue barely offers series created by women (we found eight Spanish ones, two Mexican, and one Colombian). These encompass many genres, but use tags that allude to emotions or love, becoming pigeonholed into topics that have been traditionally associated to women.

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1. Introduction

The establishment of SVOD (Subscription Video on Demand) platforms worldwide, and with it, the definitive consumption of on-demand content and the fragmentation of audiences, have created new opportunities in audiovisual creation and distribution, as a broader catalogue is needed for an international market (Saavedra, et al., 2021). The content catalogs try to cover “the needs of an audience that is becoming more empowered, demanding, and social” (Hidalgo, et al., 2021, p. 2) as the works are distributed globally, allowing spectators to watch formats from different countries, and audiovisual production expands identities and cultural ties, transferring the local reality of its creation stages to other locations (Pedro, 2022).

In fact, in this scenario, Spanish-language contents have more opportunities, as they are produced for a community of 600 million Spanish-speakers (Instituto Cervantes, 2024, p. 11). Thus, experts underline the quantitative advantage of Spanish, as productions are no longer only local in scope, but are created, developed, and commercialized within a larger community, comprised of countries with dependencies and cultural ties, as well as sociopolitical dynamics that generates empathy (Observatorio Global de Español, 2024).

Language is an important element in cultural closeness, and is one of the determinant factors in this sense, at a worldwide scale. Spain occupies a privileged position, as it shares its language with more than 600 million people, and connects the space between Europe and Latin America (Ávalos, 2021). In addition, with respect to the internationalization of television products, their circulation within the same language space reduces dubbing, subtitling, and/or adaptation costs that tend to be associated with the importation of foreign-language productions (Álvarez-Mella, 2021).

This revitalization of the audiovisual industry is shared with the rest of the Spanish-speaking producing countries, who have observed an increase in the dissemination of their own audiovisual products in the new market of open exchange and exhibition (Saavedra, et al., 2024a). The Spanish language is the most utilized non-English language worldwide, ahead of Korean and Hindi, and the most favored markets are Spain, Mexico, and Colombia, with respect to the number of works produced (Álvarez-Mella, et al., 2022), and also in terms of the records on most viewed content in a non-English language worldwide.

When using the Netflix data as the reference, given that it is the top platform according to the number of users, we find, among the most viewed content worldwide, Spanish and Mexican titles since 2015. In the Spanish case, these are: *La casa de papel*, which occupies second place (season 4), with 106 million views, as well as fourth place (season 5) with 99.2 views, and fifth place (season 3) with 80.1 view, or *Berlin* (season 1) in eighth place, with 56.7 million views, or Mexican productions such as *¿Quién mató a Sara?*, in seventh place and 58.4 million views (Aiello, 2024). Colombia, on its part, placed a Spanish-language production in seventh place worldwide in 2023: *La reina del flow*, with an accumulated 429 million hours-worth of views, and other successes such as *Perfil falso* and *Pálpito* (Monroy, 2023).

The study *Nuevo nuevo mundo*, by the Instituto Cervantes in association with Netflix (2023), indicates that this golden age of the industry helps not only in economic expansion, but also in updating the image of the countries and the interest on their culture, resulting in a scenario of opportunities. At this moment of change and acceleration of production, it is time to reflect on the SVOD of women in the audiovisual industry, even more so if we consider that they comprise 51% of the SVOD platform users (Singh, 2025), as equality does not exist in any of the markets with respect to the participation of women in the professional audiovisual teams.

In Spain, a certain improvement has been perceived due to the number of productions, but there are still difficulties in occupying positions associated to decision making. Likewise, we do not only find this vertical discrimination, but there is also a horizontal one, as there is a greater representation in professions that have been historically associated with the female gender, such as aesthetics or planning, explains the Association of Women Filmmakers and Audiovisual Media (CIMA), which indicates three categories as an example: costume design (85%), make-up/hairdressing (81%), and art direction (64%) (Cuenca, 2024, p. 8). In general terms, this organization presents a masculinized sector, with only 38% of women in the creation of feature films (Cuenca, 2024, p. 7). As for series, the numbers are similar, with a representation of 35% (Izquierdo, 2023, p. 23).

