T.C.
CANKIRI KARATEKIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
BUSINESS ADMINISTRATION DEPARTMENT

A STUDY ON THE IMPACT OF DIGITAL MARKETING STRATEGIES ON BRAND SUCCESS: THE EXAMPLE OF NETFLIX

Hibo ISSA-ABDO DARAR

MASTER'S THESIS

Advisor

Asst. Prof. Dr. Selma KARABAŞ

Çankırı – 2024

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SCIENTIFIC ETHICS STATEMENT

From the point of proposal till the research's conclusion of the study titled *"a study on the impact of digital marketing strategies on brand success: The example of Netflix"* that I carefully wrote as a master's thesis. I adhered strictly to academic ethics and norms, gathered all of the data for the thesis within the parameters of academic tradition and ethics and arranged my materials in accordance with the thesis-writing guidelines. I hereby affirm that I used every citation as a source and that the books listed in the bibliography are the ones from which I have benefitted.

04/01/2024

Signature

Hibo ISSA-ABDO DARAR

THESIS ACCEPTANCE AND APPROVAL

ÇANKIRI KARATEKİN UNIVERSITY

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Hibo ISSA-ABDO DARAR tarafindan hazırlanan " A Study on the Impact of Digital Marketing Strategies on Brand Success: The Example of Netflix" başlıklı bu çalışma, *09.02.2024* tarihinde yapılan tez savunma sınavı sonucunda *oybirliği ile başarılı* bulunarak jürimiz tarafından *İşletme* Anabilim Dalı'nda Yüksek Lisans tezi olarak Kabul edilmiştir.

<u>TEZ JÜRİSİ ÜYELERİ (Unvanı, Adı ve Soyadı)</u>

Danışman	: Dr. Öğretim Üyesi Selma KARABAŞ	İmza:…………….
Üye	: Dr. Öğretim Üyesi Erol YENER	İmza:…………….
Üye	: Dr. Öğretim Üyesi Hasan TERZİ	İmza:…………….

ONAY

Bu Tez Çankırı Karatekin Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulunun 08/02/2024 tarih ve 2024/08-07 sayılı oturmunda belirlenen jüri tarafından Kabul edilmiştir.

Prof. Dr. Coşkun POLAT
Enstitü Müdürü

PREFACE

The thesis "A study on the impact of digital marketing strategies on brand success: the example of Netflix" was prepared based on a research of the literature This work was written in order to complete the master of business administration degree requirements for graduation. Cankiri Karatekin University's Institute of Social Science served as the coordinating institution for the master's program.

04/01/2024

Hibo ISSA-ABDO DARAR

ABSTRACT

Thesis Title **:** The Impact of Digital Marketing Strategies on Brand Success: The example of Netflix
Author of the Thesis : Hibo Issa-Abdo Darar
Supervisor **:** Asst. Prof. Dr. Selma KARABAŞ
Department **:** Business Administration
Type of Thesis **:** Master's thesis
Acceptance Date **:** 09.02.2024

The Internet continues to take an important place in the life of each person, networks are omnipresent in our lives and this is where the magic of marketing operates. Companies have understood the role that digital marketing plays in the sustainability of commercial activities and especially after the difficult period of covid19. Marketing is no longer limited to the streets or on TV as it was a few years ago. The study will focus on the virtual side of marketing, taking Netflix as an example.

The objective of this study is to know if digital marketing strategies can have a real impact or influence on the success of a company and how. Some factors that could impact the success of a brand have been discussed in this study, such as awareness, image and brand loyalty through digital marketing. But also, the direct impact that digital marketing can have on a brand. The study was conducted in Turkey and the data collection was done through a questionnaire. According to the results of the analysis, strategies of digital marketing don't affect brand success. But also, the results show that it does not affect success through the awareness and brand loyalty (Netflix).

Keywords: Digital marketing, digital marketing strategies, Netflix, brand success.

TURKISH ABSTRACT

Tez Adı : Dijital pazarlama stratejilerinin marka başarısına etkisi: Netflix örneği
Tezin Yazarı : Hibo Issa-Abdo Darar
Danışman : Dr. öğr. Üyesi Selma KARABAŞ
Anabilim Dalı : İşletme Anabilim Dalı
Tez Türü : Yüksek Lisans
Tarih : 09.02.2024

Sosyal ağların yaygın kullanımı, pazarlama faaliyetlerinde dijitalleşmenin önemini ortaya koyarken, bireyler ve kurumlar için vazgeçilmez bir araç olmaya devam etmektedir. Şirketler ticari faaliyetlerin sürdürülebilirliğinde dijital pazarlamanın oynadığı rolü, özellikle de Covid-19 döneminde anlamaya başlamışlardır. Pazarlama artık on yıllar öncesinde olduğu gibi sadece sokaklarla veya televizyonla sınırlı değildir. Dijital pazarlama bundan çok daha fazlasını ifade eder. Bu çalışma ile, Netflix örneği ele alınarak marka başarısı üzerinde dijital pazarlama stratejilerinin etkisi belirlenmeye çalışılacaktır.

Bu çalışmanın amacı, dijital pazarlama stratejilerinin bir şirketin başarısı üzerinde gerçek bir etkiye sahip olup olmayacağını ve nasıl etki edeceğini ortaya koymaktır. Bu çalışmada dijital pazarlama yoluyla bilinirlik, imaj ve marka sadakati gibi bir markanın başarısını etkileyebilecek bazı faktörlerin yanı sıra dijital pazarlamanın bir marka üzerinde yaratabileceği doğrudan etki de incelenmektedir. Araştırma Türkiye'de yürütülmüş olup, veri toplama işlemi anket yoluyla yapılmıştır. Analiz sonuçlarına göre dijital pazarlama stratejileri marka başarısını etkilemediği gibi diğer faktörler de etkilememektedir.

Anahtar Kelimeler: Dijital pazarlama, dijital pazarlama stratejileri, Netflix, marka başarısı.

