'The Interview': Ted Sarandos’s Plan to Get You to Binge Even More

0:01

[Music] from The New York Times this is the interview I'm Lulu Garcia

0:07

[Music] Navaro if you're like me you probably spent some large portion of this week

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sitting on your sofa watching Netflix romcoms are my thing and my latest

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obsession is this Turkish series it's called thank you next Once I watch a few

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International romcoms you can bet that Netflix is going to Feed me more of them

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maybe you've had this experience with sports documentaries or Thrillers but as I'm vegging out on the couch I'm not

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really thinking much about the people shaping my habit that's why I wanted to talk to Ted

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Sandos Sandos has been at Netflix for 24 years nearly as long as founder Reed

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Hastings he's now the co-ceo of the company along with Greg Peters and is in

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charge of their creative output he oversaw Netflix's early expansion into streaming

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and pioneered the binge watch under him the company developed one of the most powerful algorithms out there the one

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keeping me glued to my sofa he was also the guy who green lit Netflix's first original Productions like House of Cards

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making Netflix into a studio not just a platform and he's led the company as

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it's ventured into reality TV Prestige film and live entertainment including a

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just announced deal to broadcast some of the NFL's Christmas Day games there have been less Rosy moments at the company in

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recent years including a few rounds of layoffs but through it all Sandos keeps

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giving audiences more of what we want whether that's good for us or not is

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another question and that's a big part of what we talked about here's my conversation with Ted

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Sandos as I've been reading about you you have an unusual background for

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Hollywood or Texas CEO I would agree with that

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assessment yeah I think as as Reed may have said it early in my career here which was I I did not breathe the

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rarified air can you tell me a little bit about how you came up yeah so I um

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I'll go give real quickly in the farb which is that uh my grandfather came from from Samos Greece uh he used to

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read um Cowboy novels and he came to America thinking that he could be a

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trail cook uh he found out quickly that there was no Trail cook jobs in New Jersey uh he took one vacation in his

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lifetime which was to Arizona to see a rodeo and from that day forward he wore a bolo tie every day and he talked about

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that vacation till he died and in tribute to him all eight of the kids moved to Arizona after he passed away

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including my father um my parents had four kids in their 20s so these were kids raising kids really and our house

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was always chaos and my only escape from that chaos was that little box and watch

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a lot of watched a lot of television and my mom in her own kind of Reckless way

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uh when we couldn't afford it uh would always buy gadgets and she bought we're the first people I know to have a VCR um

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and it was a very unaffordable luxury at that time and we were NE you know most of my upbringing we never had all the

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utilities on at the same time so the the gas would be cut off and then the phone would be cut off in the electric C but

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never never all simultaneously but for some reason we had a VCR uh and total

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happen stance the second video store in the state of Arizona opened up two blocks from my house do you remember the

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first thing you ever um checked out in the video store yeah it was a uh a

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filmed version of the Willie Nelson 4th of July picnic for real that was the thing that you that was the very first

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thing I rented and you actually end up working at a video store I did at that very

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video store Arizona video cassettes west by the way that's a very descriptive name Arizona video cassettes West I told

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you exactly what we do um and I dropped out of college at a community college and I I worked at the video store

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full-time the way that I've heard you tell it there was like 900 titles in the

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catalog and you would have seen all of them and people would come in and ask you for recommendations is that how that

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would work that's how it worked generally I think people you know would walk in and roam around the stores aimlessly but they actually they kind of

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enjoyed that experience it was pretty novel at the beginning but then you really were trying to find something in that sea of of boxes uh and eventually I

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realized I had this interesting capacity for you know remembering these movies

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one after another and ability to kind of put the that was kind of like that one and that one's kind of like that one and

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and when people would come in I would remember oh hey remember you like that movie you're going to love this one I got good enough at it that even when the

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stores were very busy and there was a long line they would wait for me because they wanted me to suggest something to them and it told me something very

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important which people really value that choice so cut to now and when people

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talk about how we're entertained it's all about the streaming

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Wars right so we have peacock and we have Hulu we have apple plus and we have mac and and they all spent a fortune to

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try and catch up with Netflix and the consensus seems to be that you Netflix

