NETFLIX

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CAMPAIGN PRODUCED FOR NETFLIX, INC BY OZAKI AGENCY, INC.

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Situation Analysis

Company History

In 1997, Netflix was born by entrepreneurs Reed Hastings and Marc Randolph ("About Netflix", n.d.). With the idea to use mail as an avenue for renting DVDs, Hastings and Randolph mailed themselves a DVD to test it. When the DVD arrived undamaged, they moved forward with it. Netflix.com was officially launched the following year and 1999 saw the initialization of the subscription model that would follow Netflix for the rest of its existence. This subscription model offered unlimited DVD rentals without the due dates or late fees.

The turn of the millennium saw the kick-off of Netflix as a growing company. Not only was the personalized movie recommendation system produced and rolled out (2000), but Netflix made its initial public offering (IPO) under the NASDAQ ticker NFLX for $1 (2002) and issued a patent to the U.S. Patent & Trademark Office (2003). By the end of 2006, the membership grew to five million and the $1 million Netflix Prize content was announced. The Netflix Prize contest was an open competition to see if anyone could improve their recommendation system by 10% (Hosch, 2023).

2007 was the first unveiling of the streaming service as we know it today, however, at the time, the service was still tied to the DVD rental service. After 40,000 submissions and three years passing, the $1 million Netflix Prize was awarded to a team known as Bellkor's Pragmatic Chaos. In the same year, Netflix expanded the partnerships with internet-connected TVs and their membership doubled from the last large milestone, reaching 10 million.

From here, Netflix spent 2010 through 2014 expanding its service internationally to nearly 60 other countries including Canada, Latin American countries, the Caribbean, the UK, Ireland, Nordic countries, Austria, Belgium, France, Germany, Luxembourg, and Switzerland. This period also saw the launch of streaming for mobile devices, the Kids experience option, and remote controls including the Netflix button. Some major achievements occurred such as the first streaming service to win three Primetime Emmy awards for one of their original series and passing 50 million subscribers. Netflix continued to grow its international presence in 2016 by entering and servicing 130 new countries and hit 100 million members in 2017. The next set of years saw an increased production of Netflix Originals as well as a series of various TV and Film awards.

Currently, in 2023, Netflix has over 238 million subscribers and serves over 190 countries worldwide ("Netflix", 2023).

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Industry Trends

The number of people digitally engaged continues to increase every year. 5.16 billion internet users, an increase of 1.9% from last year, and 5.44 billion people use mobile phones, an increase of 3% from last year (Kemp, 2023a). 49.7% of 16 to 65-year-olds who use the internet cite watching videos, TV, and film as the 4th highest reason behind finding information, staying in touch with people, and keeping up with current events. Globally, streaming video-on-demand (SVOD) services account for about 45.3% of TV watch time. There is not much room for the adoption of TV streaming in larger economies as approximately 90.9% of internet users globally stream TV and film over the internet.

The streaming service industry is fairly vast – especially since over-the-top (OTT) services encapsulate all streaming over the Internet. To ensure that the trends reflected in the section are accurate, the industry will be narrowed down to streaming services for TV and film media, also known as VOD services, since this is the area where Netflix focuses its service. Thus, this will not discuss trends within the music streaming industry.

There are a series of ongoing overall trends in the streaming industry.

- Increased usage of streaming services ("Long-term view", n.d.)

People are using streaming services more for a variety of reasons including internet usage and mobile phone usage both rising still, the ability to consume on demand, being able to select the content based on individual preferences, and streaming capabilities and content constantly improving (i.e., UHD 4K video quality).

- Mobile is growing as a preferred platform (Anthony, 2023)

Because of broadband and LTE services as well as emerging partnerships between streaming services and mobile networks, mobile is steadily becoming more popular as a platform for consumption.

- Traditional TV streaming (Byers, 2023)

As copyright and licensing agreements become more complex and other groups start to make their own streaming entertainment platforms, the content across the existing platforms gets fragmented. Additionally, some pieces of content may be fought to be held exclusively on certain platforms if the parent owner doesn't have their own platform. A key example of this is when Disney started gearing up to launch Disney+ and decided to terminate their existing agreements with Hulu and Netflix.

- Non-English content

The popularity of Latin and Asian content continues to grow within primarily English-speaking countries (i.e., K-Dramas).

- Live Broadcasting

Live and real-time streaming are becoming increasingly popular, especially with recent experimentation with how VOD services can embrace live content.

Competitor Analysis

Netflix has an ever-growing number of competitors (Wikimedia Foundation, 2023). However, it continues to dominate the scene with approximately 16% of the brand share within the market ("Video-on-demand - worldwide", 2023).

Who are Netflix's competitors?

Amazon Prime Video: With 205 million users, Prime Video falls closely behind Netflix's popularity. The major difference between these 2 platforms is the other services offered with Prime subscriptions. Includes licensed and original content. Worldwide services.

iQIYI: With nearly 130 million members, iQIYI is also a very popular streaming service. iQIYI, headquartered in China, focuses on Asian dramas and other Asian media. Includes licensed and original content. Worldwide services.

Tencent Video: Although only available in select Asian countries, and headquartered within China, Tencent has 115 million subscribers. Includes licensed and original content. Worldwide services.

Disney+: Has about 146 million subscribers – has a longstanding U.S. partnership with Hulu and ESPN+. Includes licensed and original content (licensed content here is all under the Disney brand but may have originated elsewhere such as Marvel). Nearly worldwide services.

Max (HBO Max): 76.8 million; Mostly the Americas and Europe serviced.

YouTube Premium: YouTube Premium has 80 million subscribers across 101 countries. YouTube is a unique listing as there is both corporate-produced content and user-generated content on the platform.
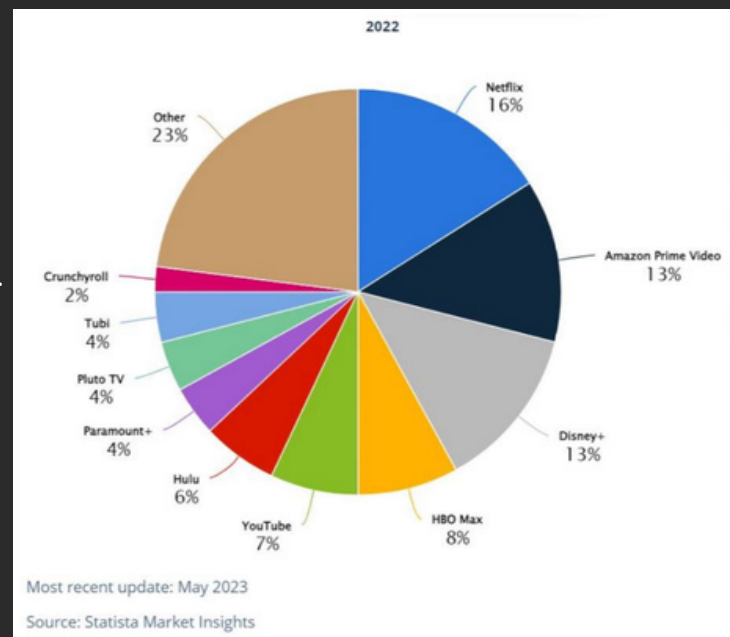
Hulu: Hulu is a United States-only platform with approximately 48 million subscribers. Includes licensed and original content.

Paramount+: With nearly 61 million paying members, Paramount+, sometimes partnered with Showtime, services the Americas, Europe, and parts of Asia. Includes licensed and original content; similar to Disney+ in that much of the licensed content is franchises that they currently own.

Youku: Youku is a China-only platform that 90 million people are subscribed to. Includes licensed and original content.

Apple TV+: With 50 million users in 108 countries, Apple TV+ is one of the few VOD services that only offers original content.

Crunchyroll: With 12 million subscribers, Crunchyroll, often partnered with Funimation, is almost exclusively a VOD service for anime. Worldwide services.

Other notable competitors include Peacock from NBCUniversal, Starz from Lionsgate, ZEE5, SonyLIV, iflix (also from Tencent), and Curiosity Stream.

Consumer Analysis

Netflix has an incredibly wide consumer base due to both the sheer variety of content available and because it is an on-demand service ("Long-term view", n.d.). This means that Netflix is not trying to pick the exact right content to be shown at the perfect time for different audiences. Surveys have revealed that Netflix generally appeals to all age groups, particularly between 18 and 54 (Stoll, 2023b). It is, however, interesting to note that in the United States, more Hispanic and Black individuals watch Netflix daily as compared to other ethnic groups (Stoll, 2023f). An important consideration for consumers is that the primary audiences will change based on the show or film being focused on at the time.

Brand Analysis

Netflix has had 2 major rebrands (Rose-Bristow, 2020). Their first rebrand was upon the turn of the millennium as the original design didn't capture what their brand ideal and values were. This branding stuck with Netflix up until 2014-2015 when another rebranding was due. This time it was to adjust to the new Millennial generation and the consumer behavior that started developing with their browsing system.

The current branding Netflix uses was developed under a 'stack' concept developed by Gretel, a firm based in New York (Gretel NY, n.d.). This stack aims to imply selection and curation using clear and identifiable, yet distinguishable, cards. Because the brand is so large and not possible to constantly monitor, keeping the brand identity as simple and variable as possible is key. Netflix is ranked among the most simple brands on the Global Brand Simplicity Index (Cyndhia, 2020). The brand as a whole is managed under guidelines rather than rules and regulations. With a brand value of $21.2 billion, Netflix ties its brand elements into a complete package.

Brand Breakdown:

Logo
- Broken into two parts: the symbol and the wordmark (Netflix, n.d.-b)
  - The N Symbol is simple and iconic – consisting of a red 'N' over a black background. This is the cornerstone of Netflix's brand recognition alongside the red color.
  - The wordmark includes 'NETFLIX' in red over a high-contrast background. Black and white versions are permitted only with special permission.