ABBREVIATIONS

BA	Brand Awareness
BI	Brand Image
BL	Brand Loyalty
BS	Brand Success
DMS	Digital Marketing Strategies
H	Hypothesis
IBM	International Business Machines
SEO	Search Engine Optimization
SERP	Search Engine Results page
Sig	Significance
SMM	Social Media Marketing
URL	Uniform Ressource Location
VS	Versus

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1. INTRODUCTION

The resilience of companies in the current economic climate, which is defined by unpredictability and intense competition, depends on their ability to innovate and react quickly. Especially in a digital age in which the internet is becoming more and more important, we are seeing many companies digitize their activities (Abriane, Rachid & BAHIDA, 2021). Nevertheless, the severe test experienced through covid 19 has awakened the conscience of companies to develop their activities on social networks (Almeida, Santos & Monteiro, 2020).

However, in 2023 we find ourselves in a period where digital marketing is in full swing. To realize this phenomenon, it is enough to see the quantity of advertisements on youtube, instagram, facebook, snapchat and tiktok. The concept of digital marketing may be described as the use of digital technology to build channels for reaching potential customers to meet an organization's objectives. Most people an organization interacts with online are reached through digital marketing. Thanks to digital technology, a company can communicate with all of its customers about its products. (Sawicki, 2016).

And to deal with the subject of digital marketing, there would be no better choice than to approach Netflix, which today occupies an important place in the digital world. It is important to note that Netflix is one of the rare companies to have embarked on the digitalization of its activity at a time when the internet was not used too much. However, Netflix is the market leader in streaming with 192.95 million subscribers around the world in 2020 (González, Membiela & Cuns, 2020).

In this sense, our present paper aims to focus on a literature review that deals closely with digital marketing strategies. This led us to focus on models and theories dealing with the impact of digital marketing on business success and specifically for our Netflix case. The main theorists who have taken an important place in my research are Aaker and Keller who, thanks to their pre-existing ideas, particularly in the success of brands and their particularities, had a link with my subject.

The objective of our study is to analyze the link between digital marketing and the success of Netflix and to solve this enigma, the different questions that this project raises are:

-How does Netflix's digital marketing strategy drive the brand's success?

-What are the impacts of effective digital strategies on the victory of Netflix?

-Can we say that Netflix has a competitive advantage thanks to its digital marketing strategies?

To answer these questions, we opted for a quantitative study by developing a questionnaire which was then submitted to a sample of 402 people (see the questionnaire in the appendix).

In this regard, our work is organized on six levels in which each will gradually bring us answers but also make us closer to the final conclusion. In the first section, the introduction of the study is presented.

Secondly, we will base ourselves on the literature by highlighting the clarification of digital marketing and all its particularities. We will also study the success factors of a brand. But also, the consequences of an effective digital strategy on a company.

Still from a theoretical point of view, in a third level, we will present the history of Netflix, Netflix which corresponds to the core of our study. Thereafter, we will conduct a comprehensive analysis around all the digital marketing strategies implemented by Netflix.

In a fourth step, various hypotheses will be developed along with the research model of the study. Then the fifth step will highlight all the analyzes and results collected directly from the SPSS software. Finally, this project will be closed with a sixth part containing the discussion and the conclusion.

There are so many academic articles that talk about digital marketing and there are also others that address the success factors of a company. But through this paper, I wanted to provide answers on the direct link that digital marketing has with brand success while reconciling academic research. It's hard or even rare to find studies that make a link between these two phenomena, yet there are many that treat the two subjects distinctively and each one apart. And that's the added value of this project, it's to use the contributions of theory on digital marketing and those of companies'success to be able to reconcile the two and find answers to this ambiguous link. Therefore, the perfect way to provide answers is to take Netflix as an example.

2. THE IMPACT OF A RELEVANT DIGITAL MARKETING STRATEGY ON THE SUCCESS OF A BRAND: LITERATURE REVIEW

2.1. The Digital Marketing Strategy: A Synthesis Literature

In this section, we'll define digital marketing using the literature study as a guide, but we'll also take a deep look at the strategy and the history of this term, which has gradually penetrated the business sector and, by extension, marketing.

2.1.1. Definition and Clarification of Strategy and Digital Marketing Concepts

Before we start looking at digital marketing, let's first talk about strategy. What is the strategy? What is its origin? And how did this concept land in the world of business?

2.1.1.1. The Origins of the Concept of Strategy and its Definition

The need for humans to vanquish their adversaries gave rise to strategy. According to Horwath (2006), the Chinese wrote the earliest treatises on strategy between 400 and 200 B.C.

The Greek word "Strategos," which means "general," is where the term "strategy" originates. "The need for humans to vanquish their foes gave rise to strategy. The absence of adversaries negates the necessity for strategy. It teaches students how to utilize encounters to further the objectives of the conflict (Horwath, 2006).

This Japanese strategist also wrote in The Mind of the Strategist " When no competition exists, there is no need to strategize" (Horwath, 2006). We can retain from this sentence that the goal of the strategy is to defeat an opponent and emerge victorious from this competition.

The term "strategy," which is used to describe the steps to be taken for military units to succeed through leadership in battle and clearly defined objectives, has a long history that can be traced back to writings from more than 2500 years ago, more specifically to those of renowned ancient Chinese military sage Sun Tzu (Özleblebici & Doğan, 2015).

- **From military strategy to business strategy.**

Nevertheless, if the strategy is of military origin, why do we speak of strategy for the company?

Military and Security Studies paper with a title of **"The influence of military strategy on business world. Military"** shows that there is a resemblance between the military field and the economic field (Özleblebici & Doğan, 2015).

Table 2. 1: Comparison between military world and business world.

Military field	Business field.
Fight against enemies	Fight against competitors.
Have the best weapons	Have the best products.
Mobilize the soldiers	Mobilize staff (the employees).