Difficulties in accessing large budgets is observed among the female professionals, as well as pigeonholing to genres such as comedy, romantic drama, social cinema, or documentary. In addition,

work-life balance problems become more acute in this market, due to the intensity of the shoots and the need to work in different locations often (Gago, et al., 2025 and Herrero, et al., 2022).

In Mexico, according to the yearbooks from the Mexican Institute of Cinematography (IMCINE), women have a presence of 39.5% (2024), but are only listed in the categories of production, scriptwriting, direction, and cinematography of feature films. Based on this, the position with the most representation is production, and the least, photography director. Thus, once again a greater access to positions of resource organization is perceived (in Spain it is the only category where equality is observed), along with a lower access to technical professions.

As for the access of women to genres and projects, difficulties once again appear when trying to access *thriller*, terror, or science fiction, which have a larger budget, as women are pigeonholed to intimist films and documentaries. Nevertheless, the professionals observe positive changes accelerated by the success of the Spanish-language productions, the establishment of international production companies with more advanced gender policies, and the renovations of Mexican laws, which have begun to impose a quota system, and even university access to degrees associated with the audiovisual industry (Saavedra, et al., 2024b).

In Colombia, according to the cinematography laboratory with a gender perspective Killary CineLab (2023), one of the founding organizations of the Movement of Women in the Audiovisual Sector of the country, only 28% of the audiovisual professionals are women. As observed in the markets analyzed, the professions related with planning and aesthetics have the most representation, with 38% of producers and 39% of art directors.

Once again we find problems in occupying leadership positions, with only 13% of the works directed by women, and 17% with female scriptwriters. As for the genres, the data are even more negative than in Spain and Mexico, as 56% of the professionals work in documentary projects, as compared to 43% in fiction, and 1% in animation.

2. Methodology

The aim of the present study is to analyze the participation of women in the creation of audiovisual contents in Spanish, more specifically, fiction series, currently considered the leading product in the audiovisual industry. The countries of Spain, Mexico, and Colombia were chosen, as they are the main producers of Spanish-language content (Álvarez-Mella, et al., 2022), and the focus is on the SVOD platform Netflix, as it is the leading platform on the market (Pereira, 2024).

For this, the study was structured into two stages, with the second one divided into two work periods. The first phase is descriptive, aimed at the introduction of the study. In it, sectorial reports and previous studies on the audiovisual industry, as well as current opportunities for Spanish-language production, are consulted, and the situation of women in the markets studied is analyzed. The next stage will follow a hybrid methodology based on content analysis.

In the first quantitative part, a search and classification of the fiction series created by Netflix since its establishment in Spain, Mexico, and Colombia will be performed. The major American player arrived to Spain in 2015, but did not start producing original series until 2017, when it embarked on the project *Las chicas del cable* (from April 28th, 2017 to July 3rd, 2020). The SVOD platform was established in Mexico in 2011, but did not start its own production of original series until 2015, with *Club de cuervos* (August 7th, 2015 to January 25th, 2019). It also arrived to Colombia in 2011, starting its production of originals in 2018, with *Distrito salvaje* (October 19th, 2018 to November 8th, 2019).

The review of the official Netflix catalogue will allow us to extract a sample of the original series produced by the SVOD platform in the local markets under study, from its start until December, 2024, the last full year, to quantify the number of productions created solely by women, and in which we find the presence of women in directing and scriptwriting roles, as these positions are associated with decision making, and in which we find a smaller presence of women. Titles created by mixed teams are discarded, as we want to evaluate the absolute role of women in leadership positions in fiction series.

The selection and analysis of original works is justified, as the production and co-production of original contents “is key in the global orientation strategy and the business model followed by these businesses”, and are “the contents with which the SVOD services develop a greater identification in terms of representation and brand” (Pedro, 2022, p.3). Likewise, in the case of Netflix, self-production

is a continuously-growing strategy, and it is considered a factor of success of the company (Ellingsen, 2014; Heredia, 2017; Hidalgo, et al., 2021).