Color & Sound
- Netflix Red
  - RGB: 229 9 20
  - HEX: E50914
  - CMYK: 0 96 93 2
  - PMS: 1795 C
- The red itself is striking and bold, making it memorable and recognizable.
- The sound that plays when the Netflix logo is shown at the beginning and end of various content pieces is very recognizable.
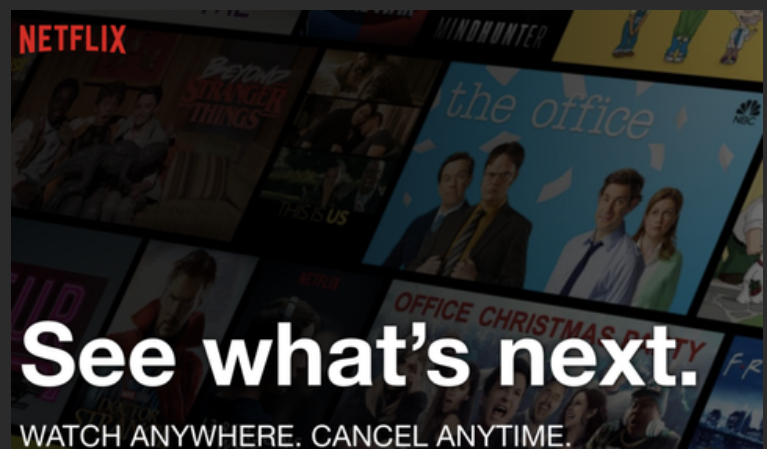
Brand Voice
- Informative
- Matter-of-fact
- Respectful

Tagline
- "See what's next"
- SEE
  - Connect people with stories
  - Looking forward
  - Exploring
  - Viewing
- NEXT
  - Innovation
  - Curiosity
  - Anticipation

Headline & Subheadline (Map & Fire, 2022)
- Headline
  - Unlimited movies, TV shows, and more.
- Subheadline
  - Watch anywhere. Cancel anytime.

Responsive Design
- Designs (as part of the 'stack') change as the user interacts with it.

Media Usage Analysis

Advertising for OTT services varies greatly. Many of them typically use social media, traditional television, and other digital avenues to advertise their services. Amazon spent $13.58 billion in 2022 on advertising; although it is worth noting that it is unknown how much of that advertising is dedicated specifically to their Prime Video service (Faria, 2023b). iQIYI spent nearly 2 billion Yuan (equivalent to about $274 million) in 2022 on their advertising (Thomala, 2023). In 2021, Max and Disney+ spent $634.52 million and $403.02 million respectively on advertising (Faria, 2023a). Netflix spent approximately $1.59 billion on advertising in 2022 (Majidi, 2023).

The overall strategy of Netflix is very similar to that of its competitors. Much of the advertising focuses on their own social media accounts, advertising across other platforms (such as YouTube advertisements), events and experiences as well as unconventional marketing strategies that may occur for specific Netflix Originals. Generally, the advertising tries to tie into their customer-centric and personalized experiences with their platform given that there are very few 'universal' advertisements and campaigns that Netflix has done. Additionally, their advertising includes a focus on localization to appeal to different audiences internationally (Urrutia, 2023). A special note on Netflix advertising is that there is a heavier emphasis on their original content but they do not shy away from advertising the licensed content that is available in their service.

Creative Analysis

Netflix has had many different ad campaigns – however, many of them are specific to a show or film they are advertising. In terms of Netflix-wide advertising, there are a few examples. In 2020, there was a video entitled "We Watched It All" featuring a song that encapsulated the feeling that people had of watching everything Netflix had to offer (Netflix, 2020). It was noted to be very similar to YouTube's rewind. In 2021, there was a campaign entitled "The World Is On Netflix" that highlighted the global content the service had as well as some of its big hits (Netflix, 2021). The World's Stories category was developed as a part of this campaign as well (Netflix, Inc., n.d.). Similarly, in 2021 and 2022, Netflix India created a tagline for their all-encompassing advertising campaign: Netflix For All (Netflix India, n.d.).

Netflix also uses influencer and celebrity marketing for some of its ads. Although an old example, Ricky Gervais has done Netflix promotional videos before (Gervais, 2014). These kinds of advertisements are all high-value, high-production ads featuring the high-status people in question. These ads also rarely discuss a specific film or show. On the other end of the celebrity-focused ads, Netflix creates a lot of behind-the-scenes and press content for their other channels such as Still Watching Netflix on YouTube. These will feature the people in specific shows and films; the videos range from challenges to storytimes to question-and-answer formats. For example, the recent release of the live One Piece has accompanied an ongoing series of videos filmed with the cast including videos on Still Watching Netflix as well as other channels like Netflix Philippines, Netflix España, and Netflix: Behind the Streams.

In addition to cast videos, Netflix spends most of its time on its YouTube channel as well as its other social media channels promoting specific shows and films. Many of these videos are trailers, first looks, recaps, and similar content (Netflix, n.d.-g). An important addition to the content they post across these channels is the timing and targeting.

The timing of their content is typically concentrated around the release or addition of a particular piece of media that not only builds anticipation for it but extends the excitement and discussion around it. Netflix will occasionally post about a series that came out a while back such as a recent Instagram post that included characters from Bridgerton, Wednesday, Heartstopper, Stranger Things, and more (Netflix [@netflix], 2023a).
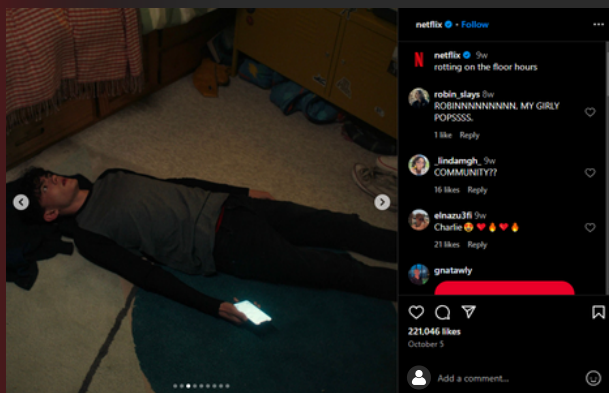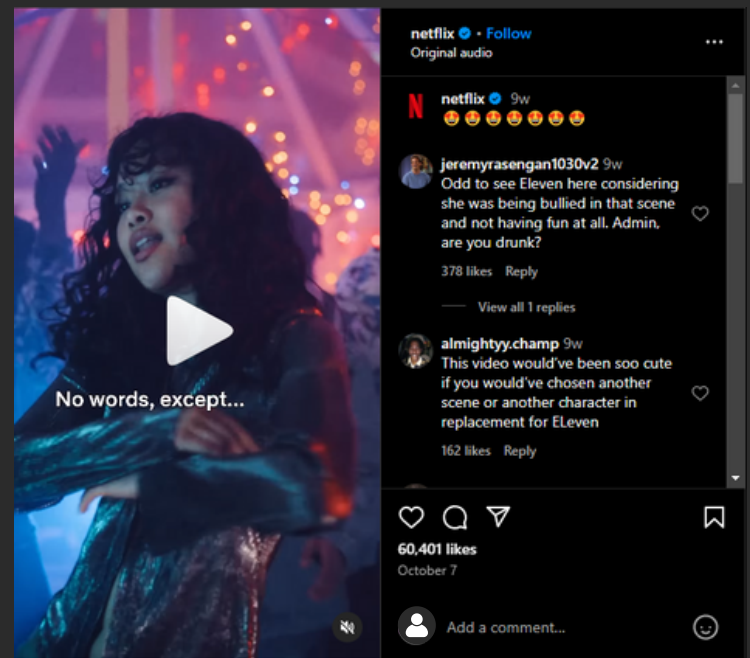
When a piece of media is not actively coming out, posts that involve it are typically lumped with other pieces that also came out a while ago. An example of targeted advertising includes appeals to certain age demographics and humor styles within their posts. Appealing to a Gen Z audience, Netflix posts meme-focused content such as joking posts about "rotting on the floor hours" and joking about specific characters (Netflix [@netflix], 2023d; Netflix [@netflix], 2023e).

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The meme-style posts also tie into a general trend for Netflix's social presence. Netflix focuses on creating content for social media that is engaging for subscribers as well as interacting with them directly, particularly on platforms such as Twitter (now X). Netflix will repost user-generated content, reply to celebrities when they interact, reply to users, and post interactive meme content (Bibi [@partymemberson], 2023; Netflix [@netflix], 2023b; Netflix [@netflix], 2023c; Netflix [@netflix], 2023f).
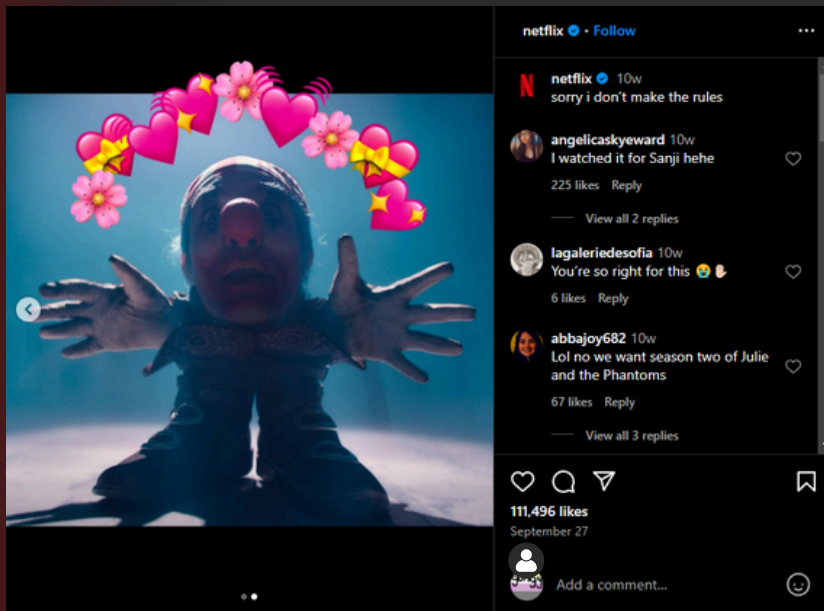
It would be remiss to discuss creativity without mentioning the more unconventional tactics that Netflix has used for various releases of its Originals. One of the largest spectacles was the advertising done for Squid Game. Both Sydney Harbor and the Seoul Itaewon station had massive installations placed in the areas to create intrigue and allow people to interact in person with the show (KIMP.io & ySpace Markham, 2023; Lai, 2022).

Other installations include the bus stops done for Altered Carbon and Black Mirror. These bus stops either aimed for discomfort with a life-like mannequin displaying the vague concept behind Altered Carbon or a simple approach of making the bus stop a mirror for Black Mirror.

