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International Marketing: Principles and Practices

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Introduction

International marketing has evolved to be very complicated in the contemporary globalised marketplace. Company managers are forced to operate in an environment that is influenced by sharp socio-cultural, legal, political, and economic frameworks that are quite different among nations. In the case of companies such as Netflix, this implies putting into place marketing that is not just coherent on the global front but also locally responsive. Strong international marketing requires a delicate balance between ensuring a stable brand image and adjusting the offerings to the needs and requirements of the region and its regulations (Lotz, 2021). This report looks into the management of this balance in two culturally diverse European markets, France and Germany, by Netflix, which is one of the top streaming services in the world.

Netflix is a market leader within the subscription video-on-demand (SVOD) market through the use of a highly data-driven, direct-to-consumer approach. Netflix has managed to disrupt traditional broadcasting through highly developed personalisation and massive investment in original content. Nonetheless, it is not entirely because of global strategies that it is successful. The fact that the platforms have the capacity to localise their marketing operations, including language preferences and content creation and advertisement patterns, is one of the key factors ensuring that they can gain users in various national markets (Asmar and Raats, 2023).

This type of comparison can be useful as France has focused on cultural protectionism, whereas Germany has focused on technological effectiveness, business flexibility, and privacy as a significant concern and the way Netflix can adjust its global strategies to specific national contexts.

The areas that the report examines, are macro-environmental factors using PESTLE analysis, segmentation, targeting, and positioning strategies (STP), comparative application of the 7Ps marketing mix, performance measures, and ethical issues. At the end giving strategic suggestions on how Netflix's international marketing efforts in the two countries can be improved. In such a way, it provides information to the future operation of global brands across borders that can be unexpectedly responsible and successful (Wayne, 2018; Lobato, 2019).

Brand Overview: Netflix Inc.

Netflix, Inc. was launched in 1997 as a DVD-by-mail corporation in the US. In 2007, it took a radical turn to online streaming, and this event was the start of its becoming a global

entertainment giant. As of 2016, Netflix had gone to over 190 countries in its operations and is now regarded as an industry leader in terms of subscription video-on-demand (SVOD) services. By the fourth quarter of 2024, the platform had more than 260 million paying subscribers all around the world, which indicates its popularity and its ability to adapt to the conditions of global markets (Statista, 2024a).

At the very core of Netflix's offerings is the SVOD business model, on which Netflix offers unlimited access with no advertising to its growing and diversified collection of content at a reliable monthly fee. This consists of licensed content as well as a large library of Netflix Originals - original series, movies, and documentaries created or co-created by Netflix in different markets throughout the world. Such Originals not only enable Netflix to be more differentiated than its competitors but also enable the company to provide content to the local tastes and make it more localised and engaging to its users (Neira, Clares-Gavilan, and Sanchez-Navarro, 2023).

In France and Germany, Netflix started operations in September 2014. It has met with early opposition in France through its stringent regulations that safeguard the local cinema and television. French media is regulated by its policy, which provides quotas of the produced content, which initially restricted the adoption of international streaming services. Nevertheless, Netflix acted tactically to invest in producing movies in the French language, like *Lupin*, as well as creating collaborations with French historical broadcasters, including TF1. Such investments have been successful as the company has over 12 million subscribers in France at present (Financial Times, 2025; Statista, 2024a).

Another competitive environment that Netflix faced on entry was Germany. Netflix already had a strong competition with local SVOD platforms, such as Joyn and RTL+ +, and international ones, such as Amazon Prime Video. However, this has been enabled by the creation of strong original German content material, which has contributed to its success in Germany to a great extent. Shows such as *Dark* and *1899* were not only enjoyed by audiences at home but also by consumers abroad, making Germany one of the main sources of creative power behind the platform (Lotz, Eklund, and Soroka, 2022).

A multi-pronged approach of localisation helped Netflix enter these markets. It encompasses co-production with the local ones, tailored dubbing and subtitling, and recommendations of content based on data as per the specific person's preferences, indicating the use of artificial intelligence (Hallinan and Striphias, 2016). The site also varies its promotional strategies, price model, and structure of partnership, depending on local consumer behaviour and technological infrastructure.