In the second part, with a quantitative and qualitative nature, the genres and topics of the resulting productions will be catalogued, to discover if the statements within the sectorial reports about the pigeonholing of women into specific genres (comedy, romantic drama, intimist films, or documentaries) are consolidated or not in the Netflix catalogue. Likewise, the plots will be analyzed, and special attention will be given to the content tags, given that in a space that is dominated by an overabundance of contents, the opinions of the algorithm and the recommendation systems are fundamental for the ranking of the product (Poves and Cantín, 2024; Heredia, et al., 2021; Uman, 2018). The aim is to discover if the works created by women are commercialized with similar patterns. It must be noted that the content tags, or promotional assets, as the platform suggests, appeal to the viewer's attention span, by providing a subtle suggestion to the audience. Netflix activates two user retention strategies: recommendation by the algorithm, and the *taggers*, a team that defines the terms that could encourage viewing. It is indicated that this function of Netflix is part of its success, as compared to other competitors; in the United States, it accounts for 7% of television usage, as compared to 3.4% of the second SVOD, Amazon (Catalán, 2024).

3. Objectives

The general objective, to analyze the participation of women in the creation and leadership of Spanish-language fiction series in Netflix, is divided into a series of specific objectives (SO).

- SO1. To contextualize the situation of the Spanish-language audiovisual industry in a global market.
- SO2. To present the situation of women in the main markets of Spanish-language production, i.e. Spanish, Mexico, and Colombia, according to number of titles produced and accumulated views.
- SO3. To list the self-produced Netflix series in Spain, Mexico, and Colombia, and highlight those created and led exclusively by women.
- SO4. To analyze the genres and topics of series created by women to establish guidelines with respect to the types of stories, and to compare the different markets.
- SO5. To make explicit the content tags applied by Netflix to these productions, to be able to examine patterns and specify if the female or gender gaze is used to classify the product.

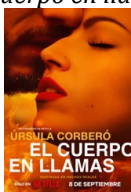
4. Analysis

Below, the mapping performed on the self-created Netflix catalogue of productions will be presented, considering specific objective 3.

4.1. The production of series created by women by Netflix Spain

Since its arrival to Spain in 2015, and since the start of original production in the country in 2017, Netflix has premiered –until December, 2024–, a total of 48 fictions series of its own creation, fifty if considering Atresmedia. Of these 48, only eight, about 16.66%, were solely created by women. The production of series led by women did not start until 2019 with *Hache*, by Verónica Fernández, the current Netflix Fiction director for Spain and Portugal.

Table 1. Final sample of the Netflix series created solely by women in Spain

Series	CREATION	Direction	Script	Premiere date	S/E/D*
 <i>Hache</i>	Verónica Fernández	Verónica Fernández Jorge Torregrossa Fernando Trullols	Verónica Fernández Carlos López Santos Mercero Almudena Ocaña	November 2019	2S, 14E 840 minutes
 <i>Valeria</i>	María López Castaño	Inma Torrente Nely Reguera	María López Castaño Aurora Gracià Almudena Ocaña Fernanda Eguiarte	May 2020	3S, 25E 1,300 minutes
 <i>Memorias de Idhún</i>	Laura Gallego	Maite Ruiz de Austri	Laura Gallego Andrés Carrión	September 2020	2S, 10E 250 minutes
 <i>Intimidad</i>	Verónica Fernández Laura Sarmiento	Jorge Torregrossa Ben Gutteridge Koldo Almandoz Marta Font	Verónica Fernández Laura Sarmiento	June 2022	1S, 8E 384 minutes
 <i>Tú no eres especial</i>	Estíbaliz Burgaleta	Inma Torrente Laura M. Campos	Estíbaliz Burgaleta Alberto Grondona Sergio Granda	September 2022	1S, 6E 210 minutes
 <i>Si lo hubiera sabido</i>	Ece Yörenç	Liliana Bocanegra Alejandro Bazzano Humberto Miró	Irma Correa Joaquín Santamaría	October 2022	1S, 8E 150 minutes
 <i>Un cuento perfecto</i>	Marina Pérez Elísabet Benavent	Chloe Wallace	Marina Pérez	July 2023	1S, 5E 217 minutes
 <i>El cuerpo en llamas</i>	Laura Sarmiento	Laura Mañá Jorge Torregrossa	Laura Sarmiento Eduard Solá José Luis Martín Carlos López	September 2023	1S, 8E 400 minutes
Total series analyzed: 8 (2019-2024): 12S, 83E, 3,651 viewing minutes					

Source(s): Created by authors from the official *Netflix* catalogue, 2025.