Netflix has also created brand new menu items and packaging with their partnerships with Burger King and McDonalds for Stranger Things and Emily in Paris respectively. Stranger Things also had an experimental advertising campaign with Lyft to offer a 'Strange Mode' when ordering rides. A final example of Netflix's experimental advertising is 'unleashing' the Thing from Wednesday in New York City to get the reactions of New Yorkers who typically are known for not being shocked by much (Netflix, 2022).
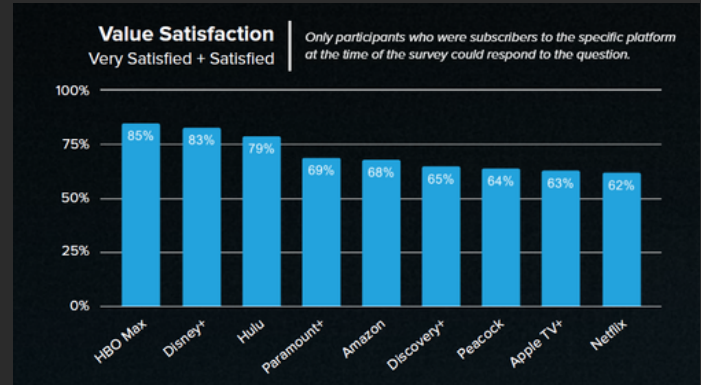
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Public Opinion and Stakeholder Analysis

Netflix has been on the rocks with some sectors of its consumer base. While Netflix is and continues to be, the perceived standard for streaming services, the changes made to the pricing and password-sharing policy have made waves online.

A report from Whip Media in 2022 found that customers are the least satisfied with Netflix, with 62%, out of the following competitors: Max, Disney+, Hulu, Paramount+, Prime Video, Discovery+, Peacock, and Apple TV+ (Spangler, 2022). When asked if consumers had to keep one, Netflix remains number 1 at 31% in 2022, a 10% decrease from 41% in 2021. Overall streaming satisfaction has placed Netflix in 4th place in 2022 but also saw a 10% decrease from 90% to 80% from 2021 to 2022.

Value Satisfaction
Very Satisfied + Satisfied

Only participants who were subscribers to the specific platform at the time of the survey could respond to the question.

HBO Max 85%, Disney+ 83%, Hulu 79%, Paramount+ 69%, Amazon 68%, Discovery+ 65%, Peacock 64%, Apple TV+ 63%, Netflix 62%

The response to the Netflix Ad launch has been mixed. According to a 2022 survey from RealResearcher, 65% of those surveyed that have subscriptions will keep their current subscription after the ad launch, however, 57.11% of participants stated they will continue to refuse to subscribe to Netflix with the cheaper ad option. 45.27% said it would likely increase Netflix subscription sales. With the new password-sharing rules, the response has not been positive from users (Raiken, 2023). Although sales have gone up, likely as some kind of combination of these two intermingling changes, public opinion tends to shift constantly depending on the structural changes to Netflix as well as things like controversies that the content itself has faced (i.e., Dave Chappelle, cancellation of certain shows, etc).

Stakeholder Breakdown:

- Subscribers

With 238 million subscribers, Netflix has many people to think about and be satisfied with its offerings. These are the primary stakeholder for the company and should be the primary focal point for their development and creation.

- Employees

As of 2022, there are 12,800 full-time employees internationally (Stoll, 2023a). It is important to support and be aware of employees as they run the operations on an everyday basis. This may include resources such as ERGs and other opportunities such as the Netflix Employee podcast (Netflix, n.d.-f).

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- Shareholders

These are all investors in the company. It is important to keep the investors in mind when making decisions, even if the subscribers are the primary focus, as these are the financial backing to the company's operations.

- Content Providers (Licensed - studios, independent, etc)

Netflix may focus much of its advertising on Originals, however, it still needs to seek and maintain contracts with the producers of licensed content.

- Unions

With the recent WGA and SAG-AFTRA strikes, union relations and considerations have been particularly in focus. Upholding and updating contracts with unions is integral to the employee experience.

- Regulatory Bodies (i.e., Governmental Bodies)

As mentioned earlier in this analysis of China's foreign media policy, certain regulatory bodies are important for Netflix to monitor and engage with as they directly affect the company's ability to create and distribute content.

- Services (i.e., Internet service providers, payment processor service providers, etc)

Service providers for Netflix are integral to the functioning of the company. Maintaining the relationships and contracts with those service providers and the returned business of Netflix to those providers is important.
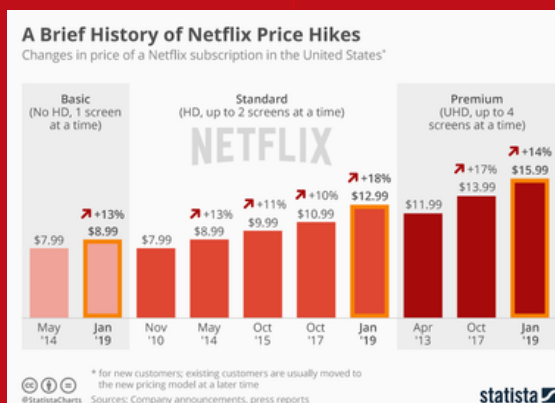
SWOT Analysis

Strengths	Weaknesses
- High brand awareness - Broad variety of content, including different genres, languages, and lengths - Global presence - Tiered subscription options (3 options) - Netflix Originals - "only on Netflix" - Customer-focused & personalized - US Shared Password Crackdown (O'Flaherty, 2023)	- Strict pricing options (3 options) & raising prices (Richter, 2019) - Licensing and copyrighted content contracts - content could be removed the moment the contract is up - $14.5 billion in debt (Simply Wall Street Pty Ltd, 2023) - Reliance on the North American market with nearly half their 2nd quarter 2023 revenue coming from Canada and the U (Stoll, 2023e)

A Brief History of Netflix Price Hikes
Changes in price of a Netflix subscription in the United States*

Basic (No HD, 1 screen at a time)
$7.99 — May '14
+13% $8.99 — Jan '19

Standard (HD, up to 2 screens at a time)
$7.99 — Nov '10
+13% $8.99 — May '14
+11% $9.99 — Oct '15
+10% $10.99 — Oct '17
+18% $12.99 — Jan '19

Premium (UHD, up to 4 screens at a time)
$11.99 — Apr '13
+17% $13.99 — Oct '17
+14% $15.99 — Jan '19

* for new customers; existing customers are usually moved to the new pricing model at a later time
Sources: Company announcements, press reports
statista

Opportunities

- Lower priced options
- Continue to expand globally – particularly with content and languages offered
- Strategic partnerships within local markets

Threats

- Many competitors
- Switches to competitors driven by the US Shared Password Crackdown
- Media piracy
- Legal and legislative restrictions
- Example: China restricts foreign content to a 30% quota which makes any kind of entrance to the market extremely difficult (Frater, 2018)
- Growth is slowing the North American market

Key Issues and Implications

Netflix is a well-established streaming video-on-demand (SVOD) service that distinguishes itself as the first of its kind and the largest service available right now. However, as the industry continues to evolve, Netflix will have to evolve with it or risk its position as the industry leader.

Competitors are ever-growing both in total number and in their success. As more competition enters the field, it is going to become even more important for Netflix to distinguish itself as the best option on the market.

Structural changes that Netflix implements are posing a risk to their subscription numbers. It would be ideal for Netflix to keep a pulse on the opinions being expressed about those changes and address concerns quickly.

Dealing with media piracy may have to become an even larger focus as the password-sharing restrictions roll out. It was a concern before and will likely continue to grow.

The North American market is a large crutch for Netflix and if the North American market continues to turn to competitors or if something happens within the industry that affects the NA market, Netflix could face revenue falls. Focusing on non-North American content and engagement is worth more consideration.

Licensed content may need to become more of a focus for Netflix. The threat of licensed content being pulled from Netflix is constantly going to be there. Additionally, the exclusivity of some of the licensed content will be something to look at and maintain.
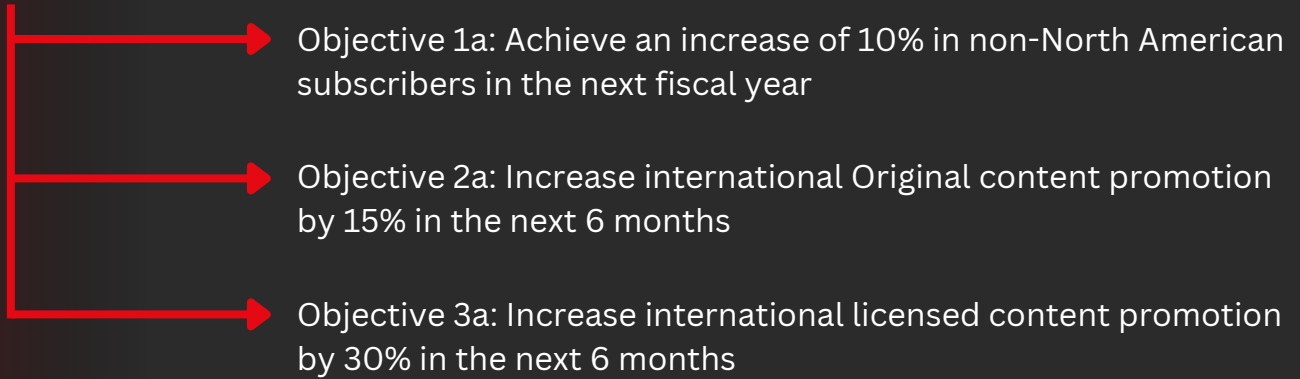
Netflix needs to make sure it has room to grow with the trends of the industry. Netflix's adaptability works in its favor by changing with the trends and trying out new formats and ideas. This will need to continue being a focus for the company.
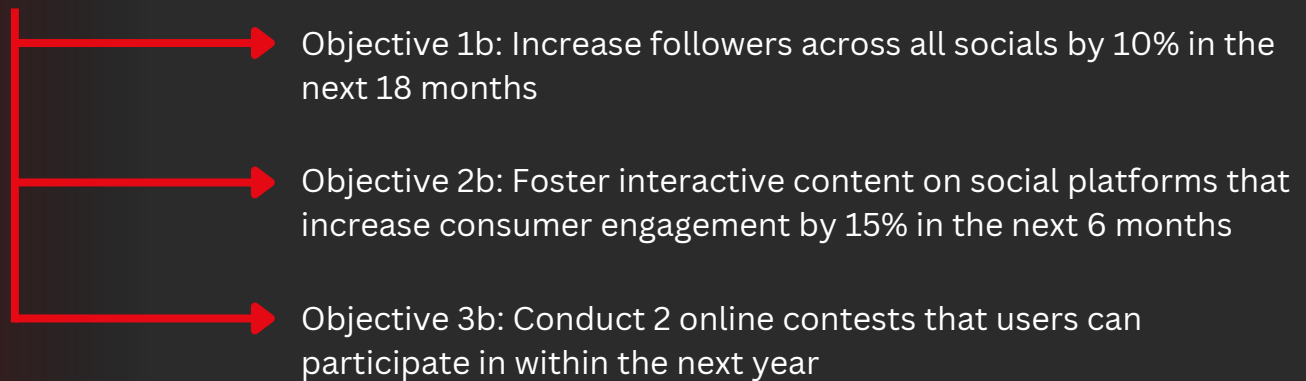
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Campaign Strategy

Goals & Objectives

The overall focus of this campaign is addressing the heavy reliance on the North American market explored in the previous section.