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won the war I try not to take those stories too seriously uh any more than we did a

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couple of years ago when they said we were dead so I I think we have to really remember this is a long long uh Journey

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lots of battles along the way and this this is a probably a battle more than it is winning a war early on I think we

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were uh discounted because I think the studios thought these Tech guys are never going to figure out programming

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they're never going to figure out the creative part of the business and I think we largely have proved them wrong

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and I think it would be crazy for us to think well these entertainment companies are never going to figure out the

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tech I do just want to get your sense of what is happening in Hollywood right now

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because the box office is down studios are you know laying off people you talk

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to people there and people feel gloomy they feel afraid one of the most storied

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Studios is on the Block Paramount what is your feeling about what's going on if it isn't Netflix's Victory because you

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have so fundamentally shifted what happens in Hollywood that

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that has you know had some KnockOn effects yeah I think if in in periods of

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uh of radical change in any industry uh the Legacy players generally have a

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challenge which is they try to protect their legacy businesses um we entered into a a business in transition when we

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started mailing DVDs 25 years ago we knew that physical media was not

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going to be the future when I met Reed Hastings in 1999 he described the world

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we live in right now which is almost all entertainment is going to come into the home on the internet and he told me that

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at a time when literally no entertainment was coming into the home on the internet and so it's a very big

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Vision to have and it really helped us navigate this transition from physical to digital because we were we didn't we

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didn't spend any time trying to protect protect our DVD business um as it started to Wayne uh we started to invest

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in more and more and more in in streaming and we did that because we knew that that's where the that's where

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the puck was going at one point our DVD business was driving all the profit of the business and and a lot of the

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revenue of the business and we made a conscious decision to stop inviting the

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DVD employees to the company meeting we were that kind of rigid about where this thing was heading that's harsh it does

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sound harsh so we did that but it got the whole company in the mindset is that we shouldn't keep investing in the old business it's going

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to prevent us from investing in the new business and the new business is going to get us to the next place which leads

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us to where Netflix is today where you bring a lot of global content in you have all sorts of different types of

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things in the job you have now you are probably best positioned to shape what

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kind of culture people are consuming what have you noticed about shifting tastes in America I I think

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we're um entering into a new era now where content and great stories can come from almost anywhere in the world and

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they can very conveniently sit on the Shelf I'm doing air quotes right now

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next to your favorite show and you will discover an incredible story from Korea

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or an Incredible story from Italy or incredible story from Spain uh that you would ever otherwise have no access to

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and maybe no awareness of before but that it's this kind of Storytelling that's very close to the kind of

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Storytelling that you like so the creator of squid game he pitched that show as a movie for 10 years he' almost

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completely given up on it and our team in Korea had the foresight to advise him that this is a great story but it's a

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much bigger world have you ever thought about going out and trying to break down that world a little more and giving us a

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little more Exposition and and he went off and wrote those scripts and made squid game and Squid game became the

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most watched show in the history of Netflix around the world including in the United States did that surprise you at the time

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it blew my mind blew my mind I knew it was great I knew it would do great in Korea but I had no idea it would have be

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the most watched show on television maybe in the history of Television uh but when Scott Frank wrote Queen's

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Gambit you know that was a script that he could not sell as a film for the longest time and it's it was an enormous

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success on Netflix around the world and it was just one decision away from still sitting on a shelf you know Gathering

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dust so you're giving these one F examples of the kinds of shows that Netflix has been able to bring to people

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these are Prestige shows I am thinking of this though in terms of this broader question of how we consume culture today

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I'm thinking about my own experience um on Netflix so my husband likes horror

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and his Netflix account looks very different to mine in fact we keep it very very separate his is Lulu don't

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touch and mine is Lulu romcom these are your profile names these are are profile names um he doesn't want me to muddy his

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horror algorithm and when you look at them both

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he doesn't get romcoms and I don't get horror and it feels like the cultural curation is more a science than an art

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that thing that used to be the connection where someone might tell you about something now it's managed in a

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way that can allow for these serendipitous things like the surprise of squid game but often gives you more

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of what you already want I guess I'm just asking has streaming been good for culture oh I think it's been great for