*S=Seasons; E=Episodes; D=Duration.

The only series that aside from being created by women, were also composed of a direction, scriptwriting, and production team led by women, were *Valeria*, by Plano a plano, and the miniseries *Un cuento perfecto*, from the same production company. Both were created based on the literary works by Elísabet Benavent. Therefore, only 4.16% of the sample was exclusively led by women.

In a negative manner, it was observed that 62.5% of the productions were mainly miniseries or used single-season format. The longest-running series is *Valeria*, with three seasons (a fourth season debuted in 2025, but that year was left out of the study; in total, it comprises 4S, 30E, and 1500 minutes), followed by *Memorias de Idhún*, with two seasons. The creation of series by women was maintained from 2019 to 2023, except for 2021, which did not premiere any titles, although the second seasons of *Valeria* and *Memorias de Idhún* debuted that year. However, no productions that were created 100% by women were found in 2024, which indicates a setback.

4.2. The production of series created by women by Netflix Mexico

Netflix established itself in Mexico in 2011, but it was not until 2015 when it began to produce its own series. From that moment on, and until December, 2024, it has premiered twenty-six original series. Only two were created solely by women, 7.69%. Their production corresponded to 2019 and 2020.

Table 2. Final sample of the Netflix series created solely by women in Mexico

Series	CREATION	Direction	Script	Premiere date	S/E/D*
<i>El club</i> 	Camila Ibarra	Camila Ibarra J. Agustín Ortiz Raul Caballero	Camila Ibarra Olvido de León	November 2019	1S, 25E 850 minutes
<i>Oscuro deseo</i> 	Leticia López	Leticia López Kenya Márquez P. Pablo Ibarra	Leticia López Nayura Aragon Gennys Pérez	July 2020	2S, 33E 1,155 minutes

Total series analyzed: 2 (2019-2024): 3S, 58E, 2,005 viewing minutes

Source(s): Created by authors from the official *Netflix* catalogue, 2025.

* S=Seasons; E=Episodes; D=Duration.

In both cases, the creator participated in the directing and script teams, that is, she was present in the three areas with the greatest responsibility.

4.3. The production of series created by women by Netflix Colombia

The company began its activity in Colombia in 2011 and the production of original series in 2018. From that moment on, and until December, 2024, it has premiered fourteen original series, of which only one was created by a woman, which represents 7.14% of the titles.

Table 3. Final sample of the Netflix series created solely by women in Colombia

Series	CREATION	Direction	Script	Premiere date	S/E/D*
<i>Siempre bruja</i> 	Ana María Parra	Liliana Bocanegra Mateo Stivelberg Felipe Cano	Ana María Parra Diego Vivanco	February 2019	2S, 18E 810 minutes

Total series analyzed: 1 (2019-2024): 2S, 18E, 810 viewing minutes

Source(s): Created by authors from the official *Netflix* catalogue, 2025.

*S=Seasons; E=Episodes; D=Duration.

It must be noted that the Colombian series that Netflix ranked as the most-consumed contents in the Spanish-language worldwide, such *La reina del flow* or *Café con aroma de mujer*, were not original productions, but were created by Telemundo Global Studios, Teleset and Sony Pictures Television and RCN Televisión, respectively. The latter series, nevertheless, met the selection parameters as if it had been an original production, since it was conceived by Adriana Suárez, directed by Olga Lucía Rodríguez and Mauricio Cruz, and written by Paola Cazares, Cecilia Percy and Javier Giraldo. It is from 2021, and it was comprised of one season with 92 episodes and a total duration of 4,600 minutes. Although the audience relates other successful Netflix series with this country, *Narcos*, for example, was produced by the United States, just as *Griselda*.