Goal 1: Increase non-North American customer base

Objective 1a: Achieve an increase of 10% in non-North American subscribers in the next fiscal year

Objective 2a: Increase international Original content promotion by 15% in the next 6 months

Objective 3a: Increase international licensed content promotion by 30% in the next 6 months

Goal 2: Improve customer engagement online

Objective 1b: Increase followers across all socials by 10% in the next 18 months

Objective 2b: Foster interactive content on social platforms that increase consumer engagement by 15% in the next 6 months

Objective 3b: Conduct 2 online contests that users can participate in within the next year

Target Consumers

The target consumers of this campaign are broadly any consumers outside the North American market, particularly focusing on the Asian and Latin American markets due to the lower subscription and revenue rates of those areas. Because the age range of subscribers also remains incredibly broad, the campaign will be focused more heavily on the younger demographic but will not ignore the power of appealing to older audiences (Stoll, 2023c; Stoll, 2023d).

There is no set cost by Netflix as it adjusts to the country it is in and the value provided by the service may vary based on library size and consumer preferences. The following personas are filled in based on population data and subscription rates (Moody, 2023; "World population by country 2023 (live), 2023).

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<u>Primary</u>:

This persona is of an average consumer from India due to the population, as of the writing of this, being nearly 1,433,000,000, yet the estimated subscriber count being 5,500,000 – a ratio of about 261:1 (FlixPatrol, 2023a). In comparison to the United States population of 340,545,000 and an estimated subscriber count of 66,700,000 – a ratio of about 5:1, India is nowhere near the ratio of US subscribers. Of course, there may be societal and financial barriers at play with this ratio, but it is indicative of the general pattern among Asian countries. For example, other ratios from the area include Japan at one of the better ratios with 18:1, the Philippines at 295:1, Nepal at 31,000:1, and Yemen at 3,468:1.

Dhruv Patel

Demographics
- Male
- 25
- Network Administrator for a medium-sized organization (Indeed, 2023)
- Income: ₹2,83,535
- Graduate of Gujarat University
- Indian

Influences
- Family
- Friends
- Coworkers
- Celebrity Influencers

Activities / Interests (Bashir, 2023)
- Travel
- Reading
- Gaming
- Swimming

Goals
- Find good entertainment to consume when off the clock

Consumption (Basuroy, 2023)
- Websites
- Social media; focus on Facebook and Instagram (Agrawal, 2019)
- Newspapers & magazines
- Google ads
- English and Hindi

Values / Attitudes (Scroope, 2018b)
- Diversity
- Pride
- Innovativeness
- Adaptability
- Harmony
- Modesty
- Light-heartedness

<u>Secondary</u>:

This persona is of an average consumer from Argentina with a population:subscriber ratio of about 9:1. Again, in comparison to the United States ratio of about 5:1. Although these ratios are not as different from one another, Latinos show a similar pattern as found in Asians. For example, other ratios from the area include Brazil at 14:1, Uruguay at 11:1, Honduras at 53:1, and Costa Rica at 13:1.

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Sofia Martinez

Demographics
- Female
- 28
- Teacher and Educator ("Employment by gender", 2023)
- Income: ARS 3,282,295 ("Teacher salary in Argentina", n.d.)
- Graduate of the University of Buenos Aires
- Argentinian

Influences
- Family
- Friends
- Coworkers
- Online Influencers

Activities / Interests (Kunst, 2023)
- Travel
- Reading
- Watching TV
- Track/Running

Goals
- Find good entertainment to consume when off the clock

Consumption (Banco Santander, S.A., 2023)
- Newspapers
- Mail
- Radio
- Billboards, bus stops, etc
- Websites
- Social media (Facebook, Instagram, WhatsApp, & Twitter)
- English and Spanish

Values / Attitudes (Scroope, 2023a)
- Pride
- Solidarity
- Perseverance
- Individualism
- Honor
- Machismo

Strategy

Competitive Advantage / Differentiation

Netflix's competitive advantage lies in its content library, which will be key for this campaign in particular. When appealing to international audiences, the content variety Netflix has is imperative since it provides the necessary broadness to appeal to different audiences. Netflix also has the advantage of historically being able to secure contracts for licensing materials and this can continue to be the case as focus shifts to the international space. Additionally, Netflix's personalization algorithm doesn't only set them apart from other platforms but is well renowned for how good the algorithm is (Davis, 2022).

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Positioning

This campaign aims to position Netflix as a provider of local and global content for international consumers. Because much of the previous focus has been on North American, UK, and Australian content that is in English, pivoting to a position focused on the variety of other content would put Netflix in a position to appeal to the content that those countries and regions might be more inclined towards non-English and non-Western content. Netflix can also position itself as one of the few worldwide (except 5 countries) streaming services, and the innovator in the industry, especially at the first of its kind 20 years ago (Netflix, n.d.-a).

Branding

Netflix aims to be the one streaming service a person should have, regardless of personal media preferences for TV and film. When people decide to use Netflix as their platform of choice, consumers should feel like they are not only getting access to a massive library but also a curated selection of content based on what they have watched and enjoyed on the platform in the past. Netflix should continue to gain and retain its brand recognition in the general sense discussed in the previous section as well as make Netflix a known name in the international space the same way it is within the North American market.

Emotional Appeal and Values

This campaign seeks to instill positive and exciting emotions within subscribers. Subscribers should feel wonder, joy, sadness, anger, disappointment, and more as they watch the content Netflix holds—feeling the emotions the stories take them on. The largest feeling we are trying to instill is a sense of belonging. Every person, regardless of culture and country, should feel like they belong using Netflix; that they have content meant for them and their entertainment. Netflix's values that have been published and adhered to both outwardly and inwardly include judgment, selflessness, courage, communication, inclusion, integrity, passion, innovation, and curiosity (Netflix, n.d.-c). This campaign will aim to continue abiding by these values and expressing them in all materials created and disseminated.

Campaign Scope

This campaign will be a fully global effort and thus will require a massive team and constant collaboration. Although it is global, we will be focusing on Latin America and Asia regions. There will also be larger focuses on the more populated cities of the countries within those regions, such as Rio de Janeiro, Brazil.

Considerations:

Social
- Inclusivity – The social inclusion presented by Netflix, while generally wide in its diversity, also has to be mindful that some groups like LGBTQ+ people are criminalized in other countries.
- Social issues (including political climate) – In a similar vein, ongoing social issues, such as civil unrest, should be kept tabs on not only for content but for safety and sensitivity. Netflix should also recognize that they are a Western service and some countries do not foster interest in Western, or particularly American, products or services due to historical relations.

Cultural
- Localization – Different countries will have different preferences, patterns, celebrities, and more. Centering some of the material on their specific country's interests will be important.
- Values – The values that people uphold will also vary by country and within the country. Even fairly rudimentary differences in value such as individualism vs collectivism. The materials should reflect dominant values that Netflix deems appropriate to display.
- Language – This is a fairly straightforward consideration but language options are important. Even the 21 languages that Netflix offers content in don't cover the scope of primary languages in the countries it services. That said, the materials should be created and disseminated with those languages (and language orientations/norms).

Environmental
- Resource usage – Any campaign is going to use resources. Netflix is going to have to be mindful of the materials created and the resource impact they will have.

Ethical
- Targeting vulnerable groups – Global vulnerable groups, including children, as well as country-specific vulnerable groups such as war victims (i.e., current Israeli and Palestinian civilians).
- Content ratings – Keeping content ratings in mind when advertising and pushing out materials will be important. Some shows promote in certain areas that might be ethically questionable at best.

The Big Idea

The Big Idea behind this campaign is to make it the first of Netflix's fully global campaigns. It is an ambitious project that aims to create and curate materials to promote content that unifies Netflix as a global brand while building its presence and further recognition in the international sphere.

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The key issues that this campaign aims to address for the customer are the need for a concentrated variety of content, the convenience of an on-demand platform, and personalization to preferences. The average consumer of cable programming doesn't get the 'anywhere, anytime' nature of on-demand services, and the average consumer of other streaming platforms is not getting the same library of content. Additionally, not many services provide global content, with many of the worldwide services focusing on a specific market, genre, or language family.

The main message of this campaign is to "Watch the World" and this campaign will aim to provide the feeling of belonging. We want to give this campaign a dual purpose: connecting the global Netflix community and providing more localization. Not only will people feel like they have content for them on the platform but they have the room to explore. It will be extremely difficult, but we believe it to be possible.

Media and Creative

Social media efforts will be focused on Facebook and Instagram. These platforms have proven to be more commonly used among the platform options in other countries. Additional mediums will include updates to the Netflix website to facilitate the campaign materials and consolidate any interest, a print ad for newspapers, and selective in-person guerilla marketing tactics similar to the examples provided in the previous section (i.e., Squid Game installations in South Korea and Australia). These are all mediums selected due to their general popularity with different audiences in Latin America and Asia.