Macroenvironment Comparison: France vs. Germany (PESTLE Analysis)

Table 1: PESTLE Analysis of Netflix in France vs. Germany

Category	France	Germany
Political	CSA enforces local content rules; platforms must meet 30% EU quota; strong state protection of French cinema.	BLM adopts a more flexible regulatory stance; easier market entry for foreign streamers.
Economic	Higher unemployment and inflation reduce disposable income; subscription spending more cautious.	Higher household income and stronger willingness to pay for premium digital services.
Sociocultural	Preference for French-language content; cultural pride; younger viewers consume more global shows (Hofstede Insights, 2024).	High English proficiency; strong interest in sci-fi/tech genres; strong family-centred viewing patterns.
Technological	Strong digital access in cities; rural divide persists.	Nationwide fast broadband; reliable infrastructure for UHD streaming.
Legal	Strict GDPR enforcement; complex IP licensing processes.	GDPR enforced with opt-out expectations; simpler licensing procedures.
Environmental	Pressure to reduce digital carbon footprint; debates on cloud sustainability.	Eco-conscious consumers expect sustainable streaming operations.

The most visible difference between France and Germany is represented by the sociocultural environment, which has significant consequences regarding the Netflix content strategy, brand placement, and penetrating the market in the long term. France is a culturally defensive market, heavily based on language identity and local narrative. This is very much associated with the High Uncertainty Avoidance and High-Power Distance scores associated with Hofstede rating, which indicate that the audiences in France appreciate tradition, stability, and the set cultural norms (Hofstede Insights, 2024). Therefore, the French customers are highly attached to local movie theatres and local products, which supports the governmental regulation insistence on the protection of cultural products. The French cultural institutions

also focus on the preservation of cinema as an art form, which influences consumer behaviour and policy attitudes.

On the contrary, Germany is rated Low on Uncertainty Avoidance and has a Higher Individualism rating in comparison to France, which develops a consumer base that is more tolerant of diversification and foreign content and exploring formats (Hofstede Insights, 2024). This is a factor that explains why the English-language programmes have found wide acceptance among the Germans, such as science fiction, historical drama, and technology-based narratives. German viewers are generally more assertive in expanding internationally, in terms of narration. This is quite opposite to the French tendency of the dubbed content or native language since lingual identity still plays the key role in the French cultural life (Ceuterick & Malet, 2024).

Income and power of spending on the digital market are one of the key indicators in differentiating the two markets. Although the GDP numbers in this case are irrelevant, household disposable income has a direct impact on the subscription purchases. GOV.UK comparative Europe household income reports reveal that in Germany, households are consistently experiencing higher levels of disposable income and using larger proportions of their income on digital subscriptions and entertainment services (GOV.UK, 2024). Instead, French consumers have more limitations because of high inflation and household costs determined in the current EU evaluation. This implies that German customers will be more eager to use higher streaming levels or pay an additional sum of money as add-on features like Ultra HD or tools allowing sharing with the family, and French customers will be more price-aware.

Sociocultural separation is also supported by Hofstede's Masculinity Index, which ranks Germany higher than France, which means that it has a stronger performance-oriented culture. This translates to German consumer interest in competition, ambitious, and heavy content in technology. Conversely, the lower score associated with Masculinity in France indicates that the country has a more advanced culture towards quality of life, emotional narration, and expressionism. In the case of Netflix, this translates to the fact that German audiences favour high action, future-moving, and technology-oriented productions, whereas French audiences favour character-oriented drama productions, historical drama productions, and relationship-oriented productions.

Further, the Long-term Orientation of Hofstede indicates that France is more normative and Germany is more pragmatic. The preference of German audiences is thus to see longer and complete story arcs and relationships in series and multi-season series, whereas French

audiences prefer the structure and format of resolution. Casual audiences in the two countries, however, are becoming English content consumers via the social media effect and cross-platform trends, and this narrows the cultural gap of certain genres like reality shows, thrillers, as well as global drama series.