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culture not only great for culture in a strange way I think it's been great for to make the world a safer place oh tell

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me why I think you're exposed to cultures around the world in a way that makes you more understanding and

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empathetic um I don't know if you've ever um uh seen the movie like a separation um it's a story of a of a

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couple getting divorced in Iran and it's like you realize when you watch it is how much we have in common with each

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other around the world uh and I think it just like all storytelling makes the world a smaller safer place but doesn't

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it atomize you too I mean this idea of I'm having my own unique experience

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myself my choices that I get fed more of the same and this idea of communal

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culture and communal spaces get sort of pushed away no you know look I think

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it's happening around you think see something like um like baby reindeer there was a time when something like

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baby reindeer would not even be seen in the United States and if it did it'd be seen on PBS once this we should say as

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we're speaking baby reindeer is the number one show on Netflix it's about a stalker it has some dark themes of

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sexual assault um and it's been a hit and written and created and stars the

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person who's telling their own story about what happened to them it's very very big in the UK and in that way that

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Netflix does this it gets picked up in the algorithm uh and starts getting more and more presented because when

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something gets that big in one country it's likely there's a lot of audience for it outside of that country um and

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it's been an enormous hit around the world and the way that you just described it I may never watch uh but I think when you sit down and say no this

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is somebody who is um being stalked uh by this by a woman who and the situation is becoming more and more dangerous and

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yet he's oddly likes it enough that he doesn't want to stop it and he has to try to figure out what is it about him

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that makes him not want to stop this incredible dangerous situation and it unpacks over you know these uh

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incredible episodes of this story that people devour and I don't I don't think it's because it's dark and I don't think

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because it's weird I think it's because it's a really incredible human story just to come back to something you said

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here are international audiences pushing American audiences to broaden their Horizons that's an interesting um

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feedback loop yeah I think it's p i mean what it's pushing is is that you don't have to adapt your storytelling to

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America to work if if your movie if your film works if your TV series works in

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the Home Country it's got to be very authentic and I think what international audiences pick up on is that

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authenticity so I do think when you try to engineer something to travel U it really appeals to no one I can't think

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of anything that we've done that has been engineered to travel that actually did travel I'm thinking in particular of

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you know Hollywood Studios trying to make Global hits right that will play in China that will play in United States

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that will um be popular in Argentina that's hard and I do think that globalization of American film has uh

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disconnected American film from audiences I I think that the the love affair with film is lessened because of

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it so we're talking about Prestige shows Global hits but there's also been a lot

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of discussion about what's been dubbed folding your laundry shows right something that isn't difficult to watch

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it's light it's fun it's not expensive to make and you know you've got a lot of examples of that selling Sunset Jin and

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Georgia alone the survivalist show do you feel like you've cornered the market on that and is that like a title that

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you want to own look if there's one uh quote that I could take back it would

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have been uh in 2012 I said we're going to become HBO

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before HBO can become us what I was trying to say is you know at that time HBO was I think the gold standard of

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original programming but what I should have said back then is we we want to be HBO and CBS and BBC and all those

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different networks around the world that entertain people uh and not narrow it to just HBO because I do think that

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Prestige Elite programming plays a very important role in culture um but it's very small it's a boutique business and

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we're currently programming for about 650 million people around the world we

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have to have a very broad variety of things that people watched and love uh so I think what we we are again very

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consumer Centric so we take a consumer view of quality the people who love Jenny and Georgia will tell you Jenny

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and Georgia is great so to me that's quality television and if that's what you want to watch we want to make the

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best version of that I want to I want to ask you about the movie side of things um because

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we've been talking about the the series you have a new head of film Dan ly and

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that suggests to me that you're tweaking strategy um whenever somebody new comes in they have a you know an idea of what

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they want to do differently and they have a different charge and a criticism of Netflix from

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some Corners is that you make too much stuff that isn't as good as it could be

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specifically in movies so I guess the question is are you trying to make better movies now is that the

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Mandate so I I will back up and say that I don't agree with the premise that

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quantity and quality are somehow in in in conflict with each other um we've had

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eight Best Picture nominees uh in The Last Five Years on of on Netflix so I do