Reference: (Özleblebici & Doğan, 2015)

In table 2.1 we notice that the military domain and the economic domain are very similar. In the military world, the objective is to defeat the enemy and ensure the security of the country while in the commercial world the objective is to defeat competitors and ensure the sustainability of the company. Then to achieve this objective, the military needs good weapons and good products for companies. Finally, to win the war you need motivated and mobilized soldiers in the military fields and you also need efficient and dynamic personnel in the organizational world (Özleblebici & Doğan, 2015).

In both the military and business, strategy serves as a link between the organization's goals and its external environment by bridging the gap between means and ends. Because of this, strategy needs to be thoroughly implemented into all tasks and procedures carried out by any company (Sorin-George & Gradinaru, 2016).

Table 2. 2: Comparison between the art of war and the art of marketing

The Art of War.	**The Art of Marketing.**
Planning	Market analysis
Going to war	Selecting a market
Planning an attack	Planning a campaign
Positioning	Product position
Momentum	Market momentum
Weakness and strength	Need a satisfaction
Armed conflict	Marketing contact
Adaptability	Adjusting to market conditions
Armed march	The marketing campaign
Field position	Market position
Type of terrain	Market conditions
Attacking with fire	Targeting market desires
Using spies	Using research

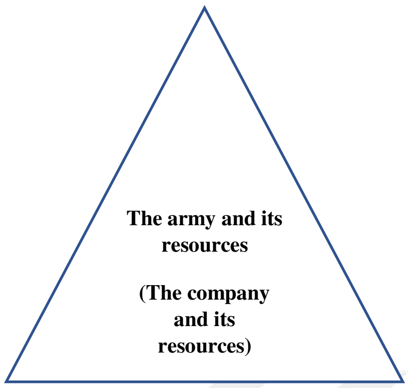
Reference: (Özleblebici & Doğan, 2015).

As we can observe in the table 2.2, The art of war and the art of marketing have a lot in common. Although they are two different worlds, they have a common objective: it is to win and overcome (Özleblebici & Doğan, 2015).

Figure 2. 1: The forces that affect the workings of war and business.

CLIMATE AND TERRAIN

(Environment)



ENEMIES

(Competitors)

TARGET POPULATION

(Consumers Market)

Reference: (Özleblebici & Doğan, 2015).

According to Andrews, one of the term's original coiners, a strategy is the course of action employed by a business to formulate and communicate its objectives. The primary strategies and plans for achieving those goals are also produced along with deciding the kinds of businesses that the organization will engage in, the kind of social and economic entity it will be or aspire to be, and the kinds of economic and noneconomic contributions it will make to its shareholders, employees, customers, and societies (Evered, 1983).

According to Michael Porter the term "strategies" refers to a set of plans for fulfilling the aims and objectives of an operational unit, a sector, a region, or a management or professional role. Business unit strategies include things like marketing, acquisition, alliance or affiliation, attracting and retaining human resources, production, and finance. They also include a company's division, subsidiary, and nation strategies. Contrarily, a business strategy is a plan of action used to implement organizational policies, or more particularly, firm goals and objectives (Davies, 2000).

2.1.1.2. The Digital Marketing

According to Kamal (2016), It is possible to define digital marketing as An attempt at an everyday process used by an organization entails an investigation of customer needs, which is accompanied by a production method that is compatible with the examine demands from the target market. The last step of the first phase of this process is about measuring consumer happiness after eating the offered goods, but this also enables sensible costing and research into a reachable site where product or a service may be kept for sale. Digital marketing is also known as **online marketing, internet marketing, and web marketing.**

Digital marketing, as the term suggests, is a strategy for branding and marketing that utilizes digital channels. Digital marketing is the internet promotion of a business, product, or service (Mandal & Joshi, 2017).

This kind of marketing uses digital distribution channels to market goods and services to consumers in a fast, cost-efficient manner (Morozan, Enache & Vechiu, 2009).

The approach to digital marketing emphasizes on how customized service, improved management of campaigns, and improved product, marketing design, and administration in order to boost marketing effectiveness. Web marketing is currently regarded as the component of the marketing mix that is most crucial. Over the past several years, it has expanded quickly as more companies realize how important having an effective online presence is (Mandal & Joshi, 2017).

To sum up, digital marketing is an essential part of any company's marketing strategy, regardless of its size, industry, or country of origin. In order to remain competitive, businesses are more than ever compelled to utilize this sort of marketing, which may essentially provide big benefits at low expenses. Due to its emphasis on establishing a relationship based on mutual trust and loyalty with the client, inbound marketing has replaced outbound marketing as the main element of digital marketing (Patrutiu-Baltes, 2016).

2.1.2. The Components of Digital Marketing

As we defined digital marketing in the previous part, now it makes sense to know what this concept is made up of. However, we will detail the components of digital marketing.

Figure 2. 2: The components of digital marketing.

Reference: (Mandal & Joshi, 2017).

2.1.2.1. Developing Digital Marketing Strategy

Many mobile users visit websites to connect to social networks or look for products (or services) to buy. In fact, 30% of website traffic is thought to originate from mobile visitors. Mobile marketing requires committed business workers to create visible and portable content or adverts. According to expperts, websites must provide mobile-friendly versions. If a consumer sees an advertising for the goods on their mobile device, they could see the closest businesses that sell it. **Therefore, a mobile phone user might easily turn into a potential client and purchaser of a business's goods or services**. (Minculete & Olar, 2018).