The media policy of France is politically influenced by the tradition of cultural protectionism. The Audiovisual Media Services Directive and Conseil superieur de l’audiovisuel (CSA) have a 30% EU content quota and encourage local investments in production. This is in line with the high Uncertainty Avoidance of France, which is a national tendency towards stabilisation of regulations and cultural security. The BLM of Germany offers less strict regulations that provide an opportunity for the development of media competition and easier access to the platforms, covering the EU-wide regulations.

In technology, Germany has a nationwide high-speed internet infrastructure and a healthy 5G development that provides quality 4K and data streaming. In an urban setting, France exhibits very good digital penetration, but it still has a significant rural disparity (Seidel & Blanquart, 2020). This is important to Netflix since the effectiveness of strong personalisation algorithms and adaptive streaming is more effective with markets with high and consistent bandwidth performance.

Both countries are legally bound by GDPR, though enforcement in both countries is not the same. France is more hawkish towards cookie disclosure and data-tracking habits, which poses a business issue to streaming algorithms that require usage history. Germany is somewhat more focused on the user opt-out regulation but has smoother processes of IP licensing, which results in quicker acquisition of foreign and co-produced material (European Commission & Open Evidence, 2025).

The environmental demands of both markets are on the increase. France is also talking about digital carbon taxes and cloud sustainability laws, and the groups of environmentally aware consumers in Germany are starting to pay more attention to the brands and their eco-friendliness (Lotz, 2021). The sustainability commitments on Netflix have a more strategic implication in the two territories.

Segmentation, Targeting, and Positioning (STP) Comparison

Table 2: STP Strategy Comparison – Netflix in France vs. Germany

STP Element	France	Germany
Segmentation	Demographic: urban Gen Z and Millennials	Demographic: families, tech professionals

	Behavioural: binge-watchers, social viewers	Behavioural: privacy-aware, content explorers
Targeting	Targeting young, culturally engaged audiences in Paris, Lyon, Marseille	Targeting family-oriented and genre-focused consumers in Berlin, Hamburg, and Munich
Positioning	Positioned as a curator of premium French and international storytelling (<i>e.g., Lupin</i>)	Positioned as a smart, data-driven platform offering immersive thrillers (<i>e.g., Dark</i>)

When it comes to segmentation, Netflix differentiates its product by initially establishing general groups of viewers in every market. The target audience in France consists of Gen Z and Millennials, especially those who reside in urban cities, such as Paris, Lyon, and Marseille. Such users are likely to display social streaming behaviours, that is, they are active on social platforms, binge-watchers, and require variety in their representations. This preferences group, behaviourally speaking, demonstrates that it reflects cultural identity, social problems, and emotional complexity, which is in line with the successful titles such as *Lupin* and *Plan Cur* (Neira et al., 2023).

German segmentation, on the contrary, recognises the families and professionals as the key users, and the digital natives are highly concentrated in Berlin, Hamburg, and Munich. German cinema customers like genre-determined content, specifically in the area of science fiction (*Dark*), fantasy (*1899*), and tech-thrillers. Some of the behavioural traits include content exploration, consciousness of privacy, as well as preference for high-quality production. Instead of the celebrity appeal, immersive storytelling and technology-enhanced viewing experiences are the more compelling factors to the audience in this context (Sun, 2011).

The targeting approach also narrows down these segments by using location-based promotions, platform suggestions, and co-brand involvement by Netflix. In France, marketing tends to emphasise French celebrities, French tourist attractions (*e.g. the Louvre also-on-off*), and distribution with local media such as TF1 (Financial Times, 2025). There is also French targeting with youth discounts, tie-ins with social media influencers, and French educational content to reach more students and young professionals.