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think we've been making a like what we were talking about earlier about the the breath of things um I think our content

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our programming and our movie programming has been great but it's just not all for you it's not meant to be all for you I know but you also have an

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Irish wish for example yeah and I was looking at you know your summer slate the movies are all pretty mid-tier well

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look I I think like I said I think the way that um we all talk about films culturally um they tend to wrap around

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either things that were number one at the box office or won the Oscar for best picture and almost nothing in between um

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and I do think that people's tastes are incredibly Broad and diverse Irish wish is great if you you you love o bromcom

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you didn't like it I'm giving you a face I saw the face my point is is that I'm going by the Numbers uh that people how

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many people watch it how many people watch the whole thing people generally turn off things they don't like in this on demand World us romcom lovers are

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very committed to watch things to The Bitter End but again I think that Irish wish is

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at the kind of high end of the of the Hallmark scale and not at the kind of uh

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you know mid- tier of the Fox Search light you know uh scale I don't want to get tied up on Irish wish but I do want

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to understand a little bit of what is going to change now if anything because you know you have made films like the

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grey man it had a budget of 200 million red notice was the same they weren't critical successes um so I guess how are

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you thinking about how to make movies at Netflix look I would just say that we've

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never at any point wanted to make bad movies at Netflix we do acknowledge that it's a creative Endeavor and some things

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don't go as planned I would tell you though that I'm I'm very pleased with the mix of how things have come out I'm

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very pleased that we generally have films in the hunt for the Oscar and we have films that people just really like

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they're just entertaining and to your point red red notice is one of the most successful films we've ever had on

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Netflix in terms of the audience I guess what I'm asking is are you going to spend that kind of money going forward I

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I think some of that early big budget things were um mostly around the fact that we had to pay a little bit of a

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Pioneer Tax as we entered into that thumb space where we're competing with movies at the box office so we probably

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in those early days of the um big budgets things were bigger budgets than they needed to be those big giant scale

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movies when they deliver there's nothing better and when they miss man it's a it's it's a sting but I would tell you

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that what I push the our creative teams across the board to do is push on the ambition push for the audience not just

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to make things bigger but to make them better always I I just want to take a step back

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here from talk about strategy because it wasn't always certain that Netflix was

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going to be where it is now in 2022 your stock plunged 70% after you lost

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subscribers for the first time since 2011 can you take me to that moment as a leader what do you do when something

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like that happens I mean you'd had this exponential growth and then all of a sudden it was a difficult moment what is

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the calibration for you you know on any given day we can lose or gain 200,000

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subscribers which is what that was which was the first time we went negative we went negative by 200,000 subscribers and

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if the quarter had ended a few weeks later it wouldn't have that wouldn't have been the case this is probably the benefit of being around for a long time

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I mean we were you know we had times were that were much tougher than that in terms of where we were heading with the

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business in the earliest days um before we you know before we were a public company even and in fact when you look

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back at everything I think you look back at any chart that's straight up and to the right and you think nothing ever

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went wrong that's what it looks like and when you look back but in the moment those little tiny dips in Hills and

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Valleys uh were you know emotionally very rocking to ACC company into a

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culture well what you did is you you threw out some of the company's long-standing principles you Chief among

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them not having advertisers you introduced an ad supported subscription tier and so I'm just wondering as

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someone who had been with Netflix for as long as you had did it feel like that

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was a real turn betraying the identity of the company I mean you had to make a

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a tough choice it really wasn't that we were core principles against advertising it just advertising was our

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counterposition to television the way that no late fees was our counter positions to video stores in our DVD

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days we know what do people don't like on about TV watching the ads and waiting a week for the next episode we realized

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though in this world of unlimited Choice what we didn't do is give a choice to people who didn't mind advertising at

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all and wanted a lower price so for us we thought that it was actually Market expanding to give more choice to folks

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if they wanted a lower price and they didn't mind ads so you got to evolve you got to evolve I want to ask you a little bit

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more about you as a leader Hollywood celebrities and leaders have always been politically active and you

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also have been no exception in 2020 you supported black lives matter during the