Due to the size of Netflix's servicing, influencer marketing is not a large focal point for this campaign – there may be opportunities to do events such as premieres and invite influencers outside of this specific campaign. That said, should some influencers align with Netflix's vision and the point of the campaign, Netflix is open to a partnership with them.

Advertising Opportunity Examples:

- Facebook
    - Video advertising; less writing, more watching
    - Facebook Live

- YouTube adverts
    - Utilizing YouTube Shorts and the advertising metrics of YouTube
    - Shorts videos can be up to a minute; ads should be 15 seconds

- Instagram
    - Engaging in ongoing meme culture on Reels since Instagram promotes Reels quite a bit now
    - Typical photo adverts

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- Netflix site (SEO)
  - Creating a webpage to drive traffic for the campaign and highlight content of interest

- Television ad
  - Many countries have large percentages of cable users - these ads will be short and simple

- Email newsletters
  - Emails that are sent out to those who have expressed interest in Netflix, but haven't committed
  - Emails sent out to those who are current subscribers to inform them of their options

- Guerilla Marketing
  - Interactive experiences that allow people to explore to variety of Netflix content in their area

Creative Plan

Overview

All of the creative elements of this plan are put together to be simple and tie into the Big Idea: the first global campaign. The main messaging being "Watch the World" is present in all materials and each ad ultimately aims to be interactive. We want all the ads to connect to the global audience of Netflix and truly unify Netflix as the number 1 brand for global entertainment. A note for this whole section is that copy will be provided in English and upon implementation in other regions and countries

Unique Selling Proposition

The selling premise for this campaign is that Netflix provides the largest selection of content in a wide variety of languages, genres, and content types that can appeal to whatever the audience wants to watch, anytime, anywhere. The content will focus on at least one of these aspects while emphasizing the global community of Netflix. This also serves as the brand emphasis for the campaign.

Campaign Theme

The main theme will involve similar imagery across the campaign. Not only will the logo, one of the most recognizable branding images in existence, be present on the materials but everything will involve globe imagery in some way. This not only connects to the slogan but is universally recognizable as our planet, regardless of language. Some pieces may include more or less copy depending on the piece and what audience it is aiming for - for example, the email newsletter will require more text than a singular poster.

Unifying Elements

The slogan is "Watch the World" and emphasizes both the global aspect of the campaign as well as implying that any user will have access to a 'world' of content. #WatchtheWorld as a hashtag will be on every creative piece produced – every piece will have it in English and regional/local content will include a version of the hashtag in the language that is most prevalent in the region/country.

Appeal to Target Audience

The slogan "Watch the World'' uses alliteration to create flow and catchiness that is easy to remember alongside the iconic Netflix branding. The hashtag also makes it easily shareable among target audiences, especially those who use social media platforms like Twitter and Instagram. Audiences around the world should be able to feel that the creative pieces we put out make them feel like they have content they can enjoy – no matter what that content is.

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Creative Examples

Email newsletter
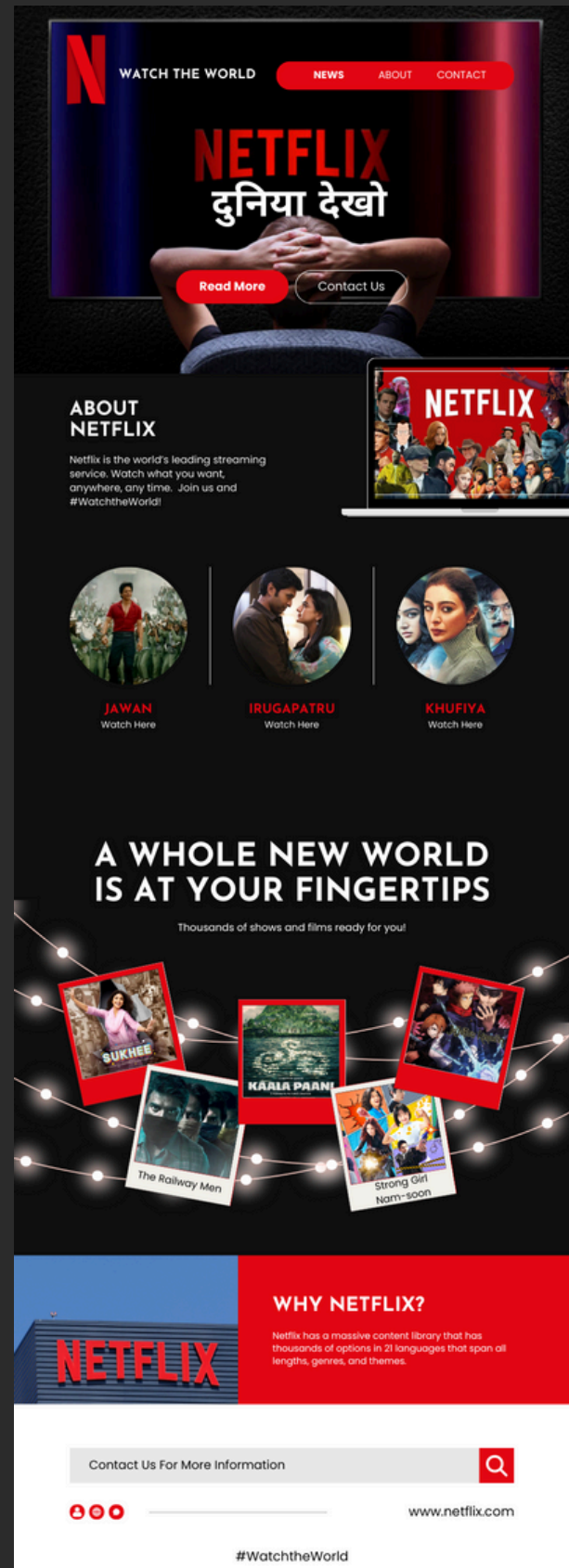
NETFLIX: Watch the World!

No one likes an overflowing email with too much text. The goal of this email newsletter is to be eye-catching enough for a person to click on the email and attempt to drive viewers to the Netflix website. All of the images selected for this mock-up were selected according to varied genres and styles as well as generally agreed popularity. No show or film was repeated to feature the widest range possible.

The target audience of this mockup includes those 18-54 in North America, Australia, the UK, and select European countries. The audience will be drawn in by the simplicity of the newsletter and the usage of popular films and shows in the English-speaking regions will be a particular draw.

It should be noted that for other regions and languages, the shows and films featured will be different according to the popular media in both the region and the language of focus. An example was provided for a version of the email newsletter that would be distributed throughout India (still in English as proper translation would be needed). The example shows and films for this example were pulled from recent Top 10 information provided by Netflix (Netflix, n.d.-d).

Mock-up for interactive street marketing

These are interactive pieces placed along streets of major cities around the world. They consist of a giant globe where a person can select a country and a genre they're interested in and the globe will produce a projection of a personalized recommendation. If they read the synopsis and don't think they will like the premise, they can select to have the display provide a different suggestion and it'll produce that in cycles until the person has found one they are interested in.

At that point, the screen will offer a QR code to sign up for (or sign in to) Netflix to watch the film or show there! There is also a massive photo opportunity here that will encourage people to share their recommendations and experiences with the #WatchtheWorld hashtag. On every level, this installment is working to connect people to Netflix and each other.

Not only does it send the message that Netflix has something for anyone but it also allows passersby to have a tactile experience with Netflix. The target audience is still anyone within the age range of 18-54 with an interest in pursuing the options available on Netflix, whether they are subscribed or not. The audience will not only pay attention because it is a literal giant globe in the walkway but also provide entertainment on their days out and about.

Social media promoted content: Facebook, Twitter, and Instagram

Each of these ads aims to emphasize the variety of content available on a global scale. Popular characters from a mix of Netflix Originals and Netflix-licensed content were pulled and put into the images. There are slight differences across the three to fit the dimensions of each image size but the overall look remains the same across all three. Each of these, like some of the previous examples, will have the characters switched out for the main characters of the shows popular in those regions. Examples for Argentina were provided based on shows and films found in the Top 10 data from Netflix and FlixPatrol (FlixPatrol, 2023b; Netflix, n.d.-e). The changes in general design were more suited to the design we felt matched with the popular characters that were pulled and the shape they created around the text.

The target audience continues to be wide in its 18-54 range, although it should be clarified that different age groups are more likely to use one platform over another. Not only are these ads super eye-catching but they also continue to push the engagement of the hashtag. It would be recommended that some posts also include more meme-oriented content. Due to meme culture moving incredibly quickly, there are no direct examples provided in the creative as anything created now will be out of trend and out of date by the time it is posted.