Germany's targeting is more technology-oriented. Netflix depends on its artificial intelligence algorithm to provide hyper-personalised recommendations on products, and it provides a package product via companies, such as Deutsche Telekom and Sky, to target households with two or more viewers. The advertisements are mostly seen on tech sites, on YouTube

before the video, and on streaming adjacent sites like Joyn. The German targeting includes visuals and emotion appeals that appeal to the middle-class consumers who are sensitive to their privacy (Wayne and Ribke, 2024).

In the case of Netflix, positioning in every country is essential in the complete brand architecture. One of the ways Netflix markets itself in France is as a supporter of French creative power, whereby local content is promoted, and French cinema is supported by co-production as well as the creation of workshops. French identity is also visualised with the help of Thumbnails, subtitles, and advertisement materials, which are developed in accordance with the local aesthetics. This will enable Netflix to adjust to national values of cultural protection without losing its position of being an international innovator (Asmar, Raats, and Van Audenhove, 2025).

Netflix is positioned as a tech-savvy entertainment centre in Germany. The branding emphasises the precision of the algorithm, the option of multiple users, and genre immersion. Such names as *Dark* and *Biohackers* are placed not as entertainment but as sophisticated, thought-provoking stories, and attract the attention of the critical and privacy-conscious German audience (Lotz et al., 2022). The visual and language indicators of Netflix Germany are minimalistic as well as clean, which makes it a reinforcement of its image of high-end and tech-savvy.

Marketing Mix (7Ps) Comparison: France vs. Germany

Table 3: Netflix 7Ps Marketing Mix in France vs. Germany

7P Element	France	Germany
Product	Localised UI, French Originals (e.g. <i>Lupin</i>), 100% subtitled content (Neira et al., 2023)	German Originals (e.g., <i>Dark</i>), audio dubbing preferred, AI-based recommendations
Price	Monthly: €7.99–€17.99; VAT-inclusive; promotional trials	Similar price range; additional bundling with Telekom and Sky packages
Place	App Store, Smart TVs, bundled with ISPs (e.g., Orange)	Extensive device integration; direct billing through telecoms (e.g., Deutsche Telekom)
Promotion	YouTube, French Twitter campaigns, co-branded events (e.g., <i>Lupin</i> Louvre activation)	Instagram ads, YouTube skippable promos, integrated banner ads on local platforms (e.g., Joyn)
People	French-speaking customer service,	German-language chatbot, Netflix

	regional social media teams (Seidel and Blanquart, 2020)	Germany X account, local hiring for content moderation
Process	Region-specific content queue, language, and genre filters	Smart personalisation, EU-compliant opt-in data settings
Physical Evidence	Consistent UI; French subtitles; Paris-specific posters & thumbnails	Dark mode theme more prevalent; localised genre carousels; branded in- app recommendations

Source: (Netflix, 2025)

Product:

Netflix realigns its product provisions to match the linguistic, cultural, and entertainment tastes of each market. The user interface is also totally localised in France, and the catalogue contains a filtered collection of French Originals like *Lupin*, *Plan Cur*, and *Family Business* that have gained a heavy user response domestically. Also, the site adheres to the 30% European content quota by heavily marketing regional content and making almost all the content subtitled or dubbed in the default French (Ceuterick and Malet, 2024).

German audiences, in their turn, are highly predisposed to audio dubbing and are likely to prefer it over subtitles, because they have national traditions in watching movies and TV programmes. German Netflix originals such as *Dark*, *Biohackers*, and *1899* attract local interests in genre movies, science fiction, and thrillers. In Germany, in particular, where technologically advanced consumers value personalised viewing recommendations with respect to genre and viewing history, Netflix's recommendation engine, which relies on AI, is well-received (Kim and Lee, 2024).

Price:

Netflix has stable subscription rates in the EU, with a minimum of EUR7.99 (Basic) and a maximum of EUR17.99 (Premium). Nevertheless, localisation of pricing is done using bundling and promotions. France Netflix frequently gives out free trials or co-worker deals with an ISP, such as Orange or Bouygues Telecom, which assist in luring youthful or cost-effective individuals. The pricing that includes the VAT is displayed in an open manner, and this is a measure that is satisfactory to the consumer in terms of being fair in price (Netflix, 2025).