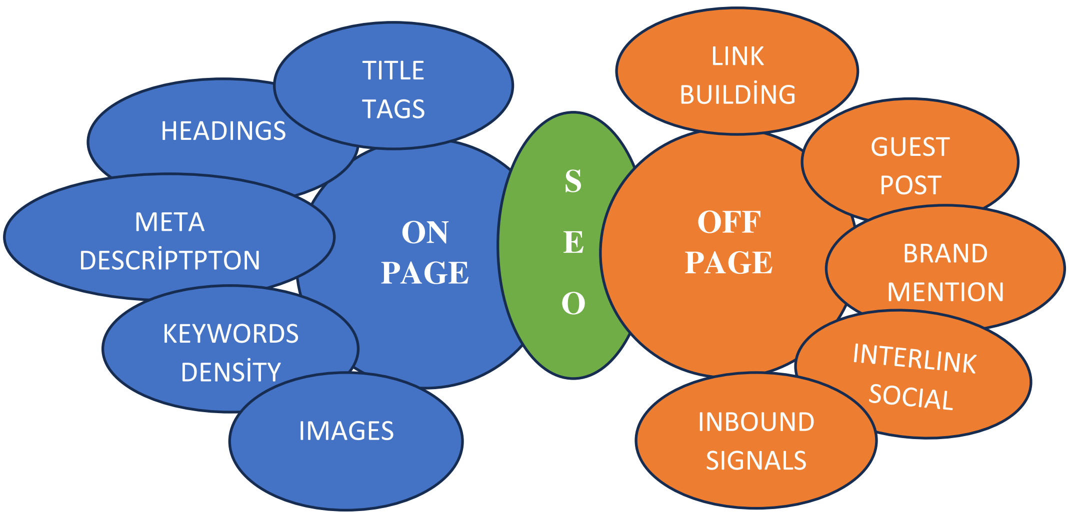
2.1.2.2. Search Engine Optimization (SEO)

The adoption of "Search Engine Optimization (SEO)" strategies that are appropriate for the possibilities for products, services, offerings, manufacturers, wholesalers, customers, and end users is required in order to be listed higher in search results (Minculete & Olar, 2018).

SEO is a key component of a company's digital marketing strategy since it influences the rankings of the digital channels that are available to them, including websites, blogs, social media profiles, etc. It is consequently possible to enhance web sites to make them "the most attractive" to search engines, so ensuring that they show up first when searches are done through browsers. It should be noted that original, high-quality material that complies with certain content requirements is a must for SEO to be effective. SEO makes use of the most common search phrases as identified by the Google Analytics tool (Patrutiu-Baltes, 2016).

The fact that connections on the initial page of Google, the most widely used engine for searching in the globe, are only ever visited by 80% of people, ranking on the first page of search engines is crucial. The number of users visiting the page will increase the more times it is featured below (Optimizare, 2016).

Figure 2. 3: The two major parts of SEO.



Reference: (https://www.dubaiseocompany.ae/on-page-off-page-seo) (Date of access: 08/01/2023)

On-page SEO and off-page SEO are the two main components of SEO, as seen in the figure 2.3. On-page SEO refers to SEO elements and methods that are concentrated on increasing aspects of your website that are within your direct control. According to Minculete & Olar (2018), off-page SEO refers to SEO elements and tactics used to promote a website or online company.

2.1.2.3. Social Media Marketing

Another advantageous component of internet marketing that has recently gained importance is social media marketing (SMM). Social media is described as "a group of websites that rely on the scientific and technological basis of web 2.0 and promote the growth and exchange of content created by users" from an operational point of view. Digital marketing techniques were employed to provide social media marketing opportunities for all business partners, including text, images, videos, and networks (Minculete & Olar, 2018).

Social networks (such as Facebook, LinkedIn, Twitter, YouTube, Pinterest, Instagram, etc.) provide a distinctive environment for inbound marketing since they permit companies to discover new clients and customize messages to the target and connection form. (Patrutiu-Baltes, 2016).

The quality of the material promoted as part of the inbound marketing strategy will determine whether the marketing plan succeeds or fails in this case. In addition, Fleishman-Hillard states that "79% of consumers said they Like or Follow brands on social media to gain more information about the company and its products and services" (Brafton, 2012).

2.1.2.4. Content Marketing

In the previous SEO strategy, The adoption of search engine optimization strategies for creating links is extensively stressed. The trend has since changed as content marketing has taken the role of SEO. This component emphasizes the need of high-quality content as the basis for SEO, which leads to a greater online presence rather than the adoption of short solutions to create subpar relationships. (2018) (Minculete & Olar).

2.1.2.5. Email Marketing

Email marketing is one of the most important elements of any digital marketing strategy. Email is still the greatest way to convert readers or visitors into customers, even though social media is becoming more and more important. Email marketing is also the process of obtaining email addresses from clients (individuals and/or legal entities) who have previously utilized a company's goods or services as well as those who could do so in the future in order to send them newsletters, offers, etc (Minculete & Olar, 2018).

2.1.2.6. Strategic Website Development

The website might be a personal blog, a company website, or even one that's managed by an automated marketing system (like WordPress or Tumblr). A website fulfills both roles the beginning and end of a business. For instance, according to Minculete and Olar (2018), The organization's salespeople may launch a digital marketing campaign to advertise a website (the beginning point) and encourage visitors to the site (the destination).

Anyone may view the exact number of people who went to the main page of your website in the present moment thanks to digital analysis software, which is available in marketing platforms like Hub Spot. Details from digital analytics include the number of pages seen, the gadget being utilized, and the source of the user. You may make decisions about which marketing channels to focus more or less on based on the number of visits they are driving to your website. If, for instance, merely 10% of your traffic begins from organic search results, you are aware that SEO is significant. (Desai, 2019).

2.1.2.7. Digital Advertising

Digital advertising, sometimes referred to as banner advertising, is used by almost every online tool or function, including websites, mobile sites, mobile applications, search engines, newsletters, Facebook, Twitter, YouTube, and others. Digital merchants frequently use a variety of banners to advertise their goods and services across various platforms (static, text, animated, images, videos, and intelligent banners) (Minculete & Olar, 2018).

The terms "online advertising" and "Internet advertising" are frequently used interchangeably when referring to digital advertising (Lee & Cho, 2020). For instance, one way that digital advertising is typically characterized is as "promotional messages provided to customers through online media outlets," as stated in (IBIS World, 2016). Online advertising on platforms intended for broad consumption might alternatively be referred to as digital advertising (Virgile, 2016). These studies all demonstrate how interactive media technologies are used in digital advertising to enhance the consumer brand experience.