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One-page website: landing page
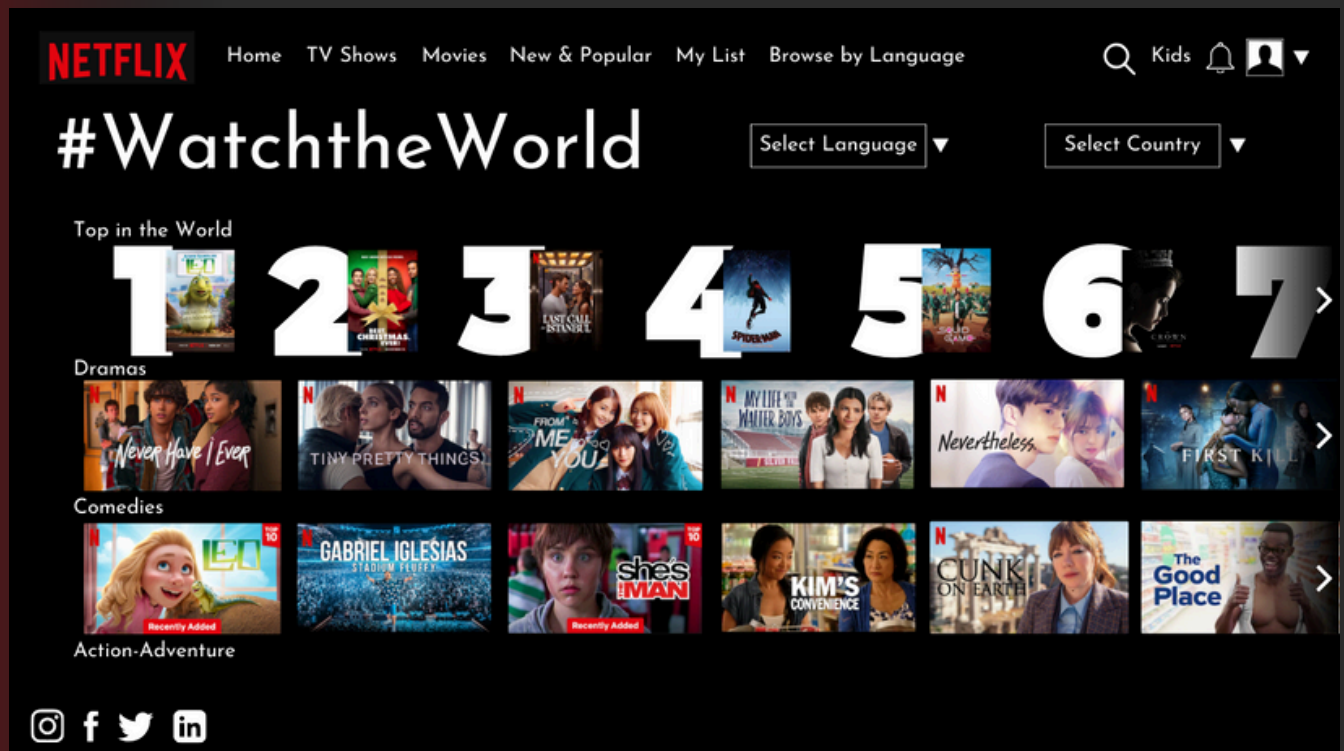
This landing page aims to be the epicenter of the campaign where every link leads to this page. The first thing is that depending on the original language and regional version of the ad they click on or navigate through, their landing page will focus on that region's recommendations. They will have the option to switch their language and region at the top of the page so that if they've tapped in from a Latin American social ad but live in the UK and speak primarily English, they have the opportunity to switch. This page also takes advantage of the personalization features that Netflix has available for all users. The top row of every page will always display Top of the World then it'll break down by genre afterward.

This site will focus on drawing in existing and brand-new customers and giving them a curated, local, and global experience. Once a user has reached this landing page, they will have the option to see the highest rated in their country of all time over the years Netflix has been in their country. This aims to once again point out how Netflix has a massive library of content that can appeal to the entertainment needs of anyone.

Media Plan

Media Objective

This plan targets our primary and secondary audiences of non-North American consumers, particularly within Asia and South America. As mentioned throughout this report, we are aiming to reduce Netflix's reliance on North American consumers. The goals include increasing the non-North American customer base and improving customer engagement online. This media plan will demonstrate merely a fraction of the efforts that must occur for each region and country, including tailored media production, distribution, and engagement. We are optimizing opportunity and reach with consumers through a mix of traditional, experimental, and digital media.

Media Aperture

Timing and Duration
This campaign will run for a full 24-month period from February 1st, 2024 through January 31st, 2026. The campaign will run for 2 years because it will give it a chance to spread further and match the level of in-depth research and implementation such a large campaign will take. The length and duration of 2 years also allows for flexibility with the in-person globe experience. These types of displays will not be able to withstand some weather conditions so being able to set them up and take them down while providing as much engagement opportunity as possible is going to be crucial.

Reach and Frequency
We are looking to reach at least 50 million people with 80% of that reach focused on non-North American audiences. The frequency will vary by content type. Overall, we are expecting to expose the target audiences to 2 media types (i.e., social content and a TV commercial or email newsletters and the interactive street experience). Social posts are expected to be the primary driver of frequency as social posts spread faster and farther and can be posted more frequently without the barriers of other media forms.

Scope
This campaign is global with the exception of the 5 countries that Netflix doesn't operate in – China, North Korea, Crimea, Russia, and Syria (Netflix, n.d.-a). All digital and social content will be distributed on this global scale with the interactive street displays being focal to select large cities (primarily capital cities of each country). Some countries will have more than one interactive placement due to parts of the country being very separated such as Greenland as part of Denmark. See the map on the next page for approximate locations of each display.

Media and Budget Recommendations

All content produced should continue the brand look and feel that Netflix already has since it is one of the most recognizable in the world. All content should be aligned to what language and style is most conducive to the region; a good indicator will be the location in the case of physical media and the handles for social content (i.e., Netflix has different accounts for Nordic countries).

Instagram:

Statistics and Explanation

Instagram is the 2nd most used social media app and most liked social media app in the world (McLachlan, 2023). Additionally, 85% of Instagram's user base is under the age of 45 but 8% of the users are under 18. Overall, 85.2% of the Instagram user base is within our target age group of 18-54. A third of the user base is within the Asia-Pacific region which directly addresses one of our focal non-American groups.

Posts
Posts will be a combination of static images arranged in carousels alongside Reels that are placed within the feed as posts. Posts are what will be used as the ads for this platform and will be evaluated and charged by cost per click.

Stories
Stories can be reposted posts and/or Reels but should also include engaging polls and Q&A widgets. This will allow users to regularly interact with the company and connect local and global content.

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Reels
Reels are heavily promoted and pushed on Instagram. These should be the biggest focus of content for Instagram and should align with the content they create for Reels right now. These consist entirely of videos and short-form video memes. The primary difference is the inclusion of a wide variety of shows and films and the usage of #WatchtheWorld visible somewhere in the videos (the top corner would be preferred).

Threads
Threads, although a separate app, is being included as part of Instagram as you need an Instagram account to be on Threads. It is essentially an alternative to Twitter. Ad spending is not advisable at the moment as the structure of the app and content has not fully settled into itself yet. Posting on this account should mimic Twitter (see below).

Stories
Stories can be reposted posts and/or Reels but should also include engaging polls and Q&A widgets. This will allow users to regularly interact with the company and connect local and global content.

Region / Country Info

Global - emphasis on high-use countries, particularly India (see Appendix IA)

Budget Recommendation

$7,400,000

Twitter:

Statistics and Explanation

With approximately 354 million users (see Appendix IB), Twitter is a decently popular platform (Dixon, 2023f). General advertising on Twitter is not advisable due to it not being optimized nor encouraged on the platform (Kemp, 2023b). That said, 41% of social media users between 18-34 (Martin, 2023) do enjoy using the platform and this audience would be great to engage with on a more regular basis.

Posts
Posts on Twitter will focus on engagement with consumers. Alongside text and photo posts, as well as the occasional gif or short video, Netflix should be engaging on Twitter for this campaign in particular at least twice a week.

Retweets / Quote Tweets
This is major for engagement. Netflix should aim for at least a few retweets/quote tweets on user-generated content per week. Ideally, these should include a little bit of extra text to the original tweet.

Region / Country Info

Global - countries of high usage (See: Appendix IC)

Budget Recommendation

No paid ads for Twitter.
Note: Netflix already pays for and maintains a Twitter Verified Organization checkmark and affiliation across the majority of its Twitter accounts. An additional cost recommendation we would make is to ensure that all varying Netflix accounts are affiliated with the Netflix TVO.

Facebook:

Statistics and Explanation

Facebook is the most used social app in the world with nearly 3 billion active users (Kemp, 2023c) (see Appendix ID). Facebook does have a good advertising landscape and approximately 72% of social-to-website traffic comes from Facebook (Newberry, 2023). Advertising costs are measured by cost per click.

Posts
Posts should always include either a video or an image with the text of the post. Will be the primary form of original postings for Facebook.

Stories
Stories on Facebook are carried over from Instagram the majority of the time so Instagram story content will be easily cross-posted to Facebook stories.

Reels
Similar to Instagram Reels: These consist entirely of short-form videos but there is less focus on the internet and meme culture. These videos will include a wide variety of shows and films and the usage of #WatchtheWorld is visible somewhere in the videos (top corner would be preferred).

Region / Country Info

Global - emphasize countries with high use (See: Appendix IE)

Budget Recommendation

$6,500,000

YouTube:

Statistics and Explanation

YouTube is the second most active social platform, right after Facebook, with nearly 2.5 billion active users (Kepios, n.d.). 31.5% of all the people on Earth use YouTube (Kemp, 2023d). A little over 1.6 billion users fall within the target audience age of 18-54.

Videos
These will be long-form videos that can be enjoyed by consumers and optimized in terms of length for the algorithm – meaning usually around the 10-15 minute mark.

Ads
Ads would be short-form videos that are anywhere from 10-45 seconds at the most. These are not short versions of the other YouTube videos, they are closer in style to the TV ads.

Shorts
Shorts are similar to Instagram Reels. They are short-form bits of content that are easily consumed and scrolled through.

Region / Country Info

Global - emphasize high use countries (See: Appendix IF)

Budget Recommendation

$10,300,000

TV Broadcast Ads:

