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Introduction

In an increasingly interconnected global marketplace, an understanding of how multinational brands adjust their marketing strategies across cultural, economic and technological environments has become the key to effective international marketing management. **This report focuses on the strategic international marketing** practices of Netflix, the world's leading subscription-based video streaming platform, in two distinctly different markets: the **United States and Japan** (Jati and Serenade, 2024).



Netflix was established in 1997 in California and has evolved from a DVD rental service company into a global entertainment powerhouse with more than 260 million subscribers worldwide. While the United States is Netflix's largest and most mature market, Japan is one of its most important international markets for its position as a technologically advanced consumer base with high broadband penetration and a globally important and influential content ecosystem – especially anime and domestic drama genres (Rental, 2023).

This **report is a critical analysis** of how Netflix changes its marketing strategies based on the macroenvironment and socio-cultural differences in each country. Key analytical frameworks are used in the comparison of the strategic approaches of the United States and Japan, including PESTLE, Hofstede's cultural dimensions, segmentation-targeting-positioning (STP) analysis, and the 7Ps marketing mix (Onyusheva and Baker, 2021).

The **report ends with recommendations** on how Netflix can improve its international marketing performance and how it can better navigate international cultural and ethical complexities across the world's diverse markets. Through this comparative analysis, the report underscores the need for culturally informed marketing strategy design in achieving competitive advantage in the global entertainment industry (Pahlefy et al., 2025).

SECTION 2 - Brand Overview

Brand Overview

Founded in 1997 by Reed Hastings and Marc Randolph in California, Netflix has gone from a mail-based DVD rental service company to the largest subscription video-on-demand (SVOD) streaming service in the world. As of recent years, Netflix has exceeded 260 million global subscribers, operates in over 190 countries and has become a major producer of original content through the Netflix Originals initiative launched in 2013 (Steck et al., 2021).



Netflix's global brand identity is all about convenience, personalisation and high-quality storytelling. Its platform is based on advanced data analytics and machine-learning algorithms that provide personalised recommendations to each user based on their

individual viewing behaviours to improve customer satisfaction and long-term retention (Salsabila, 2021). Netflix also distinguishes itself with its massive investment in original programming such as *Stranger Things*, *The Crown*, *Money Heist* and regionally produced originals such as *Alice in Borderland* and *Midnight Diner in Japan*. This localisation approach is symptomatic of Netflix's movement towards culturally relevant content that appeals to global but diverse audiences (Pahlefy et al., 2025).

Netflix in the United States

The United States is Netflix's largest and most mature market, where the company still holds dominant market share despite increasing competition from Disney+, Hulu, Amazon Prime Video, HBO Max and Apple TV+ (Fung and Chik, 2022). In the U.S., Netflix has made its name on:

- First-mover advantage in streaming
- A large library of content across a range of genres
- High brand familiarity and brand loyalty
- Extensive new content production based in Hollywood

Integration across multiple devices such as smart TVs, gaming consoles, mobile apps and streaming sticks (Onyusheva and Baker, 2021).

The American market is also characterised by high levels of consumer adoption of subscription services, rapid availability of broadband, and a historical culture of individual entertainment consumption. As a result, Netflix sets itself up in the US as a daily need for entertainment for a wide mass market across age groups and lifestyle segments (Bobmanuel, 2022).

Netflix in Japan

Japan is one of Netflix's most strategically important markets in Asia because of its mix of digitally forward infrastructure, disposable income and influential entertainment culture around the world (especially anime, J-drama and variety shows). Netflix hit Japan in 2015, later than many global rivals, and entered a scene already dominated by domestic players

such as U-Next, dTV and Abema and localised international rivals such as Amazon Prime Video Japan (Eklund, 2023).

To find a competitive foothold, Netflix has invested heavily to produce local content by partnering with Japanese studios such as Production I.G, Toho, and Anima. Netflix Originals like Terrace House and Alice in Borderland, as well as anime titles like Ultraman, have been especially successful (Jati and Serenade, 2024). In addition, Netflix customises its product offering for the Japanese market through:

- A strong focus on licensing and producing anime
- Culturally adapted user interfaces & dubbing/subtitling options
- Localised marketing with Japanese celebrities and social media influencers
- Integration with local devices and payment systems (Fung and Chik, 2022).

While the Japanese market is still challenging and very competitive, Netflix is steadily growing because of its localisation strategy and growing investment into Japanese originals (Tambini, 2025).