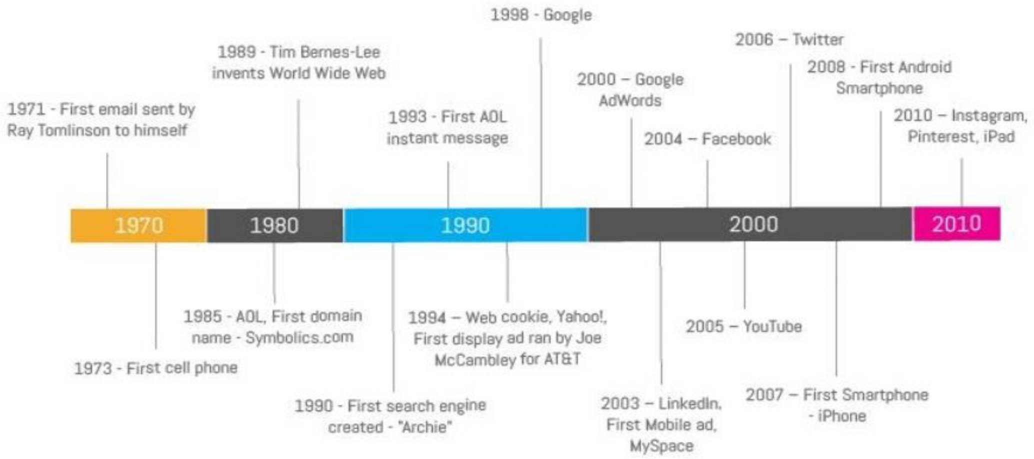
2.1.3. The Emergence and Evolution of Digital Marketing

Webber (2013) has charted the development of Digital marketing from a process that supported a unique way of conducting business with consumers to a critical function of almost every significant consumer-facing organization, including government, commercial, and non-profit organizations. **The evolution of direct, data and digital marketing** article showed that this mechanism has evolved rather than undergone a disruptive revolution. Most DM-related business concepts are still relevant today despite possible changes in how they are executed (Webber, 2013).

In 1951, the first general-purpose electronic computer ever built began operations. It wasn't until later that new distribution methods were permitted that computers were integrated into direct response and catalog operations. Its purpose was to automate current clerical procedures and cut costs as a result. The automation of the billing process was the most evident reason for these reductions.

Computers allowed for the segmentation of client files, utilizing the attributes about a customer that were gathered throughout the order processing and billing procedures, improving the effectiveness of customer communications in addition to speeding up creating mail (Webber, 2013).

Figure 2. 4: The evolution of digital marketing.



Reference: (Kamal, 2016).

The very first home computer was introduced by IBM in 1981, and the concept of digital marketing was first introduced in the 1980s by Channel Net, formerly Soft Ad Group (a company that tried to digitally transform several advertising campaigns). This gave rise to promotional efforts like Reader Reply Cards found in magazines and the subsequent receipt of floppy disks containing multimedia content (Kamal, 2016).

The number of people using the internet went from 16 million in 1995 to 558 million in 2002, and the amount of time Americans spend online each day increased from 30 minutes in 1996 to almost 11 hours in 2014 (Kamal, 2016). Despite these developments, the affordability and adaptability of the internet have been developing slowly, which has led to reduced usage of the hosts and services that make it possible.

Facebook was founded by Mark Zuckerberg in February 2004, Gmail by Google in April 2004, and Twitter in March 2006. In 2010, it was predicted that digital marketing will increase by around 48%. As of now, it has been determined that the years 2012 and 2013 are the most favourable for the term "digital marketing." According to data from digital marketing, the use of this strategy has grown most rapidly in advanced countries. Australia was in charge of these economies, immediately followed by the US and Luxembourg (Kamal, 2016).

48% of marketers consider their digital marketing skills to be very strong. 68% of marketers say they are under increased pressure to demonstrate a return on their marketing investments. Among marketers, only 40% believe that their company's marketing is successful (http://kapost.com/history-of-digital-marketing-technology/ Retrieved dated: April 5th 2016).

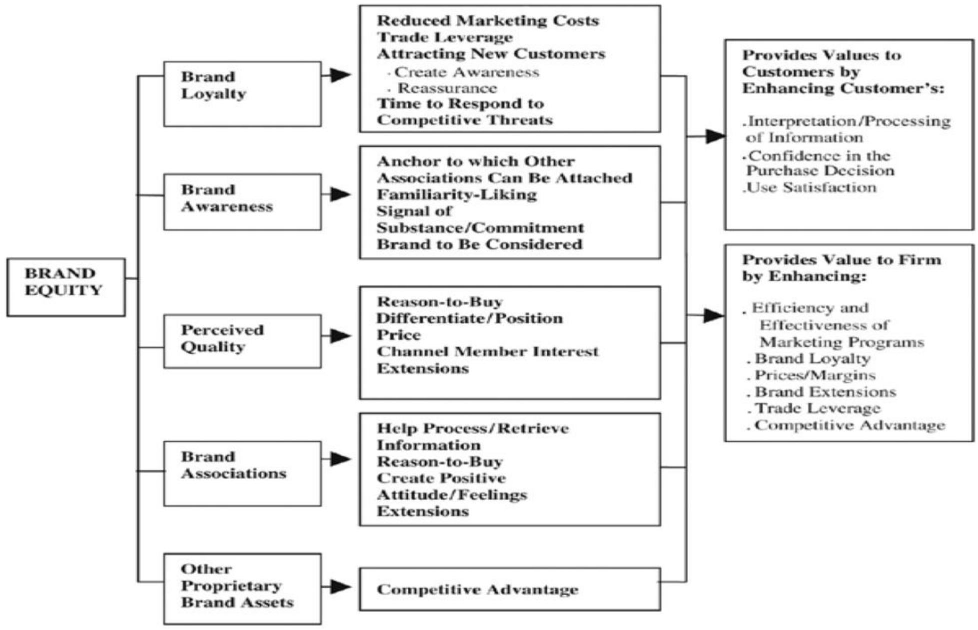
2.2. Factors that Influence the Success of Brands

The general well-being of a company is significantly impacted by the performance of a brand (Chapleo, 2015). In the 1980s, the concept of brand equity initially became popular. Business strategists from a variety of sectors are very interested in it because of the close connection between brand equity, brand loyalty, and brand growth. Strong brands also give companies the competitive advantages that are necessary for their success. There is still no agreement on the definition of brand equity or how to assess it. Both a financial and customer-based analysis of a brand's worth has been done. (Fayrene & Lee, 2011).