Statistics and Explanation

TV Broadcasting ads are short videos that are similar to YouTube ads but are more focused on driving home the 'any time, anywhere, any genre' concept of Netflix. There will be specific local stations and popular programming. The focus will be placed on programming that is entertainment-forward, as opposed to programs like newscasts. Traditional television is a potential driver for not subscribing to Netflix and is home to an older audience that may not be aware of Netflix's existence.
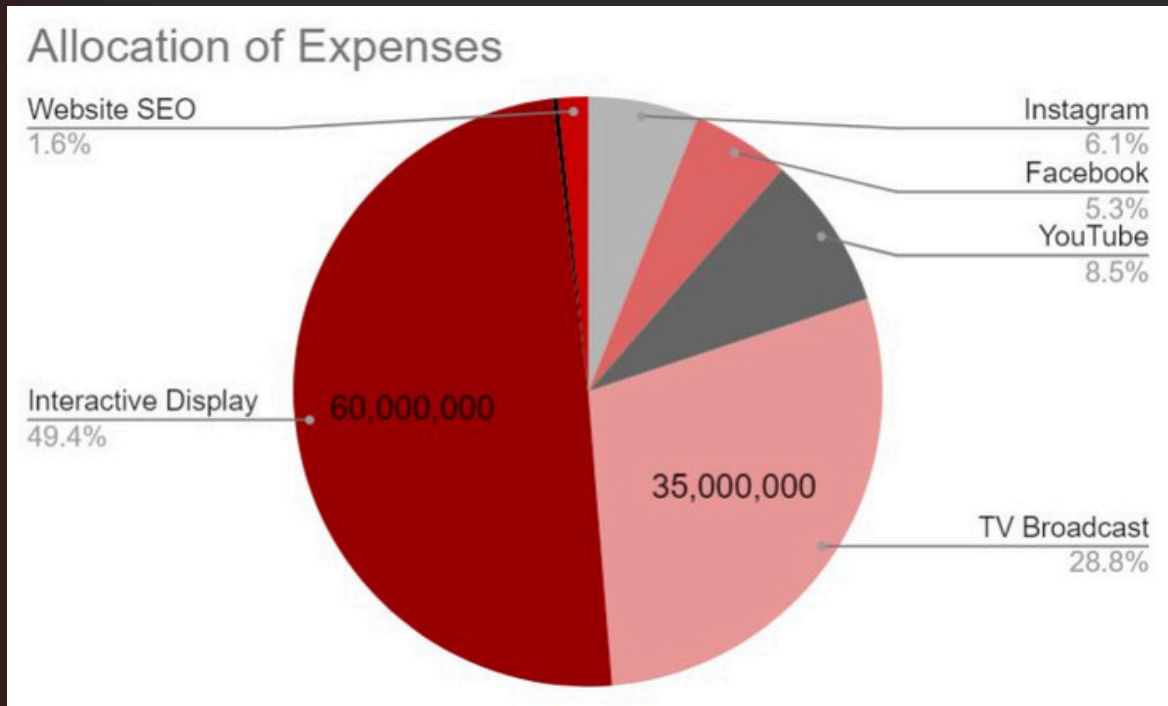
Buying a spot in traditional television may be pricey as Netflix could be perceived as a direct competitor to many networks so money has been allocated to reflect that possibility.

Region / Country Info	*Budget Recommendation*
Global	$35,000,000

Allocation of Expenses

- Website SEO 1.6%
- Instagram 6.1%
- Facebook 5.3%
- YouTube 8.5%
- Interactive Display 49.4% — 60,000,000
- TV Broadcast 28.8% — 35,000,000

Timeline

This timeline outlines approximately how many posts and pushouts should occur per month. This timeline excludes the Street Displays because they will not require repeated posts or pushouts. Every "1" is replicated across all regional social accounts or is sent out to appropriate consumers in a country (i.e., 4 in Feb on YouTube means 4 videos are produced and distributed across all of Netflix's YouTube accounts; appropriately translated and edited as needed for the local audience). "-" is included as a carryover from the previous number so no new TV ads will be made in March and the 2 created in February will continue from February through April and then switch out.

Y1	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan
IG	6	7	7	6	8	6	7	7	7	6	8	6
TW	10	15	13	11	15	11	10	13	14	12	16	10
FB	5	6	6	5	7	5	6	6	6	5	7	5
YT	4	2	2	3	5	3	2	3	4	3	3	2
TV	2	-	-	2	-	-	3	-	-	2	-	-
Email	2	2	2	2	2	2	3	2	2	2	3	2
SEO + Keywords	2	1	1	1	1	1	1	1	1	1	1	1

Y2	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan
IG	6	7	7	6	8	6	7	7	7	6	8	6
TW	10	15	13	11	15	11	10	13	14	12	16	10
FB	5	6	6	5	7	5	6	6	6	5	7	5
YT	4	2	2	3	5	3	2	3	4	3	3	2
TV	2	-	-	2	-	-	3	-	-	2	-	-
Email	2	2	2	2	2	2	3	2	2	2	3	2
SEO + Keywords	2	1	1	1	1	1	1	1	1	1	1	1
Totals	62	66	62	60	76	56	64	64	68	62	76	52
											Total	768

*Y2 numbers will fluctuate because the plan will adjust based on information and pattern we garner in Y1.

Influencer/Partnership Recommendations

Although we recognize the power influencer and partner marketing has, for the purposes and execution of this campaign, it is not felt that doing influencer or brand partnerships would be advisable. As stated earlier in this campaign, there may be opportunities for individual show or film releases to invite influencers and brand partners, however, this particular campaign would not benefit from that.

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+ Appendix

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Appendix I

A. Leading countries based on Instagram audience size as of January 2023 (Dixon, 2023a)
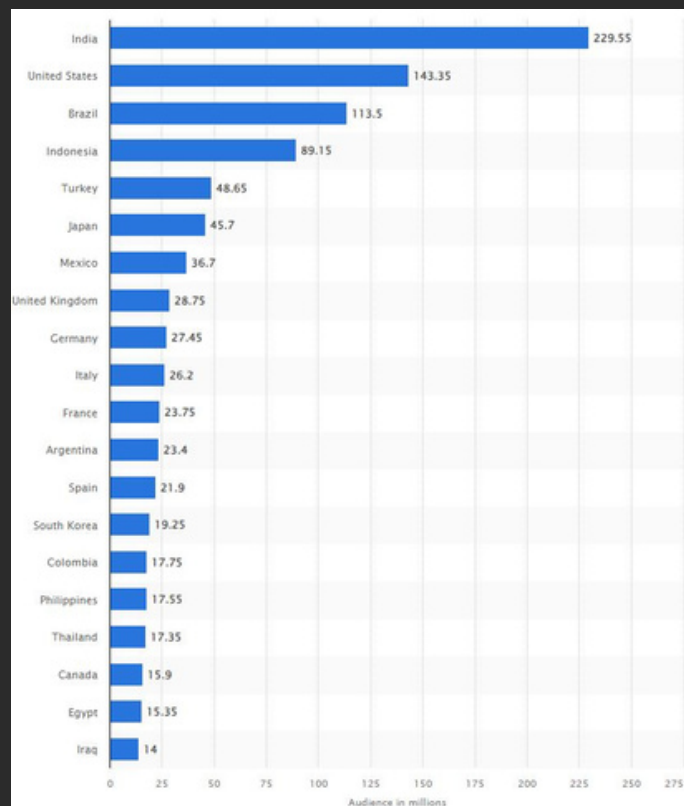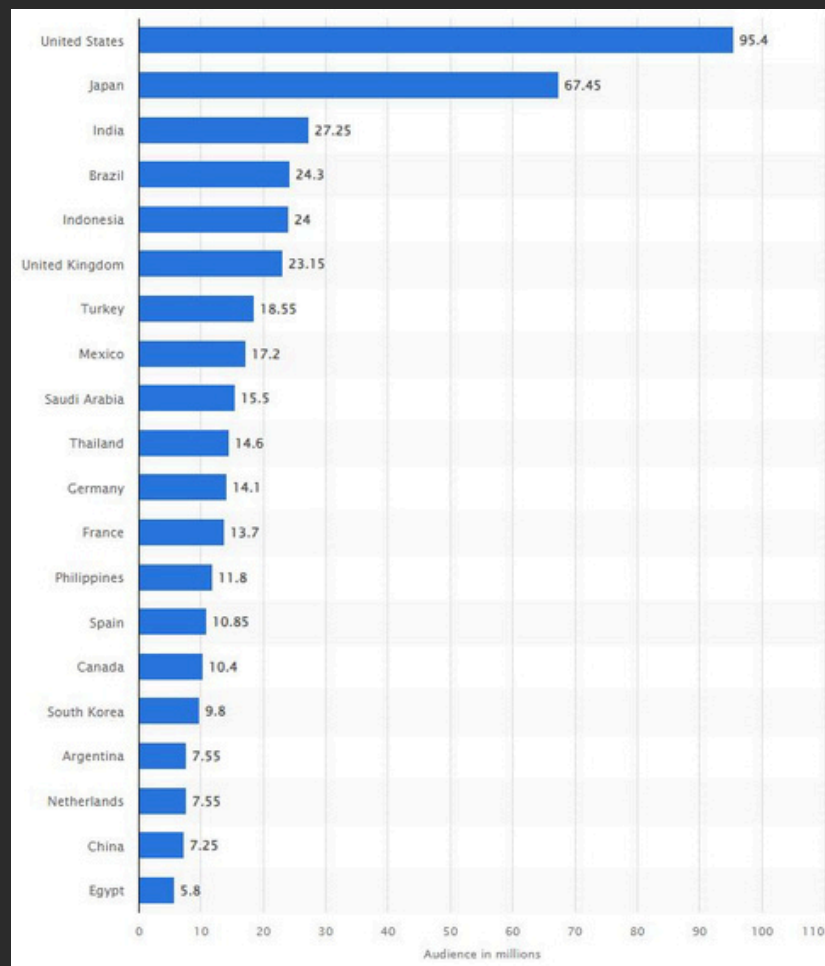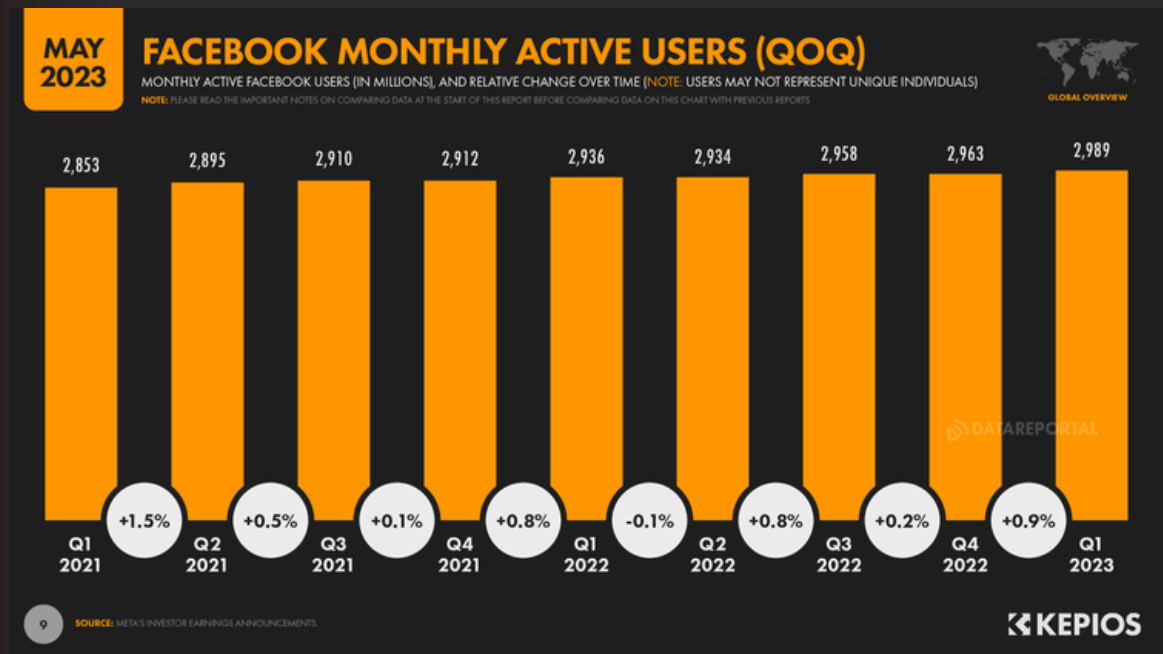