SECTION 3 - PESTLE Comparison: United States vs Japan



Figure 1 PESTLE Comparison: United States vs Japan

Political Factors

The political environment in the United States is relatively stable and welcoming to digital innovation, making it a favourable environment for technology-driven companies like Netflix. Regulatory frameworks around media, intellectual property rights and digital services often favour competition and give companies a lot of latitude in the way they produce and distribute content (Bobmanuel, 2022).

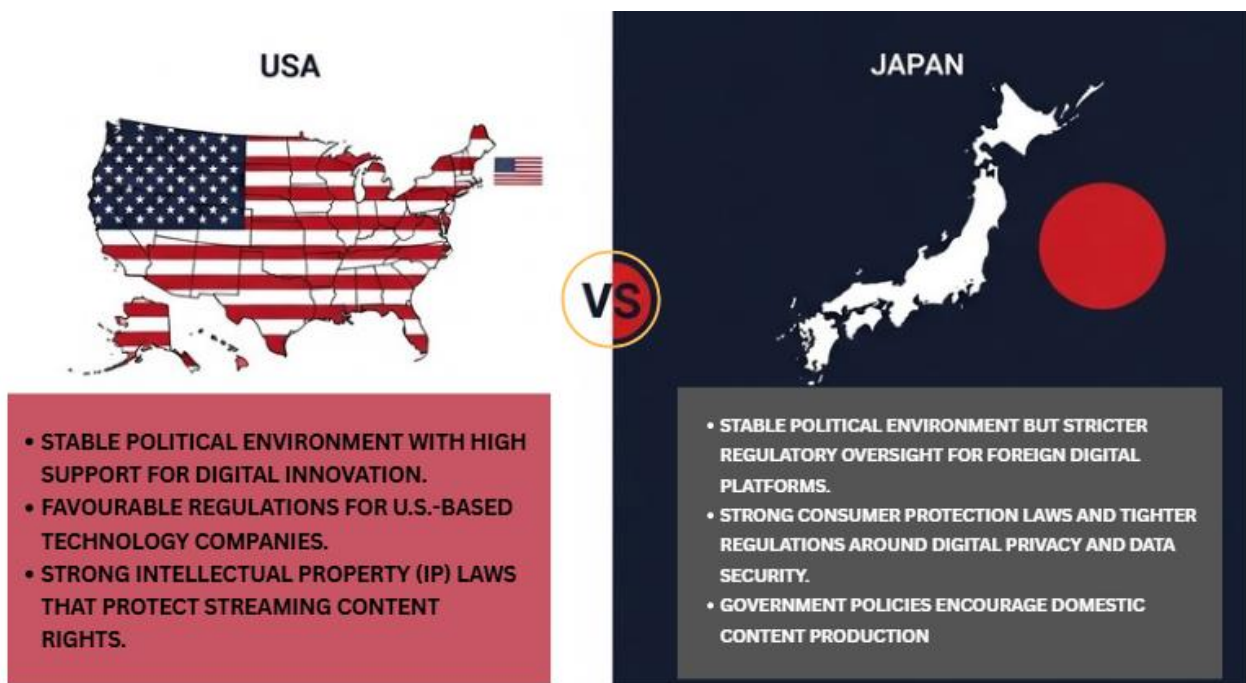


Figure 2 Political Factors (CANVA)

In contrast, Japan's political context is more regulated when it comes to permitting foreign digital platforms. While Japan is also politically stable and supporting technology advancement, the regulatory oversight on data privacy, protection of consumers, and media distribution is more stringent (Kapliar, 2025).

Economic Factors

Economically, the United States is one of the most affluent markets in the world and characterised by high levels of GDP per capita and robust consumer purchasing power. This economic strength is what provides support for the widespread adoption of

subscription-based services, including streaming platforms. The U.S. is also a mature streaming market where there are multiple competitors like Disney+, Hulu, Amazon Prime Video and HBO Max providing immense competition (Ruybalid, 2024).