2.2.1. Measuring Brand Success and Equity According to Aaker

According to Aaker (1991), brand equity is the value that people attach to a particular brand. When compared to other brands, customers believe the product bearing that brand name is generally superior. (Fayrene & Lee, 2011).

Figure 2. 5: The meaning of brand equity.



Reference: (Aaker, 1991).

The "brand equity Ten" notion, which consists of 10 elements separated into five categories, was established by Aaker (1991) to quantify brand equity. He described brand equity as a set of five aspects, including brand loyalty, perceived quality/leadership, associations/distinctiveness, awareness, and market behavior, without mentioning any specific metrics. To measure brand loyalty, price premium and consumer satisfaction/loyalty were utilized. These two components make up the leadership and perceived quality aspects. The third dimension consists of measures for connections and distinctions. The final component is market behavior metrics, which include market share and brand distribution depth.

Aaker's six dimensions have been acknowledged by academics as sources of brand equity throughout time, with the assumption that these five dimensions fully and accurately capture the concept of brand equity. The study demonstrates that several academics have defined and assessed brand equity using various techniques. According to our viewpoint, triangulation requires that, regardless of the strategy, all techniques appropriately quantify the idea of brand equity (Gill & Dawra, 2010).

Table 2.3 provides a summary of the Brand Equity Ten, which consists of ten sets of indicators categorized into five categories. The four components of brand equity in the first four categories—loyalty, perceived quality, associations, and awareness—

are represented by consumer perceptions of the product. The fifth has two sets of indicators that indicate data acquired from the market instead of coming from customers and that indicate market behavior. (Aaker, 1996).

Table 2. 3: The brand equity ten.

Loyalty measures	**Perceived quality**	**Associations**	**Awareness measures**	**Market behavior**
Price	Perceived	Perceived value	Brand awareness	Market share
Premium	Quality	Brand Personality		Price/Distribution
Satisfaction	Leadership	Organizational associations		

Reference: (Aaker, 1996).

2.2.1.1. Brand Loyalty Measures

According to Oliver (1999), loyalty is a condition of long-term favor reached to a stage of tenacious preservation. The definition is divided into two sections: the persistent desire and the point of steadfast defense. Lasting preference refers to a person's continued use of a product, and "the point of tenacious preservation" refers to the person's defense against attacks from rivals (Gill & Dawra, 2010).

The definition of brand loyalty provided by Mellens is ‘A decision-making device's openly biased behavior toward one or more competing brands within a group of such brands over time is a result of psychological processes’’ (Mellens, Dekimpe and Steenkamp, 1996). Both behavioral and attitudinal components make up loyalty. While attitudinal loyalty refers to the consumer's attitude, beliefs, and intentions toward the brand, behavioral loyalty refers to the consumers' recurrent purchases (Gill & Dawra, 2010).

Loyalty is a crucial element of brand equity. You often upset your core first since they care about and are connected to the brand. Therefore, brand equity mistakes that affect the consumer relationship should have a negative impact on loyalty. Strong customer relationships act as an entrance barrier, the basis for a price premium, a safeguard against unfair price competition, and a buffer that gives companies time to react to rival developments. Given how crucial loyalty is, other elements like perceived quality and connections may frequently be evaluated depending on the degree to which they affect it. (Aaker, 1996).

The price premium component has been taken into consideration in order to include the **"determined defense"** element that Oliver emphasized in his definition of loyalty (Sheth, 1968).

- **Price Premium**

An important indicator of brand loyalty is the price a client would pay for a product compared to those of similar competitors (or groups of competitors). For instance, a customer could be willing to pay 10% more at Saks than at Bloomingdale's or 15% more for Coke than Pepsi. Depending on the two brands being compared, this "price premium" associated with the brand may be substantial, modest, or both positive and negative. It may be possible to determine the price premium associated with a brand simply by asking people how much extra they would be ready to pay for it. It's known as a "dollar metric." A consumer would be asked, for instance, how much extra they would be prepared to spend in order to be able to purchase a Toyota Camry rather than a Honda Accord. The price premium thus acts as a reliable gauge of the power of the brand. This reasoning holds that if a variable has no impact on price premium, it is of little utility as a brand equity indicator (Aaker, 1996).

- **Customer satisfaction/loyalty**

Customer satisfaction is a very potent indicator in service-based industries. **Satisfaction may be an indication of loyalty** for a product segment like milk when usage and purchasing are routine behaviors. Existing clients, also known as those who consumed the product or service during a given period of time, such as the past year, can be used as an immediate indicator of how satisfied customers are. The point of attention may be the most recent use experience or just the use experience as perceived by the consumer.

You can find a more accurate indicator of customer loyalty by asking respondents which brands they expect to purchase or which brands they think are acceptable (Aaker, 1996).

- Would you buy the product if the chance presented itself?
- Is the brand the only one you purchase and use vs one of two, one of three, or more than three?
- Would you suggest the product or service to others?

2.2.1.2. Perceived Quality and Leadership Measures

Precisely how much a consumer believes a certain product will be able to live up to his expectations is connected to perceived quality.

Regarding this, perceived quality has little to do with how well a product actually performs. Perceived quality, however, can have a significant influence on a brand's equity: **A brand's equity will increase as its perceived quality rises** (Gill & Dawra, 2010). The different types of data that transmit the intangible quality include brand name, product design, packaging, ads, and other brand identities. These components can aid in creating a positive perception of quality in consumers' thoughts.