Germany, which also provides comparable ranges of subscriptions, uses Netflix as an add-on option in a bundle with other services, like MagentaTV (Deutsche Telekom) or Sky Q. This has been a successful way of bundling that has made the family-oriented customers value it more. In addition, German customers will tend to purchase more robust packages, which

exhibit a higher propensity towards the desire to spend on ultra-HD streaming and a multi-user platform (Seidel and Blanquart, 2020).

Place:

Netflix uses digital platforms to distribute its content both in France and Germany, which include its own websites, mobile applications, smart televisions, game consoles, and streaming sticks. The channel partnerships and access strategies are, however, slightly different. In France, Netflix is commonly included with broadband carriers such as Orange and SFR, which is convenient and charges are bundled together.

Germany, however, has a weaker digital ecosystem but has greater coordination among various telecom and media platforms, including Sky, Vodafone, and Telekom. Such partnerships support installations and billing through device-based installation and simplify the subscription management of German households (Statista, 2024b). Netflix is also aiming at smart TVs, game consoles, and Android/iOS devices as well, with optimised local settings in both countries.

Promotion:

The promotional policies of Netflix are very much nationalistic. The cultural prestige and heritage are very often focused on the promotion in France. Indicatively, Netflix partnered with the Louvre Museum to launch *Lupin* on a worldwide basis under the same brand, given the promotion of cultural authenticity and hype (Financial Times, 2025). Twitter/X, YouTube, and French influencers are among the most common channels that are used by the French marketing team to introduce content. Local campaigns are infiltrated with humour, irony, and cultural undertones in order to resonate with national spirit and young trends (Asmar and Raats, 2023).

In Germany, marketing pays more attention to technological innovation, suspense, and functionality. The media used in the campaigns include Instagram stories, YouTube pre-rolls, and in-app promotion through Joyn and RTL+. The messages tend to be more about what comes next to binge or the depth and complexity of the story in shows such as *Dark*. Netflix Germany also engages the German YouTubers and Twitch streamers to find younger digitally active audiences (Wayne, 2020).

People:

The customer support and community engagement departments of Netflix are localised to serve with specific cultural sensitivity and language variations. In France, customers are attended to by French-speaking customer care representatives, and social media accounts

(e.g., @NetflixFR) are run regionally so that agents can respond quickly in local languages and make better use of pop culture in memes and commentaries.

Germany's chatbots are supported by the German AI chatbots, as well as human agents. Netflix Germany also has its own X (Twitter) account where announcements, releases of shows, and interactions between them are localised. Also, the user content and feedback moderation of Netflix's team in Berlin is carried out by the team that is based in the country, which focuses on accuracy and adherence (Wayne and Ribke, 2024).

Process:

The service delivery processes of Netflix are highly standardised and are tactically adjusted as per the national regulations and expectations of the users. Among others, in France, Netflix is in full compliance with GDPR and ePrivacy laws by obtaining informed consent on cookies and providing unambiguous information regarding the use of their data (European Commission and Open Evidence, 2025). It also personalises genre filters and user interface preferences to local content preferences, e.g., a carousel of French stand-ups or documentaries.

In Germany, privacy options are by default opt-out; Netflix meets these expectations well with an easy-to-use data management and privacy dashboard. One of the key points of differentiation is process personalisation, and users in Germany interact with more algorithmic-driven recommendations, viewing rows related to genres and refined interests. They are sci-fi thrillers, documentaries centred on technology, and European crime shows, which are the most popular themes in German user interfaces (Jenner, 2016).

Physical Evidence:

The physical and visual aspects of Netflix's service remain uniform across the world, but with a slight alteration at the national level. Promotional billboards in France in cities such as Paris, Marseille, and Lille are characterised by the usage of French actors, titles of shows in the local language, and even national colours. Much of this is reflected through the interface of the streaming, with French captions, soundtracks, and culturally relevant thumbnails being basic.