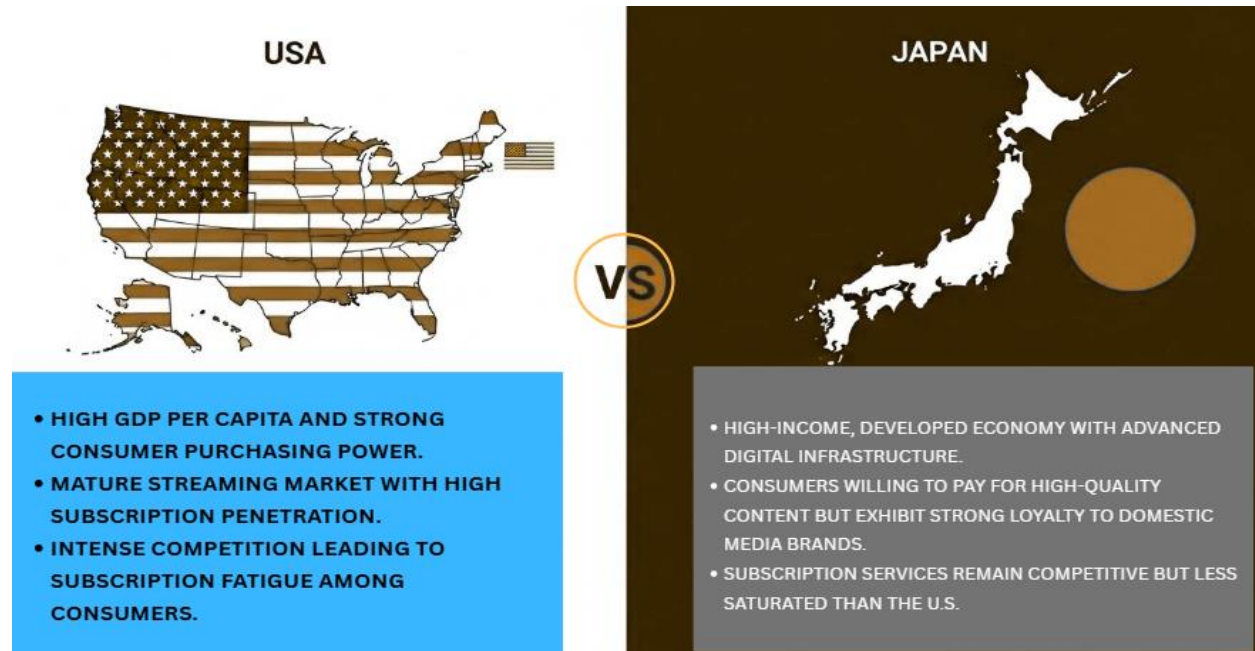


Figure 3 Economic Factors (CANVA)

Japan's economic environment is also conducive to spending, as it has high disposable income and a technologically advanced population to serve as a market for Netflix. However, despite these strengths, Japanese consumers have traditionally been very loyal to domestic entertainment providers (Bley and Eriksson, 2023). Although the streaming sector in Japan is not as saturated as it is in the United States, Netflix has stiff competition from local platforms like U-Next, Abema and dTV, as well as international competition with strong localisation strategies (Pahlefy et al., 2025).

Social Factors

Social and cultural differences between the United States and Japan have a big impact on Netflix's marketing strategies. The United States is characterised by individualistic values where consumers prioritise individualised entertainment and on-demand access.

Binge-watching culture is very much accepted, and streaming services are seen to be part of everyday life (Salsabila, 2021).

Japan's social environment, on the other hand, is influenced by collectivist cultural values and appreciation for local traditions and storytelling. Japanese consumers show high affinity towards domestic content in the form of anime, Japanese dramas, and variety shows. Entertainment consumption habits also vary: as well as binge-watching, many viewers prefer shorter episodes or more structured programming formats (Tambini, 2025).

Technological Factors



Figure 4 Technological Factors (CANVA)

Technological infrastructure in the United States is leaps and bounds ahead, and access to high-speed broadband is widespread, as are smart TVs and streaming and mobile entertainment apps. American consumers are ahead of other consumers regarding embracing new streaming technologies such as 4K resolution, interactive content formats, and mobile downloads (Ruybalid, 2024).

Japan is similarly recognisable as one of the most technologically advanced nations in the world - with extensive networks of high-speed fibre optics and a population

comfortable with digital innovation. Mobile device use is especially high, though traditional television viewing plays an important role in the culture (Bley and Eriksson, 2023).

Legal Factors

The legal environment in the United States is favourable to Netflix, with generally flexible data privacy regulations and a strong framework for copyright protection. Although there is a growing amount of scrutiny on large digital companies, there are currently laws that allow Netflix to collect user information to aid in their personalisation efforts and the recommendations they make to users (Slutskiy, 2022).

In addition, legal requirements in Japan have stricter data collection and privacy protection requirements. The Act on the Protection of Personal Information (APPI) governs the way that digital platforms treat consumer data and means that foreign companies must take serious steps to become compliant. Regulations dictate what content can be distributed as well and Netflix's catalogue would be subject to some themes or genres (Onyusheva and Baker, 2021).