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B. Number of X (formerly Twitter) users worldwide from 2019 to 2024 (Dixon, 2023e)
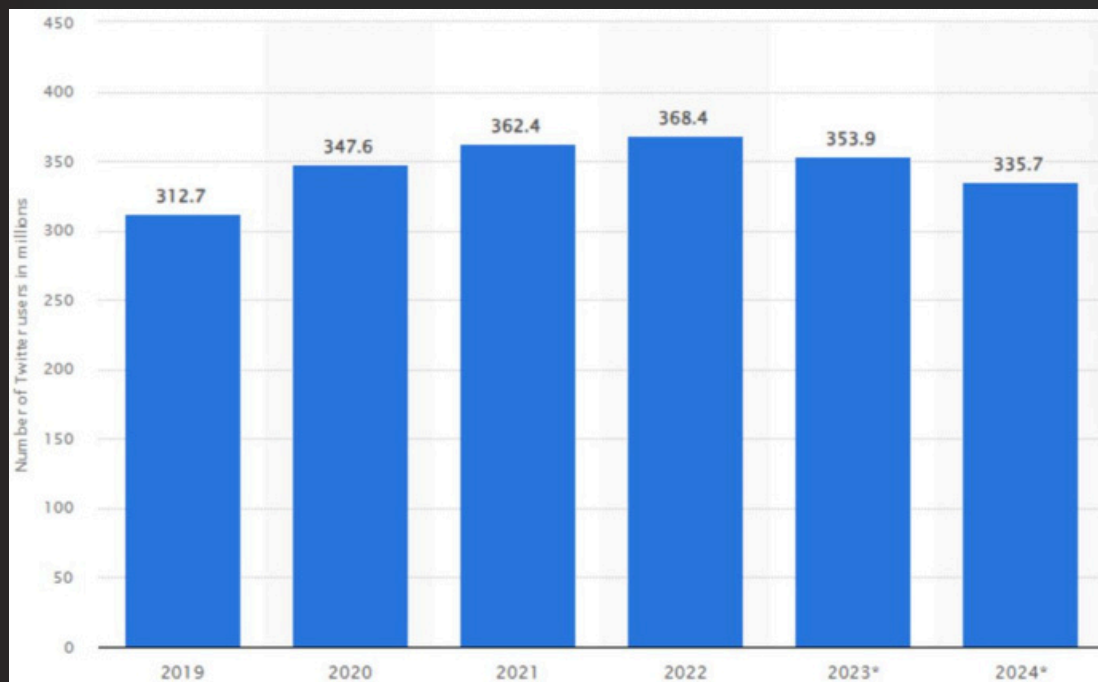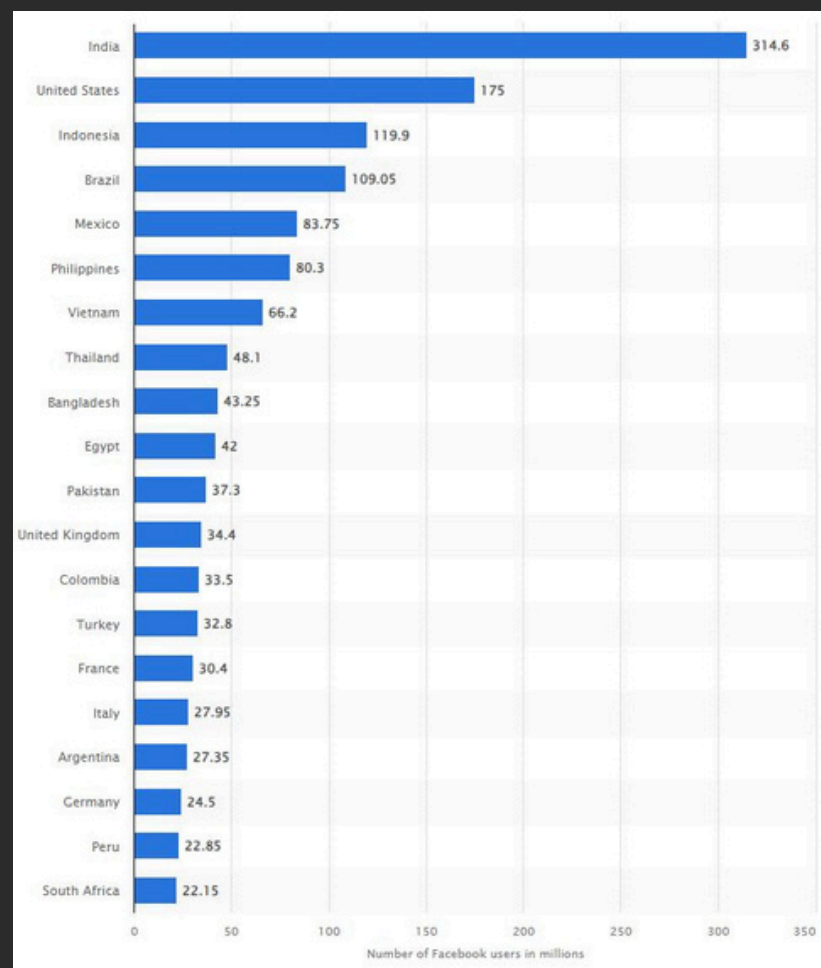

C. Leading countries based on number of X (formerly Twitter) users as of January 2023 (Dixon, 2023c)

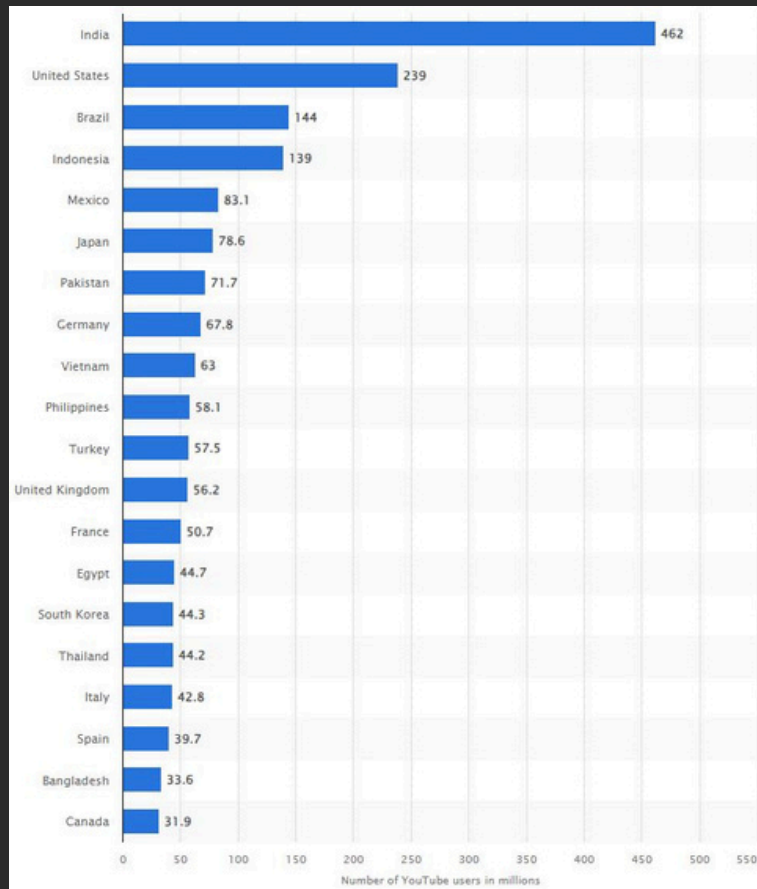D. Facebook monthly active users (Kemp, 2023c)

E. Leading countries based on Facebook audience size as of January 2023 (Dixon, 2023b)
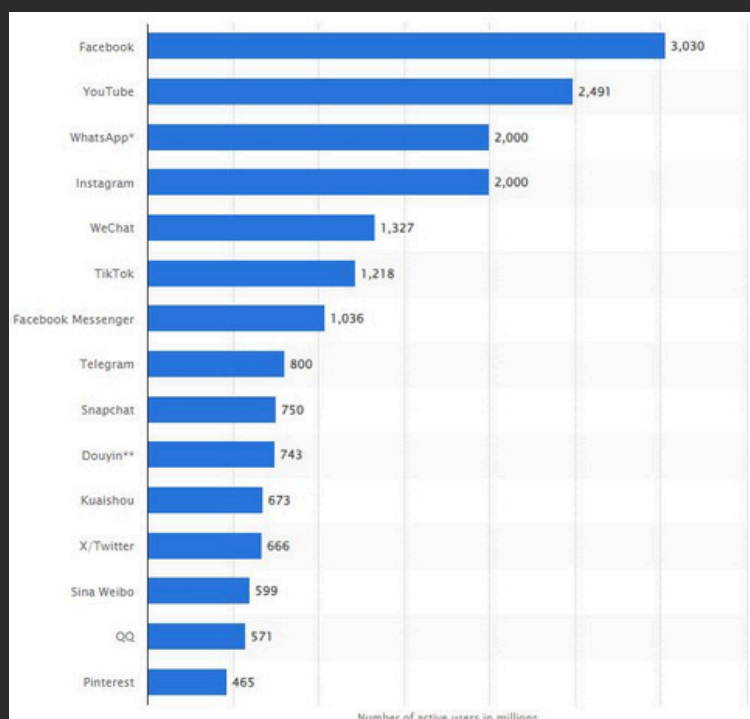
F. Leading countries based on YouTube audience size as of October 2023 (Ceci, 2023)

G. Most popular social networks worldwide as of October 2023, ranked by number of monthly active users (Dixon, 2023d)

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