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invasion of Ukraine you pulled Netflix out of Russia it seems though that corporate

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activism is on its way out so I'm just wondering how you're thinking about that yeah look I don't I don't think

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it's because of um when you think about diversity diversity should be all things

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including diversity of thought which makes political activism of companies very difficult uh because people have

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different opinions and different ideas and different thoughts and you're representing a lot of different constituencies so I think companies

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should be very very careful uh about how they uh insert themselves into these

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discussions uh sometimes when it's you know just a matter of pretty pure black and white right and wrong I think

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pulling out of Russia was a much clearer decision that of anything we've ever done it's impossible to do business in

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Russia without being being in business with that government government so for me that was kind of a no-brainer decision I don't even I didn't view it

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as political I was I viewed it as quite impractical uh to do anything but I mean

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you've seen other companies in Hollywood Disney among others we're seeing Google Now um sort of crack down on internal

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activism within their company you say it's a difficult Balancing Act and so as

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a company that tries to be all things to all people um how do you navigate that yeah I think I really I people have very

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different sensibilities about things depending on where they are in the world and different opinions of these things

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and I do think that it's one of those things where it's very hard to say that what our view would represent the views

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of all of our members and all of our employees I think that would be a very high bar to clear but that is the clear

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that is the bar I would like it to clear if we're going to if we do that as a company and I do think by the way just people look for I don't I don't know why

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that happened over the last couple of years where people looked for to corporate leaders to do that to do those things they didn't used

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to I want to look ahead to the Future because obviously what Netflix decides

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to do um will impact the way that we all consume culture um do you see Netflix

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now as sort of middle-aged I mean you're no longer you know the upstart business that needs to constantly be proving

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itself and now you're a more mature business middle age might be the wrong word I guess middle age might be too old might be too old sorry about that

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speaking for myself here speak speaking as someone like myself who is I mean yeah if I if I think I'm going to

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live to 120 I'm middle-aged but uh I think our the business is maturing of course and I think it's taking on

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different characteristics and again those things that you didn't do before we weren't adamantly against advertising

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uh but when you start thinking about it as actually uh growing the addressable market for Netflix that's a great thing to do advertising just do it well and

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make sure that it works well both for the members and for advertisers so who is your competitor now look I think we

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we compete for screen time that's the easiest way to do it almost all watching on Netflix is on a big screen on the

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television and we're in the US we're about 10% of screen time on on connected

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televisions outside of the us we're as little as 3% ton of room to grow what we compete with is everything else that

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happens on that screen uh social media including YouTube other streaming apps

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and gaming which is takes up a lot of screen time yeah I mean YouTube is actually bigger than you um it's mostly

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free free super popular free is super popular and and you're not free how do

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you compete with free yeah look I think you've got to be worth paying for all the time and we

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have to be better at them all the time at the programming at the choosing of it at driving the conversation around the

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world of it which drives the kind of mess of the things that we're doing so it's still a lot of work to do there

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yeah I mean one thing that YouTube's had for a while that you're just starting to break into as live TV yeah um earlier

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this year WWE announced it was bringing raw the weekly live pro wrestling show to Netflix you've just had live roasts

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comedy specials talk me through the move into live entertainment what is that doing for you it's really incredible the

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conversation that gets driven around the world around a big live event you know in a world of on demand and total

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control the the novelty of of a big live event if if it's a Super Bowl or the Tom Brady roast is that people get very

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excited that they're all watching it at the same time and what we saw with um the tomn Brady roast was it was driving

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so much conversation around the world that the audience kept growing and growing and growing minute on minute

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that people kept coming to it and I just look at that as saying well there's some real value in people gathering around

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the TV at the same time and doing that it's a novel it's that does not the way people watch most things but it's a

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there something we don't want to not be a part of uh because it's happening on that television screen and that people get very excited about it it's making me

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laugh a little cuz you're like Reinventing the live special from live has been around for a long time it turns

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like we started that way as you recall uh but I do think it's funny the novelty of it because I do remember you know

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when as a kid uh when Roots was on every night for the streets were empty and

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people were in there remember in the early days of TV uh uh I Love Lucy when she they would go to a commercial break