5. Results

With respect to the genres and stories narrated (SO4 and SO5), a large variety was found, although with a greater presence of certain topics.

In the case of Spain, the study of the stories shows, positively, a great diversity of genres, and it seems that women start to have find a place in different projects, although drama (21.43%), comedy (14.29%), and romance (10.71%) still predominate. Three of the series (10.71%) are based on literary works, specifically female writers: Elísabet Benavent in the case of *Valeria* and *Un cuento perfecto*, and Laura Gallego in *Memorias de Idhún*. Thrillers, one of the most sought-after genres for professionals, and one with the fewest opportunities, signifies 4% of the production, just as social cinema. However, in this sense this is positive, because it seems that it is distancing from the recurring female gaze, with women feeling pigeonholed in this universe.

Table 4. Series, genres and contents of Spanish productions created by women

Series and synopsis	Cataloging of genres by the platform	Netflix content tags	Rating according to ages by the SVOD
<i>Hache</i> is a thriller about drug trafficking in the 1960s, interspersed with romantic drama. The main character is Helena, a prostitute who ends up leading a criminal gang and suffers betrayal from Malpica, the male character who shares the plot.	Police Drama Thriller	Stark Emotional Exciting	+18 Nudity Sex Violence Drugs
<i>Valeria</i> is an adaptation of Elísabet Benavent's literary saga and tells the story of four friends in contemporary Madrid. It's a romantic comedy featuring protagonists who play different female roles.	Romantic Comedy Romantic Drama Based on a book	Sensual Complicated love Emotional	+18 Nudity Sex
<i>Memorias de Idhún</i> is an animated fantasy adventure series, also based on a literary saga, this time by Laura Gallego. The protagonists are Jack and Victoria, who fight to regain the freedom of Idhún, their homeland, from the tyrannical rule of Ashran.	Anime Action Based on a book Fantasy	Imaginative Exciting	+16 Violence
<i>Intimidación</i> is a social drama that tells the story of the leak of a sex tape of a promising politician and the consequences for her professional and personal life, while simultaneously unfolding the police investigation into her case and another related to gender-based violence and harassment. Women are at the heart of the story: they are the victims, but also members of the police and even the politicians who take advantage of the protagonist's situation, Malen.	Drama Social Political	Subtle Suspense	+16 Nudity Violence Sex Suicide
<i>Tú no eres especial</i> is a teen series starring Amaia, a girl who suddenly moves into the town where her family comes	Drama Youth	Irreverent Moving	+12

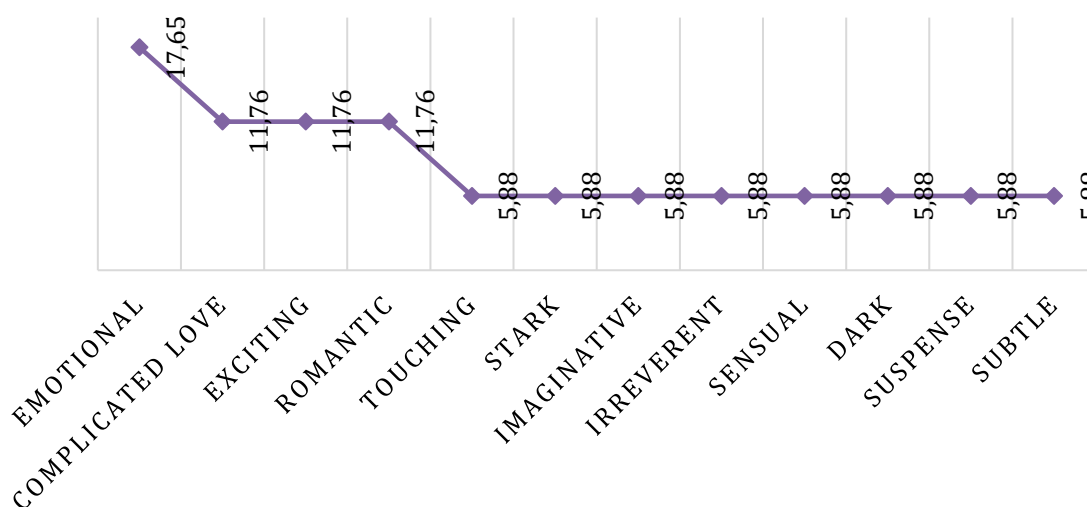
from and discovers she may have inherited the powers of her grandmother, a witch. It blends comedy and fantasy.	Comedy		No reasons specified
<i>Si lo hubiera sabido</i> , a romantic dramedy that emulates Turkish novels, tells the story of Emma, trapped in an unhappy marriage. It offers the opportunity to go back ten years and make different choices.	Romantic Drama Comedy	Emotional Romantic	+12 Fear Language Sex Violence
<i>Un cuento perfecto</i> , also a romantic comedy, tells the story of Margot and David; both have just ended two important romantic relationships and want to help each other win back their partners.	Romantic Comedy Based on a book	Complicated Love Romantic	+16 Language Nudity Sex
<i>El cuerpo en llamas</i> is a series inspired by the real case of the crime of the Urban Guard, the murder of an agent in Barcelona in 2017, and the conviction of his partner, Rosa Peral, and her ex-boyfriend, Albert López.	Drama Mystery Police Thriller Based on true events	Gloomy	+16 Violence