Environmental Factors

Environmental considerations are becoming more relevant in both markets but expectations vary. In the United States, public awareness of environmental issues is increasing, including the carbon footprint of large data centres consumed by streaming companies. Consumers and regulatory bodies have started to pressure technology companies to become more sustainable (Bley and Eriksson, 2023).

Japan has very strong cultural and government focus on sustainability, carbon neutrality and environment responsibility. Japanese consumers expect companies to show concrete commitments towards environmental issues and organisations are encouraged to adopt environmentally friendly procedures (Kapliar, 2025).

SECTION 4 - Cultural Comparison: United States vs Japan

Introduction to Cultural Comparison

Cultural differences have a strong impact on how consumers interpret marketing messages, select the entertainment content, and interact with digital platforms. For Netflix, knowledge of cultural nuances is of particular importance, since content consumption is directly linked to personal values, social norms, and ways of communication (Johnson, 2021).

Cultural Dimensions of Hofstede



Figure 5 Cultural Dimensions of Hofstede (Schwartz, 2019)

Individualism vs Collectivism

The United States scores extremely high in the individualism dimension, indicating a culture in which personal choice, freedom and self-expression are key values. This leads to entertainment consumption patterns in which the viewer prioritises personalised recommendations, chooses content according to personal interest, and accepts binge-watching as a form of individual leisure (Goncharenko et al., 2023).

Japan, on the other hand, is more towards collectivism, focusing more on group harmony, social conformity, and shared values. While the individual entertainment consumption is increasing, the traditional patterns focus on family-orientated or culturally familiar media (Pahlefy et al., 2025).

Uncertainty Avoidance

The United States has moderate levels of uncertainty avoidance, so that consumers are generally willing to explore new genres and content formats that experiment with the format, as well as foreign-language media. This openness means that Netflix can bring in all sorts of content, such as Korean dramas, Spanish thrillers, and Nordic crime series with relatively little resistance (Schwartz, 2019).

Japan scores much higher in uncertainty avoidance, so there is a cultural preference for predictable structures, familiar genres, and clear narratives. Japanese viewers prefer stability and reliability in entertainment, preferring known brands, existing genres, and stories that conform to societal norms (Johnson, 2021).

Power Distance

The United States is a low power distance society, which means that society places an emphasis on equality and informality. Entertainment frequently challenges authority, encourages individuality and uses humour/satire to comment on social structures. It is Netflix's U.S. content strategy that reflects this via diverse and bold content of shows like *Stranger Things*, *Black Mirror*, or *Orange Is the New Black*.

Japan's higher power distance is a sign of a culture that has a strong respect for hierarchical relationships, seniority, and social roles. Narratives frequently focus on duty, respect, self-discipline and community harmony. This influences content preferences, with Japanese audiences being more open to structured stories and respectful character portrayals (Goncharenko et al., 2023).

Long-Term Orientation

The United States are characterised as a relatively short-term oriented country, this means that they focus on short term, innovation and instant gratification. This cultural trait is favorable to fast paced content consumption and binge-watching, as audiences prefer instant availability and fast-paced narrative development (Schwartz, 2019).

Japan scores very high in long-term orientation, indicating a cultural orientation to persisting, tradition, and long-term relationships. In the context of entertainment, this means multi-season dramas, generational storylines, and an appreciation for long-running anime series (Pahlefy et al., 2025).

Hall's High-Context vs Low-Context Communication

United States: Low-Context Communication

According to Hall's model, the United States is a low-context culture in terms of communication, whereby the communication messages are direct, explicit, and focused on understanding. Marketing content is often simple in nature, humorous, or emotional in nature (Baek et al., 2025).

Japan: High Context, High Context Communication

Japan, on the other hand, is a classic example of a high context communication culture. Communication is often indirect, subtle and context-dependent and relies heavily on non-verbal communication, shared cultural understanding and symbolic meaning.

Implications for Netflix's Marketing Strategy

The cultural differences between the United States and Japan have a fundamental impact on how Netflix positions itself and customizes its content library in each market. In the US, the platform focuses on innovation, personalization, and bold creative expression. Marketing campaigns often address the individual choice, trending shows, and Netflix's global influence (Luo, 2020).

In Japan, however, Netflix takes a more culturally sensitive approach to its content, including localisation such as extensive dubbing and subtitling, partnerships with local studios, and producing Japanese Originals that reflect local values. Marketing communication is more subtle and community oriented, while content curation is a subtle form of reinforcing harmony, stability and cultural familiarity (Baek et al., 2025).