- **Perceived quality**

Brand usage, price premiums, pricing elasticity, and, unexpectedly, stock return have all been shown to be connected to perceived quality. Scales like the following can be used to gauge perceived quality: Compared to competing brands:

  - Asking three quality levels: superior, average, and inferior.
  - the best/one of the best/one of the worst/the worst
  - Consistent quality/inconsistent quality (Aaker, 1996).

- **Leadership/Popularity**

It has three dimensions and a leader- ship. It sort of refutes the No. 1 syndrome, to start. According to this line of reasoning, a brand's idea must be sound if it has the support of enough customers to overtake the competition in terms of sales. Second, leadership may gain from product-class innovation by determining if a brand is technologically progressing. A source of leadership opportunities is the dynamics of consumer acceptability, which capture people's desire to fit in and their discomfort with deviating from the norm (Aaker, 1996).

Scales that evaluate a brand's leadership may be found here:

- The market leader/one of the market leaders/not one of the market leaders.
- gaining in popularity.
- inventive, pioneering with improvements to a product or service.

2.2.1.3. Brand Associations/Differentiation Measures

Brand identity is "a particular set of brand connections that the brand strategist attempts to build or preserve," according to Aaker (1996). These ties serve as a symbol of the brand's beliefs and demonstrate the concern its supporters have for its patrons. This demonstrates that the value of a company is influenced by brand connection. Aaker identified three distinct kinds of brand relationships while offering a figure for brand equity. Brand as a product, brand as an organization, and brand as a personality are the three basic categories of associations (Gill & Dawra, 2010).

- **Brand-as-product (perceived value)**

The brand's value proposition is the center of the brand-as-product viewpoint. If a brand does not add value, competitors will typically be able to exploit it. A summarized assessment of the brand's performance in developing that value proposition is provided by the value metric.

The following criteria can be used to evaluate brand value:

- if there are any benefits to choosing this brand over rivals
- whether the brand offers good value for the money (Aaker, 1996).

- **Brand-as- person (brand personality)**

The concept of a firm as a person is the foundation of brand personality, which is the second element of associations and distinctiveness. For certain companies, the brand personality may operate as the cornerstone for customer/brand interactions, a point of differentiation, and a connection to the company's emotional and identity advantages. This is especially true for products that are eaten in social contexts when they may clearly convey a message about the customer and have minimal physical variance (Aaker, 1996).

- **Brand-as-organization (organizational associations)**

The brand-as-organization approach, which considers the organization (its people, beliefs, and activities) which reinforces the brand, is another aspect of brand associations. When corporate brands are involved, when trademarks have comparable features, when the company is obvious (as in the case of a durable products or service firm), or when there are corporate brands involved, this point of view can be very useful. It may have a big impact by demonstrating that a brand stands for more than just goods and services (Aaker, 1996).

There are other broad-based scales that could be used for a variety of product classifications, such as:

- I admire the organization behind brand X.
- this brand is produced by a company I would trust.
- the company behind this brand has credibility.

2.2.1.4. Brand Awareness Measures

"Measuring brand equity across goods and markets," by Aaker, Different levels of brand awareness exist. Top of mind, brand domination, brand awareness, recall, knowledge, and opinion are these degrees. When one moves from brand recognition to brand opinion, their brand awareness increases (Gill & Dawra, 2010). Brand awareness is a key and oftentimes underappreciated component of brand equity. Perceptions and attitudes may be impacted by awareness. It may improve the taste of peanut butter as well as consumer trust in an organization. It could, in some cases, have an impact on brand preference and loyalty. Customers' knowledge of a certain brand serves as an indicator for brand worth (Aaker, 1996).

There are many levels of awareness, such as:

- Recognition
- Recall
- Top-of-Mind

2.2.1.5. Market Behavior Measures

- **Market share**

Market share (and/or sales) measurements of a brand's performance frequently offer a reliable and sensitive reflection of the brand's reputation among customers. When a brand enjoys a competitive advantage among consumers, its market share ought to rise or at the very least remain stable. On the other hand, when petitioners increase their brand equity, their share should increase.

- **Market price and distribution coverage**

When it increases because of price reductions or other price promotions, market share can be an especially misleading indicator of brand equity. As a result, it is crucial to assess the relative market price at which the brand is offered for sale. To do this, it is necessary to collect the prices of several brand variants weighted by their respective sales volumes. You may determine the average price paid for a brand during a given month by dividing it by the average price paid for all other brands in the same product category to determine the comparable market pricing (Aaker, 1996).

2.2.2. Recognizing Brand Success According to Keller

Customer-based brand equity refers to how consumers feel about a product's or service's brand in relation to other unbranded products or services with similar attributes and how that affects their decisions and buys (Aaker, 1991, 1996; Keller, 1993)(Kashive & Khanna, 2017).

By first raising the chance that the branded product or service will be among those acknowledged, second creating favorable emotions toward the branded product or service, and third generating unique benefits and motives for selecting the brand over rivals in the sector, such brand equity plays an essential part in the choices that customers make (Aaker, 1996; Keller, 1993).

Keller (1998) identified two elements of brand knowledge as brand awareness and brand image. Two important measures of brand awareness are your ability to rapidly recall a brand and your ability to recognize it. A brand can be identified by the kinds, favorability, strength, and distinctiveness of the associations it forges. Additional connections are divided into attitudes, advantages (financial, symbolic, and functional), and attributes (product- and on-product-related). The non-product related elements, as shown in figure, may be categorized into four groups: price, usage image, brand personality, and sensation and experience.

According to the theory of customer-based brand equity (Aaker, 1991; Keller, 1993), companies may increase the likelihood that their products or services will be chosen above those of rivals by creating a memorable, favorable brand image in the minds of customers (Kashive & Khanna, 2017).

Customer-based brand equity is a measure of how well a brand is received by customers (Keller 1993; Shocker et al. 1994). Keller defines awareness as “the ability of consumers to recall and identify the brand as shown by their capacity to recognize the organization in various contexts and to relate the brand name, emblem, symbol, and so on to certain associations in memory” (Fayrene & Lee, 2011).