Source(s): Prepared by the author based on viewing of Netflix's official productions and catalogue.

A positive result from the analysis of the content of the series is that women are creating fiction in which the main character is female, granting space to her gaze, although on some occasions falling into roles that are very typical of male writing, such as the *femme fatale* that we can see in Helena in *Hache* or with *Lola* in *Valeria*; as well as Rosa, from *El cuerpo en llamas*, although she comes from a real case. We find a special case in Malen, from *Intimidación*, which shows the gender struggle, and presents a strong, determined, and grave personality.

When considering the content tagging performed by the platform to suggest viewing, to grab the attention of the spectator, and to provoke the consumption of similar content to retain the user, the terms that were most repeated were mostly about love, present in 23.53% of the indicators (11.76% of the series had the 'Complicated love' tag, and another 11.76% the 'Romantic' one). No tags associated to the gender of the creators was used, that is, it was not indicated if the work was created or directed by a woman, when it could favor the ranking of the professionals and the creation of an awareness of role models in the audience.

Figure 1. Netflix's suggested content for Spanish series created by women



Source(s): Prepared by the author based on viewing of Netflix's official productions and catalogue.

As for the classification according to age, 50% of the series were created for an audience older than 16, with the main motivations for this rating being violence (33.33%), nudity and sex (22.22%, respectively), language and suicide (11.11% for each item). In addition, 25% were created for

individuals older than 18 years old due to nudity and sex (33.33%, respectively), or drugs and violence (16.67%). The remaining 25% were series for those older than 12, with four reasons with the same value: violence, sex, fear, and language. No Spanish productions created for all ages were found.

Less data were extracted from Mexico and Colombia, or at least, with less representation, as we dealt with only a sample of two and one title, respectively.

Table 5. Series, genres and contents of Mexican and Colombian productions created by women