SECTION 5 - STP Strategies in the United States and Japan

Introduction to STP

The framework of STP (Segmentation, Targeting and Positioning) is used to gain clarity on how Netflix has been identifying the consumer groups, targeting individuals in a certain group, and the value proposition in each market. Although Netflix has a global brand image, its STP strategies differ greatly between countries because of cultural values, consumption habits, and media ecosystems (Nilplengsang and Pankham, 2024).

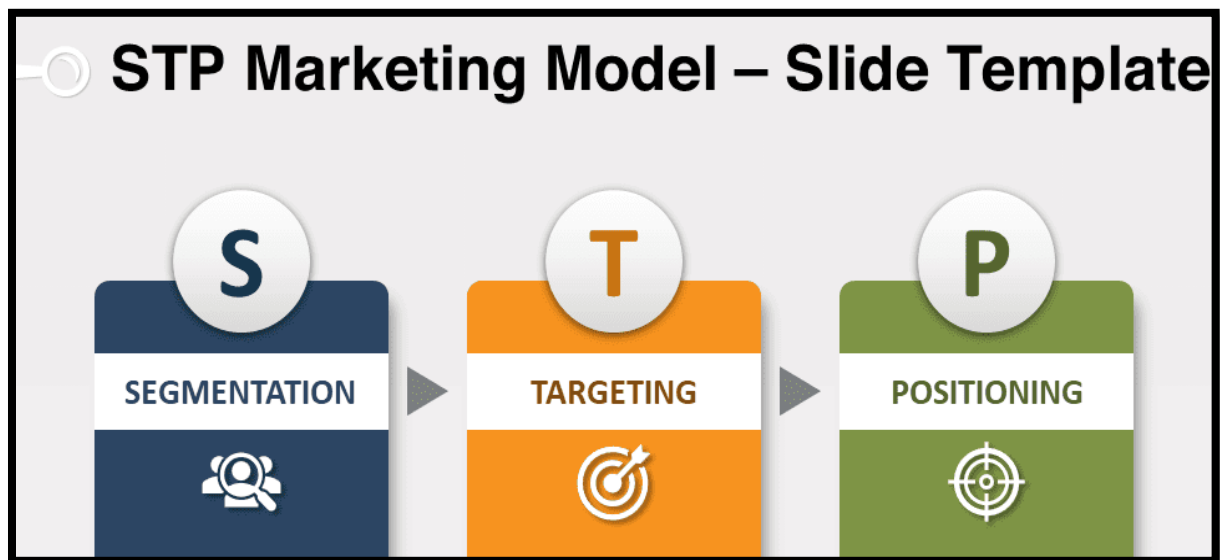


Figure 6 STP Strategies in the United States and Japan (CANVA)

Market Segmentation

United States

In the United States, Netflix uses a wide and highly diversified segmentation strategy, because the population of this country is quite large and heterogeneous. Segmentation is carried out in demographic, psychographic and behavioural variables. Demographically, Netflix is popular with nearly everyone from teenagers to older adults, as digital streaming is a widely adopted medium across generations (Rešetar and Seljan, 2024).

Japan

In Japan, Netflix's segmentation strategy is more focused and customised to the culture. Demographically, the platform appeals mainly to urban consumers, younger professionals and a digitally savvy audience who favour on-demand content over the traditional way of watching television (Jewel and Kalam, 2020). **Psychologically**, Netflix appeals to audiences who have a high affinity towards anime, Japanese dramas and stories with a high level of cultural sensitivity. **Behaviorally**, Japanese consumers are loyal to the same content and tend to flock to already established franchises, and they appreciate quality dubbing and subtitling (Wibowo and Zebua, 2025).

Targeting Strategies

United States

Netflix uses a mass-market targeting strategy for the U.S. because of the maturity of the market and the high household penetration for Netflix. The company appeals to a broad segment of the population by having a large and varied library of content aimed at the mainstream and niche audiences at the same time (Nilplengsang and Pankham, 2024).

Japan

In Japan, Netflix is more differentiated in its targeting approach. The company realises that Japanese consumer value locally relevant content and culturally relevant storytelling more. As a result, Netflix specifically targets anime fans and young adults in metropolitan areas, as well as consumers who are looking for high-quality Japanese dramas. Additionally, Netflix is targeting those who are interested in international content but

expect it to be localised using dubbing and subtitling at a high-quality level (Lobato, 2019a).