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the water pressure would go down because everyone went to the bathroom at the same time so um we don't want to not be part of all those things that you could

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we' look to that happened on that screen I I just want to look ahead in our last few minutes um I am just

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wondering what are you most worried about mostly I I think a lot about our own internal execution uh so I worry a

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lot about you know you get big you move fast and you miss some big turn because there was some internal uh Miss where

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you took your eye off the ball uh so I really try to think about that all the time is how do we you know how do you

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it's a very different company with 270 million subscribers around the world than it was when you know when I joined

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with 175,000 subscribers getting DVDs in the US so how you involve the company

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how you don't get too nostalgic how you don't um be too romantic about the past

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uh because the future is so exciting and I do think that movies and games and

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television and standup comedy all these things are real artforms otherwise it's just killing an hour and then I'd be

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very worried about Tik Tok uh this is not just killing an hour this is entertaining enlightening expanding uh

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seating conversation all those things Ted Sandos we are going to speak again

28:02

yes yes but I really really thank you for your time this has been really interesting thank you

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li after the break I called Ted back to talk about a part of the future that

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people in Hollywood have more mixed feelings about AI there's not a scenario I don't

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believe that an uh an AI program is going to write a better screenplay than a great writer uh or going to replace a

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great a great performance or we won't be able to tell the difference AI is not going to take your job the person who

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uses AI well might might take your job

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[Music]

28:57

[Music] hello hello this is the interview I'm

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Lulu Garcia Navaro so as you know the premise for this is we call you back a

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few days later to sort of talk over maybe things that I've been thinking about maybe things that you'd been

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thinking about yeah I'm wondering if you had any thoughts from our previous conversation the thing that that stuck

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with me most was our discussion about uh about film uh because in so many ways it

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captures everything we're trying to do um and I feel like the um our discussion

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about Irish wish is a great example of how hard it is uh because we all have these great contradictions even in

29:42

inside of ourselves so I love the crown and I love it is it cake and I love them

29:48

both equally which doesn't make any sense to both so when I think about that and think about uh all of our you know

29:54

people what are we trying to do we're trying to make movies that are great we Define quality from the perspective of

30:00

the audience so if the audience loves the movie it's great that's quality and

30:06

for me it is you know Irish wish maybe didn't scratch the itch for you but 65

30:12

million people watch that movie that's enormous hit and people love it you know so I I just CR critics and reviews it's

30:19

a great thing you know you want to please everybody uh but sometimes the movies that we make are not made for

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critics so it's kind of a a no-brainer there some of these some movie might get

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a bad review because it's not really made for that demographic of a film critic uh but for the audience that

30:36

loves it they love it well this dovetails very nicely in what I was thinking about after our conversation

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because when we spoke I was sort of pressing you on this question of whether your strategy which is everything for

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everyone affects the quality of your programming and you argued as you just argued um that you can have quality and

30:55

quantity and you make a good case so it left me wondering this discernment is

31:01

part of any entertainment business so what's not right for

31:07

Netflix great question I mean because I don't think that there's a clean answer because the best version of something

31:14

may work really well for Netflix that you know it just hasn't worked to date there's some obvious ones like we today

31:19

we don't do like breaking news and that kind of thing because I think there's a lot of other outlets for it people

31:25

aren't looking to us for that um and then to the to the extent that on demand and the distribution Channel and the

31:31

recommendation Channel brings a lot of value to the storytelling we're you know that's perfectly perfectly in our sweet

31:38

spot I guess I'm thinking of a Barbie an Oppenheimer I mean are there things that

31:44

just don't feel like they're in your wheelhouse right

31:49

now I think I mean I think both of those movies would have done would be great for Netflix um they definitely would

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have enjoyed just as big audience uh uh on Netflix and so I don't think there's anything any reason to believe that

32:02

certain kind of movies do or don't work there's no reason to believe that the size of the screen or the or or that the

32:08

movie itself for all people is better in any size of screen my my son's a editor

32:13

he's 28 years old and he has he watched Lawrence of Arabia on his phone I can't you know don't understand that oh that's

32:22

sacr I'm going to shift a little bit because there was something else that I was thinking about I'd love to know from