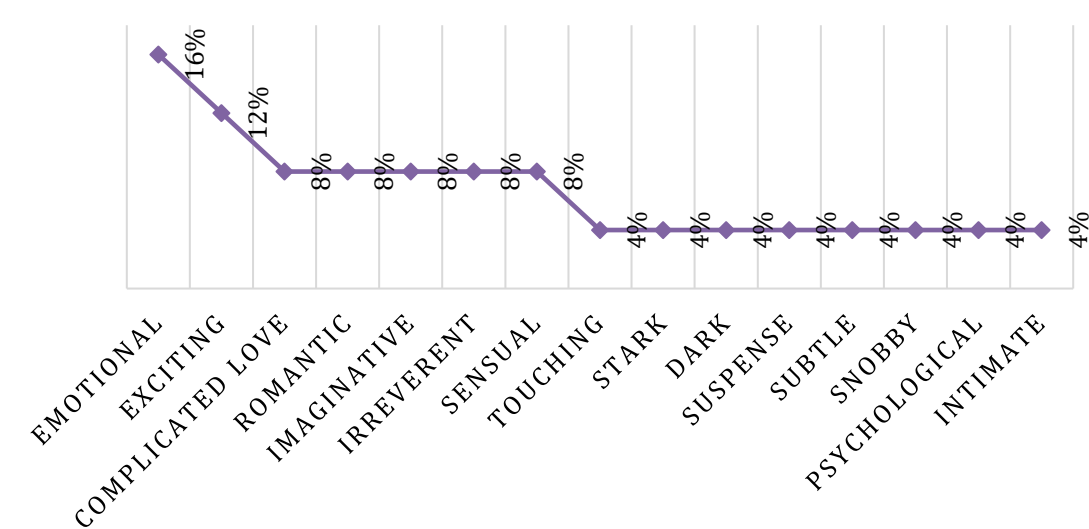
Series and synopsis / Countries of production	Cataloging of genres by the platform	Netflix content tags	Rating according to ages by the SVOD
<i>El club</i> addresses drug trafficking from the perspective of three young people who see selling drugs through an app as an easy and reliable way out of a given situation, but who gradually discover the complexity of this world. This drama explores the growth and maturity process (Mexico).	Drama Comedy	Firecracker Irreverent	+16 Drugs Toxic substances
<i>Oscuro deseo</i> , a thriller with a very strong erotic component, tells the story of Alma, a lawyer and university professor involved in a love affair with fatal consequences (Mexico).	Mystery Police	Sensual Psychological Intimate	+16 Sex Suicide Violence
<i>Siempre bruja</i> is a fantasy series, although it could be classified as a romantic dramedy with action, in which a teenage witch from the 17th century travels to the future to save her lover. Cartagena de Indias almost becomes another character, as the young woman must adapt to the changes in the city (Colombia).	Drama Based on a book	Imaginative Emotional	+12 Fear Anxiety Drugs Toxic substances Suicide Violence

Source(s): Prepared by the author based on viewing of Netflix's official productions and catalogue.

The Mexican series navigated between dramas and *thrillers*, and both for an audience older than 16, although they were catalogued this way due to different reasons: the first, which tells the story of different young people involved in drug trafficking, due to their association to drugs; the second, for its high sexual content, aside from narrating the topics of suicide and abuse. In the case of the second series, led by a female character, the content tags maintain attraction towards sex and intimacy; in turn, in the case of the first series, the tags do not have such as logical association with the content. The Colombian series, on its part, is a hybrid product, given that even though it is catalogued as a drama by the platform, it also follows codes related to fantasy, adventure cinema, romance, and even action. It is destined to an adolescent audience, and just as in the case of *El club*, once again a disconnection is observed between the tags and the reasons for its age rating: if the search engines are imagination and emotion, these have little to do with anxiety or drugs. Just as in Spain, there were no series for all ages created by women.