The interface of Germany is more based on genre carousels, dark aesthetics, and minimalistic layouts - reflecting the German design aesthetics. The common categories of the content include Mind-Bending Shows, German Originals, and True Crime. Also, Netflix Germany has recently introduced in-app branding campaigns, which strengthen such series as *Dark* or *1899* as the flagships of German culture as an export (Lotz, 2021).

Another type of physical promotion is the investment in installations done by Netflix, e.g., outdoor banners, public displays. As an example, it has installed show advertisement ads in metro stations and projection mapping screens in the Alexanderplatz in Berlin's Ludwig van Beethoven and also in the Gare Saint-Lazare station in Paris, strengthening the association and recognition of the brand to the local city life.

Performance Evaluation: France vs. Germany

The localisation strategies in France and Germany in Netflix's performance are two different yet effective strategies. Strong cultural integration of the platforms has played an important role in France. Netflix has invested in producing content in the French language and teaming with national media houses to become a part of the local creative industry instead of becoming a foreign rival (Thuillas and Wiart, 2024). This strategy is positively received by French audiences as they appreciate the use of culturally based narratives and, at the same time, love watching international productions (Neira et al., 2023). Emotional resonance is also further reinforced by marketing strategies that include national symbols, including the Louvre affiliation to *Lupin*.

In Germany, the outcome of Netflix's success is determined more by the level of technological sophistication and depth, depending on the genre. German customers are fond of innovative and complex narratives, and these principles are compatible with high-concept originals such as *Dark* or *1899* (Lotz et al., 2022). The promotional activities prioritise the quality of platforms and the intensity of narrative, which would attract the country preferences to clarity, functionality, and efficiency (Wayne and Ribke, 2024). The social media communication is more informative and better organised, which coincides with the direct communication culture of Germany.

Table 4: Performance Comparison of Netflix in France vs. Germany

Performance Indicator	France	Germany
Content Strategy	Strong focus on French-language originals (<i>Lupin</i> , <i>Plan Cœur</i>); supports national creative industries	High-concept, complex narratives (<i>Dark</i> , <i>1899</i>); emphasis on innovation and genre depth
Cultural Fit	High cultural legitimacy through localisation and partnerships with broadcasters	High alignment with preference for originality, efficiency, and technology
Audience	Balanced mix of domestic and global	Niche-driven engagement,

Behaviour	content; strong cultural proximity	especially sci-fi, thrillers, and documentaries
Marketing Approach	Symbolic and culturally themed campaigns (e.g., Louvre collaboration)	Feature-focused, clarity-driven promotions highlighting platform quality
Social Media Style	Humorous, informal, highly interactive content on Twitter/X	Structured, professional communication on Instagram and YouTube
Engagement Outcome	Strong visibility and trust; growing subscriber base	High user loyalty; strong engagement with complex content

Marketing Ethics Evaluation

Netflix has more ethical responsibilities as it enters new markets in other countries. France and Germany have a common regulatory basis in the EU, yet the nations have different expectations related to cultural representation, data protection, data accessibility, and sustainability. The comparison between Netflix's ethical performance in the two contexts shows successes and the need to elaborate the strategy in other areas.

Ethical consumer expectations are still focusing on cultural representation. Netflix is known to aid in supporting local talent by creating original works in France. Nevertheless, researchers also observe that, in some instances, diversity in the French material may be more symbolic than transformative and begs the question of a superficial inclusion (Thuillas and Wiart, 2024). In Germany, there are fewer formal requirements in diversity; however, there is an ongoing criticism in the press that relates to the governance through restricted representation of the minority groups, especially the Turkish Germans. There is an increased demand for authentic and inclusive storytelling as Germany is growing increasingly multicultural (Wayne and Ribke, 2024).

Online health is an issue of concern. In France, teachers and parents are concerned about binge-watching habits, especially among youth. Nevertheless, Netflix's viewing prompts and parental controls fail to curb the responsibilities, and the critics demand more conspicuous wellbeing efforts (Neira et al., 2023). According to the German discourse, well-being is more of a personal responsibility aspect where users desire detailed digital health applications that encourage self-management, as opposed to a control system.