Positioning Strategies

United States

Netflix positions itself as the leading streaming entertainment platform in the U.S., a platform that emphasises convenience, personalisation and high-quality original content. The company leverages its large library, effective brand recognition and sophisticated recommendation algorithms to reinforce its value proposition: "a personalised entertainment experience available anytime, anywhere" (Rešetar and Seljan, 2024).

Japan

In Japan, Netflix uses a hybrid positioning strategy of global prestige but local relevance. The platform markets itself as a premium place to provide both spot-on international content as well as high-quality original Japanese content. Unlike in the United States, where global shows are becoming the main image for Netflix, the company puts its collaboration with Japanese studios and producers at the forefront to establish credibility (Jewel and Kalam, 2020).

Overall Comparison

While Netflix has the same overall STP framework in both countries, the application of this framework is quite different. In the case of the United States, Netflix has a broad segmentation and mass market with a focus on innovation because of its high penetration and audience base (Lobato, 2019a). In contrast, Japan is more in need of a more specific segmentation based on cultural preferences, differentiated targeting strategies focusing on niche content groups such as anime fans, and positioning that combines global identity and local content authenticity (Wibowo and Zebua, 2025).

SECTION 6 - Marketing Mix (7Ps) Comparison: United States vs Japan

Introduction and Implication of 7Ps Framework

The marketing mix framework, often known as the 7Ps that are Product, Price, Place, Promotion, People, Process and Physical Evidence, is the framework to view a company's marketing strategy in a complete manner. Although Netflix has the same brand image throughout the world, Netflix's 7Ps differ from country to country according to cultural preferences, technological infrastructure and local competition (Febriansyah, 2019).



Figure 7 Marketing Mix (7Ps) Comparison (Anjani et al., 2018)

1. Product

In the United States, Netflix has a wide and varied content catalogue, including Hollywood movies, American television series, documentaries, stand-up comedy, and a large library of Netflix Originals such as *Stranger Things*, *The Crown* and *The Witcher*. The U.S. product strategy focuses on variety and innovation and a continuous pipeline of exclusively produced content which is targeted at appealing to mainstream and niche audiences alike (Ho et al., 2022).

In Japan, the core product offering is still the same in terms of platform functionality, but there is stronger localisation of the content library. Japanese consumers value culturally resonant content, so Netflix has invested a great deal in Japanese Originals, as well as anime production and localisation elements, such as high-quality dubbing and subtitling. Local hits such as *Alice in Borderland* and partnerships with Japanese animation studios are just some of the examples of Netflix's dedication to cultural adaptation (Ramadhan, 2024).

2. Price

Pricing strategies in the United States represent a mature, competitive and subscription-driven environment. Netflix has a tiered pricing structure with Basic, Standard and Premium plans that vary in video quality and number of simultaneous streams. U.S. consumers are used to subscription stacking – a combination of several services like Disney+, Hulu, and Amazon Prime Video – and pricing needs to be competitive without losing revenue (Chowdhury et al., 2025).

In contrast, Netflix's pricing strategy in Japan is more responsive to the norms and competitive pressures of the local market. Japanese consumers are, on the other hand, rather wary of spending on subscriptions and they prefer cheap forms of entertainment for the home. Competitors like U-Next and Amazon Prime Video Japan tend to have hybrid pricing or cheaper options. As a result, Netflix's prices in Japan are adapted to reflect local expectations while still maintaining Netflix's tiered structure (Anjani et al., 2018).

3. Place (Distribution)

In the United States, Netflix has a wide digital accessibility due to advanced broadband infrastructure and high adoption rates of internet-connected devices. The service is available through smart TVs, smartphones, tablets, gaming consoles and streaming devices such as Roku and Chromecast. U.S. consumers are very used to digital streaming and on demand consumption so the distribution is fairly simple and the localisation is minimal (Ho et al., 2022).

In Japan, the digital infrastructure is equally advanced, but device preferences differ. Japanese consumers have the habit of using mobile devices, smart TVs from companies such as Sharp and Sony, and gaming consoles such as PlayStation or Nintendo Switch. Netflix makes sure it is compatible with these devices and bundles its application with telecom and broadband provider bundles in order to make it more accessible (Ho et al., 2022).

4. Promotion

Promotional strategies in the United States are heavily dependent on mainstream digital advertising and social media engagement, as well as the cultural influence of Netflix Originals. U.S. marketing campaigns frequently include massive promotional events, influencer marketing, viral marketing campaigns, and targeted marketing advertising on websites like YouTube, Instagram, and X (previously known as Twitter) (Singh and Jena, 2024).