32:30

your Vantage Point how you think about the possible creative tradeoffs and consequences of using

32:37

AI I think that AI is a natural kind of advancement of things that are happening

32:42

in the creative space today anyway um think about volume stages did not

32:48

displace on location shooting um they and I and I actually think about things

32:54

like AI as being I don't think of them as a creative tool um in the threatening sense I think of them as a creators tool

33:01

in an enabling sense ways that uh filmmakers writers directors editors

33:06

will use AI as a tool to do their jobs better and to do things more efficiently and more effectively and and even in in

33:13

the best case to put things on screen that would that would be impossible to do um so I think this is a creators tool

33:21

this is no nobody's uh design to replace creators with AI it's meant to be a

33:27

creator tool to enhance the ability to tell stories better than ever uh and

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which I think that's the possibility of it and if we get caught up in the all the possible downsides of it and we just

33:38

get stuck I don't think that's going to help anything it's very difficult to stop the advancement of new technology

33:44

and in almost every case new technology that in entertainment has been fought

33:49

tooth and nail and at the end of the day improves the business um think about this gigantic leap in from from

33:56

handdrawn animation to computer generated animation and look how many more people animation employs today than

34:02

it used to that business has gotten bigger and better because of these advancements in technology remember how

34:08

everybody fought a home video um and for seever couple of decades the studios

34:14

wouldn't license movies to television so every advancement in technology entertainment has been fought and then

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and ultimately has turned out to grow the business so and I don't know that this will be any different I guess the difference might be

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that all those things were tools that were used to you know open up the

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creative space whereas what a lot of people feel is that AI might actually

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supplant the creators I I have more faith in humans

34:47

than that I really do I I think that that the if you go back there's a great

34:52

documentary on about the making of FR of um Apocalypse Now beautiful movie it's a

34:58

really one of my favorite documentaries but in that movie was like in this I don't what year it came out now but he

35:04

and Francis cop is predicting you know that some kid in the midwest is going to make the next great movie and because it

35:10

because cameras are going to be so cheap and it is true that you know that that uh tools have have never been more

35:17

accessible and telling a great story should never you know could be as simple as taking your phone out and shooting it

35:23

and uploading it to YouTube happens all the time um but I do think like if you think about that as a as a thing to be

35:30

afraid of or do you think about that as an opportunity for how do I do this um there's not a scenario I don't believe

35:37

that an uh an AI program is going to write a better screenplay than a great writer uh or GNA replace a great a great

35:44

performance or we won't be able to tell the difference AI is not going to take your job the person who uses AI well

35:50

might might take your job H before we go we've been talking about

35:57

all the ways the industry is changing and Netflix is growing I'm wondering is

36:04

it possible for Netflix to get too big I you know it's a very broad space so like

36:11

I said we we're look how long we've been at this and look how I think I'm very proud of what the teams do and we're 10%

36:18

of what happens on a connected television today but when I think about how people have how we divide time

36:24

between video games um social media user generated content all the other Studios

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all the other television broadcasts all the sporting events so you've got so many things you're competing for that

36:37

the op the chance to be dominant is almost is very difficult and and that's not the goal the goal is to be the

36:44

best that's Ted Sandos this conversation was produced by Wyatt or it was edited

36:50

by Annabelle Bon mixing by Brad fiser original music by Alicia BBE and Maran

36:57

ano photography by Devon Yin our senior Booker is priia Matthew and Seth Kelly

37:03

is our senior producer our executive producer is Allison Benedict special thanks to Nicole Sperling F Shapiro Rory

37:11

Walsh renan burelli Nick Pitman Maddie masello Jake Silverstein Paula Schuman

37:17

and Sam doick if you like what you're hearing

37:23

follow or subscribe to the interview wherever you get your podcast and to read or listen to any of our

37:29

conversations you can always go to NY times.com thee

37:34

inter next week my co-host David maresi speaks with director Richard linklater I

37:40

don't think you can ever replace that initial just passion and fury when

37:45

you've discovered your art form and you just take it in with your entire

37:50

being I'm Lulu Garcia Navaro and this is the interview from The New York Times

37:57

[Music]