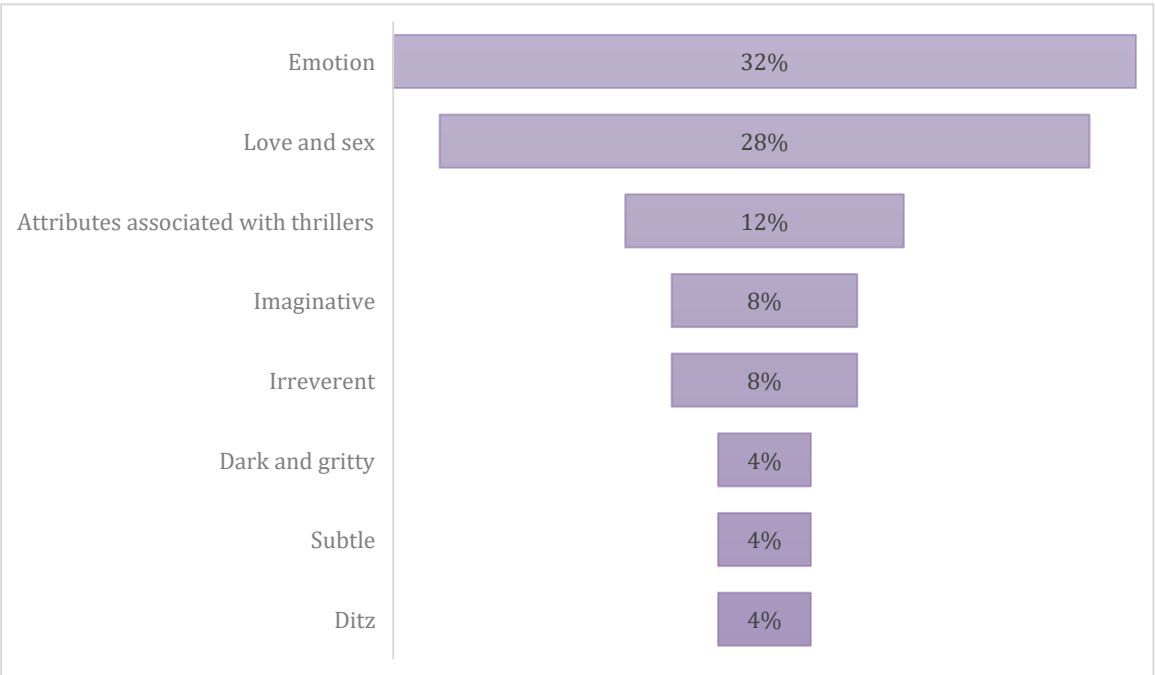
If we focus on the content tags, which lead to the ranking of the product in the catalogue, and we compare the productions from the three countries, we observed that emotion (32% of the titles, if we add 'Emotional', 'Exciting', and 'Moving') and love (16% if we add 'Complicated love' and 'Romantic', and 28% if we add 'Sensual' and 'Intimate') were the most recurring styles, traditionally associated with women, so that a certain type of pigeonholing is perceived. In none of the three cases, as in Spain, were feminist or gender-related tags used.

Figure 2. Netflix's suggested content in the ranking of Spanish-language series created by women (Spain-Mexico-Colombia)



Source(s): Prepared by the author based on viewing of Netflix's official productions and catalogue.

Figure 3. Most recurring content in series created by women in Spanish (Spain-Mexico-Colombia)



Source(s): Prepared by the author based on viewing of Netflix's official productions and catalogue.

6. Conclusions

The rise of the audiovisual industry, promoted by the SVOD platforms, and the increase in the Spanish-language productions in a global market composed of six-hundred million Spanish-speakers, has promoted this sector in Spain, Mexico, and Colombia. However, in this period of opportunities, it is observed that the presence of female professionals still minor in all the professional categories, especially in leadership positions.

The case of Netflix helps us to confirm this fact: since the platform began to order productions in these three countries (in 2017 in Spain, and in 2015 in Mexico and Colombia), the number of series created exclusively by women, with a female participation in direction and script are eight, two, and one,

respectively. This totals 16.66% in the case of Spain, and slightly more than 7% in the Mexican and Colombian cases, within the entire set of creations for Netflix.

The series analyzed have interesting female characters, such as Malen in the Spanish series *Intimidación*, but also characters in roles found in typical male writing, such as the *femme fatale*.

They encompass many genres, which could indicate that women are beginning to find a place in different projects. In the Spanish example, a predominance of drama (21.43%) was found, followed by comedy (14.29%) and romance (10.71%). The Mexican productions included drama and *thrillers*, and in the case of Colombia, we detected a hybrid genre, between fantasy, romance, and adventure.

This variety of topics is not sufficiently reflected in the content tags that the platform provides for suggested viewing. In the Spanish productions, the terms that were most repeated tended to be mostly related with love (23.53%), which emphasizes themes that have been traditionally associated with creations by women. In the series from Mexico and Colombia, a disconnection between the tags and the topics that are dealt with is observed, as well as the cataloguing by ages.

This aspect is significant, as most series are directed to an adult audience. The Spanish productions were created for those older than 16 years old, with the main reasons for this rating being violence (33.33%), nudity and sex (22.22%, respectively). The Mexican and Colombian series showed the same trend. We did not find creations for all ages in any of the cases, which suggests that the opportunity to reach a specific sector is being lost, such as children, which is essential for the construction of audiences.

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