In Japan, promotional strategies need to be better adapted to the local culture. Marketing campaigns often utilise Japanese celebrities, anime voice actors, and local influencers to establish credibility and connection. Netflix Japan uses platforms that are popular in Japan, such as Line, YouTube Japan and local forums. Promotional messaging revolves around local storytelling, anime releases, and using culturally relevant entertainment (El Houda and Baghdad, 2023).

5. People

In the United States, Netflix's workforce consists of a blend of technology experts, content creators, and marketing experts who assist its massive operations. Customer service interactions are mostly digital, with automation and live chat support. The company culture stresses innovation, independence and risk-taking, which are consistent with US organisational norms (Febriansyah, 2019).

In Japan Netflix has teams with deep understanding of the local culture, consumer behaviour and language preferences. Japanese customer expectations include the need

for high-quality service, the resolution of issues in a timely manner and the need for culturally appropriate communication. As a result, Netflix Japan uses staff from its markets and partners with local studios, voice actors, and production companies (El Houda and Baghdad, 2023).

6. Process

Netflix's streaming process in the United States is optimised for high-speed internet environments and multi-device usage. The platform includes features like personalised recommendations, auto play and parental controls, and easy navigation. U.S. consumers value convenience, efficiency, and customisation, and these features are central to the user experience (Chowdhury et al., 2025).

In Japan, the streaming process has the same functionality as around the world but with specific localisation adjustments. Japanese consumers expect top-quality subtitling and dubbing and accessibility to local content categories. The platform also features anime and Japanese originals on the homepage to appeal to the local palate. Given Japan's preference for orderliness and clarity, the user interface emphasises structure, clean layouts and intuitive navigation (Anjani et al., 2018).

7. Physical Evidence

Although Netflix is a service that is offered in a digital format, the brand presence is strengthened through physical elements such as the interface design, the visual branding, and the promotional materials. The brand identity – with the iconic red "N" logo – shows up everywhere in digital devices, advertising campaigns, merchandise and partnerships (Vieželytė, 2022).

In Japan, Netflix reworks physical evidence in line with cultural aesthetics. The interface focuses on the use of organised layouts and clean visuals to reflect Japanese preferences for minimalism and clarity. Promotional posters and advertisements use Japanese celebrities, local art forms of anime, and culturally known imagery (Ho et al., 2022).

SECTION 7 - Evaluation of the Performance of Marketing Strategies

It is necessary to analyse the efficiency of the marketing strategies to understand whether the brand has been able to adjust to various markets. In the case of Netflix, the following indicators would be used to measure performance, and they include subscriber growth, market share, brand awareness, content engagement, and competitive positioning (Kumar et al., 2020).

Performance in the United States

In the United States, Netflix has its biggest and oldest market, whose contribution to its total global revenue and subscribers is quite high. Netflix marketing activities in the U.S. have been quite effective in creating a good brand name and culture. The company enjoys an early-mover advantage, a high rate of consumer awareness of streaming products, and an excellent portfolio of Netflix Originals that often take over the popular culture (Lobato, 2019b).

The market of the U.S. is saturated and competitive as well, though. Subscription fatigue has also been promoted by the emergence of other streaming services like Disney+, Amazon Prime Video, and HBO Max, which has made retaining customers even harder. The tiered pricing and an ad-supported plan by Netflix are attempts at addressing price sensitivity and the evolving consumer behaviour (Jenkins, 2022).

Performance in Japan

In Japan, Netflix performance represents another level of development of the market and a specific range of challenges. Despite the fact that Netflix did not venture into the Japanese market as early as it did in the United States, it has been experiencing consistent growth due to its aggressive investment in localised content and culturally specific marketing approaches. Netflix Originals like *Alice in Borderland* and anime partnerships have become highly popular, and this has assisted the brand in fostering some degree of credibility in a market that was once dominated by domestic entertainment providers (Lotz, 2021).

Though this has been achieved, Netflix has a smaller market share in Japan than in the United States because of fierce rivalry with local sites that have strong cultural

foundations and long-standing connections with local studios. The Japanese consumers will also be more loyal to the familiar brands, which makes it harder to penetrate the market (Lobato, 2019b).

Comparative Analysis

Comparing the two markets, Netflix has an absolutely stronger marketing performance in the United States because of its size, the contribution to its revenues, and cultural impact. Nonetheless, the Japanese market has arguably shown to be more strategic with regard to learning and adjusting; Netflix has been able to modify its content, promotion, and positioning to fit within the local preferences (Kumar et al., 2020). Whereas the U.S. strategy emphasises retention and brand supremacy in an overcrowded market, the Japanese strategy emphasises long-term expansion based on localisation and cultural assimilation (Jenkins, 2022).