Privacy of information is an important ethical concern. Whereas in both countries, Netflix is governed under GDPR, the expectations of people are different. Digital rights groups also

raise such concerns in France and note that the transparency of their algorithms can impact cultural consumption without sufficient awareness of the user (European Commission and Open Evidence, 2025). German shoppers, who value data control and little data gathering, anticipate a clear opt-out framework and explicit consent channels (Sun, 2011). The adaptation of data procedures according to the standards of a country is still critical in building trust.

Another area that needs to be improved is accessibility. Germany is at the forefront of the reachable design, including features like voice directions, explanatory uppercases, and changeable interfaces. In France, the provisions of accessibility are not as developed, and advocacy groups argue to strengthen adherence to the changing EU accessibility directives (Ceuterick and Malet, 2024). The application of standardised standards of accessibility in both nations would be advantageous, as it would support the component of ethics and increase the range of users.

One new ethical issue is environmental sustainability. The French have also expressed concerns regarding the effect of streaming on the environment, and there is a proposal to have carbon taxes on the digital realm. The bargaining power of German consumers is raising the call for knowing about the use and environmental sustainability commitments of cloud energy (Lotz, 2021). Even though Netflix has started to act on its environmental impact domestically, there is relatively little publicity on the same, which creates a sense of a lack of action and exposure.

Recommendations for Future International Marketing Strategies

In order to enhance the competitive advantage and ethical standing in France and Germany, Netflix ought to seek some strategic enhancements.

1. Make cultural co-creation more authentic: Netflix needs to further collaborate with local authors, filmmakers, and marginalised groups to come up with stories that are more representative of national realities. It would handle the criticism of superficial diversity and would support cultural plausibility (Asmar and Raats, 2023).
2. Make algorithmic mechanisms more transparent: Explicit illustrative explanations of the manner in which content suggestions are created would address the French anxieties regarding AI opaceness and address the EU standards of explainable AI (European Commission and Open Evidence, 2025).
3. Improve universal accessibility criteria: With Germany's high-end standards of accessibility broadened over every market, including voice navigation and customizable

subtitles, as well as improved contrast options, Netflix will be able to become more inclusive and adhere to the EU-based recommendations, while the French market remains uncovered.

4. Implement visible environmental practices: Netflix ought to implement eco-friendly streaming features, disclose its use of energy, and publicly available sustainability dashboards. These would appeal to German environmentally aware consumers and be proactive in addressing French emerging environmental policies (Lotz, 2021).

5. Launch new diverse pricing strategies: In view of the increased cost of living in Europe, Netflix may have a mobile-only package, a student package, or a usage rate package. These would favour price-sensitive segments, especially in France, where entertainment expenditure is influenced by inflation.

6. Increase digital literacy and wellbeing programmes: Collaborating with schools, universities, and community organisations that support responsible streaming, digital literacy, and media education would enhance community relations and support Netflix's corporate social responsibility objectives.

The combination of these suggestions can help adopt more ethical, inclusive, and sustainable global marketing approaches responding to the changing expectations of users.

Conclusion

It has been demonstrated in this analysis that the success of Netflix's in France and Germany is informed by the capacity of the company to modify global strategies to accommodate local tastes, regulatory environment, and cultural expectations. In France, the sources of success are mainly based on the content that is rooted in the culture and close cooperation with the creative industries of the country. Technological responsiveness and genre-based storytelling that supports performance in Germany is superior to the local developmental needs of innovation and narrative. The strategic innovation, responsible use of data, and stronger integration of cultural considerations can help Netflix stay at the top of the streaming industry in the world.

Mixing the global uniformity with the important local adjustments, Netflix will be capable of evolving further as a culturally aware, ethically accountable, and user-minded entertainment brand.

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Appendix A: Netflix France – Cultural Heritage & Local Identity Advertising



Appendix B: Netflix Germany – Dark Aesthetic & Genre-Led Positioning



Appendix C: Netflix Europe – Platform-Centric Digital Advertising