SECTION 8 - Evaluation of Marketing Ethics Practices

Ethics in marketing are important in determining the trust levels of people, the reputation of the brand, and the sustainability of the business in the long run, especially in the case of global digital platforms like Netflix. Working in varied cultural, legal, and social contexts puts Netflix through ethical issues of responsibility and content, data privacy, cultural sensitivity, and social impact (Bapte and Katkhede, 2024).

Ethics and Cultural Sensitivity of Content

Among the most evident ethical dilemmas that Netflix had is to do with content production and distribution. Netflix has faced criticism in the United States as a service that promotes content with explicit violence or sexual themes or social issues in question. Although this content is not offensive to the principles of creative freedom and free speech widely accepted in American society, it also poses an ethical question about subjecting the younger viewers of the content and reinforcing negative stereotypes (Paraschakis, 2017).

In Japan, the ethical issues are related rather to the sensitivity to the culture and the deference to the local standards. The Japanese people usually demand that the content they encounter in the media should conform to the social values like harmony, respect,

and modesty. The issues that Netflix has encountered have been the promotion of foreign content that might be contrary to these norms or when the localised content is exploited such that it does not truly represent the Japanese culture (Karakolis et al., 2022).

Privacy of Data and Consumer Protection

One more critical ethical concern is related to the collection and use of consumer information. Netflix uses a lot of data about users to tailor recommendations and maximise marketing efforts in the United States. Although this improves the customer experience, it further casts a moral concern on transparency, consent, and data security (Bapte and Katkhede, 2024).

In Japan, data privacy is regulated by stricter laws, especially the Act on the Protection of Personal Information (APPI). The Japanese people are very sensitive about the collection and use of personal data. The company should therefore observe a greater ethical and legal standard and needs to be very clear with the use of data and the strong data protection measures found within Netflix (Vashishtha and Dhankar, 2025).

Social Responsibility and Sustainability

Environmental impact has also taken the form of an ethical issue in Netflix, especially with respect to the energy use of data centres and streaming of digital videos. The stakeholders, in the United States and Japan, are becoming more demanding of the large technology companies to be environmentally responsible (Paraschakis, 2017). Netflix has already announced its intentions to decrease carbon emissions and become more energy efficient, but the critics state that the company needs to be more transparent and achieve some results .

On a CSR front, Netflix has been making some efforts in the direction of ethical marketing by promoting diversity and inclusion by means of diverse representation in Netflix content. Nevertheless, there are still some ethical issues regarding the pressure to balance between commercial goals and social responsibility. In Japan, with corporate responsibility being very strongly connected to the social harmony, the further investment in local talent and sustainable practices, which Netflix has been undertaking, is vital to staying ethically legit (Karakolis et al., 2022).

SECTION 9 - Recommendations and Conclusion

Recommendations for Netflix's International Marketing Strategy

Based on the comparative analysis of Netflix's marketing strategies in the United States and Japan, several strategic recommendations can be put forward in order to increase the company's effectiveness in international marketing (Sarioguz and Miser, 2024).

Firstly, Netflix should continue to develop its investment strategy in local content in Japan, especially anime and culturally unique storytelling formats. While Netflix has made a lot of progress toward working with Japanese studios, adding long-term partnerships with established creators could further bolster brand authenticity and competitive positioning (Saltz and Dewar, 2019).

Secondly, Netflix should have a more flexible and culturally sensitive pricing strategy, especially in Japan. Introducing limited-time promotions, bundled offers with telecommunications providers or region-specific tiers of subscriptions could help improve affordability and facilitate easier adoption in a market where consumers are price sensitive and are loyal towards domestic platforms. In the United States, Netflix should continue to perfect its tiered pricing strategy, including ad-supported plans, in order to combat subscription fatigue while preserving perceived value (Wang and Parris, 2021).

Thirdly, Netflix should improve its ethical transparency and communication to consumers, particularly on issues of data usage and content responsibility. Clearer explanations of how personal data is collected and used would help to build trust, especially in Japan, where data privacy expectations are high (Shah et al., 2024).

Finally, Netflix should double down on sustainability efforts by setting environmental targets and making progress on them more visible. As there is an increasing global awareness about environmental issues, especially in Japan, it might make sense for Netflix to show leadership in the field of digital sustainability, as that would reinforce its corporate image and contribute to long-term brand equity (Vashishtha and Dhankar, 2025).

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