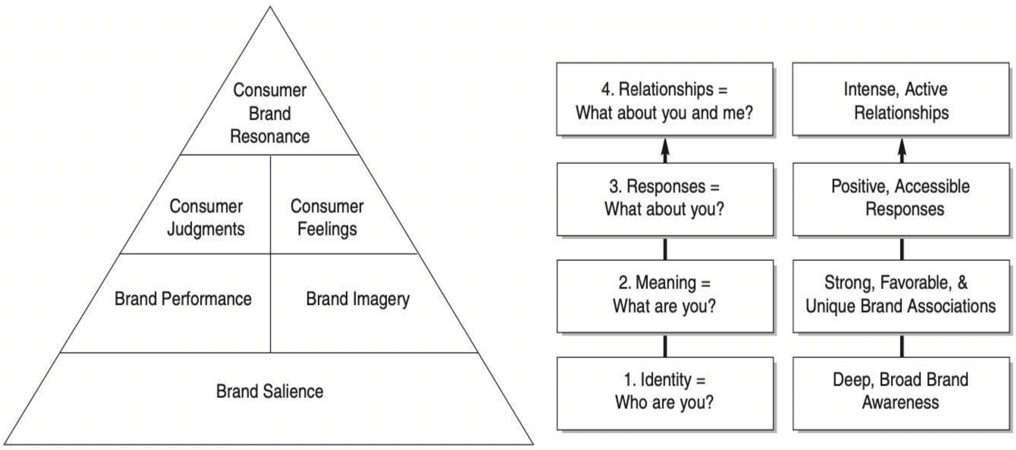
He considers elements like brand dominance, brand perception, brand comprehension, and top-of-mind awareness. Brand connections associated with a good or service are collectively referred to as brand knowledge (Keller, 1993). Brand associations, according to Kotler and Keller (2006), are all mental links to a certain brand and include all related concepts, emotions, perceptions, pictures, experiences, and attitudes. The frequency of repeat purchases is one indicator of the relationship between behavioral loyalty and customer behavior in the marketplace (Keller, 1998).

Keller's brand-equity pyramid was found to be the most helpful and trustworthy structure after a thorough review of the literary works. Keller argues that establishing brand equity depends on a number of important factors, including brand salience, brand performance, brand imagery, judgment, and feelings of tourists, as well as brand resonance for utilizing loyal consumers over time.

The two writers of the most famous and well-known publications on brand equity are Aaker (1991) and Keller (1993). They asserted that brands are a valuable asset for managers and emphasized the need of creating strong brands with substantial brand equity to influence consumer loyalty. According to Keller (1993), who uses the associative network memory model, customer-based brand equity is "the differential effect of brand knowledge on consumer response to the marketing of the brand" and is made up of brand familiarity combined with strong and satisfying positive associations. According to some sources, brand equity is primarily created through brand recognition of a product or service (Keller, 2001).

Keller (2001) concentrated on the ways the business's personality can be kept increasing brand awareness and demonstrate the brand's value as consumers gain greater comprehension of the brand, such as the sector of the market in which the brand rivals and which customer demands the brand will be able fulfill (Yousaf & Gupta, 2017).

Figure 2. 6: Customer-Based Brand Equity Pyramid.



Reference: (Keller, 2001, 7)

Keller (2001) outlined four crucial steps for creating a powerful brand:

Step 1. Create a distinctive brand identity.

Step 2. Develop a suitable brand meaning.

Step 3. Provide the proper brand response.

Step 4. Activate the brand relationship as shown in figure.

2.2.2.1. Brand Identity

Brand awareness is related to brand salience, which is achieved through developing the proper brand identity. Brand awareness, according to Keller, relates to the customers' capacity to remember and recognize the brand. Two characteristics of brand awareness—depth and breadth—are predicted by Keller. The level of brand recall or recognition a customer has depends on their depth of brand awareness. The range of scenarios when a brand is thought of for purchases and consumption is referred to as breadth (Kashive & Khanna, 2017).

2.2.2.2. Brand Meaning

In order to give a brand meaning, according to Keller (2001), it is crucial to create a brand image and decide what the brand should stand for to customers. Concerns that are more utilitarian, performance-related, or more abstract, imagery-related, can be distinguished from brand meaning generally.

- **Performance**

The method a product or service satisfies customers' more practical needs is referred to as brand performance. It has to do with the inherent qualities of the brand and the features of the good or service.

- **Imagery**

This subject refers to the exterior qualities of the item or service, such as how the business seeks to satiate clients' more ethereal psychological or social desires. Keller (2001) identified four kinds of imagery: User profile; purchase and usage conditions; people and value as; history, legacy, and experience.

Strength (the degree to which the brand is strongly associated with a brand association), favorability (the degree to which the brand association is significant or useful to customers), and uniqueness (how readily consumers may recognize the brand from the brand association) can be employed to categorize the brand associations that jointly make up the brand meaning.

2.2.2.3. Brand Response

According to Keller (2001), the brand should elicit positive feedback from the target audience. A particular brand will experience a significant brand response if it has strong, positive, and distinctive brand connotations. This includes how consumers feel or perceive a brand.

There are two categories of brand response: judgment and emotions (Kashive & Khanna, 2017).

- **Judgment**

Brand judgment focuses on consumers' subjective opinions of a brand based on the associations they have made with it in terms of performance and imagery. The four categories of summary judgment Quality, Credibility, Consideration, and Superiority are crucial to building a good brand (Kashive & Khanna, 2017).

- **Feelings**

How does a brand influence how consumers feel about themselves and how they interact with others? The emotion connected to the brand may be slight, strong, positive, or negative. The sensation can be classified as more immediate and experiential with an increase in intensity like warmth, enjoyment, or excitement or more private and enduring with an increase in gravity like security, social acceptance, and self-respect (Kashive & Khanna, 2017).

2.2.2.4. Brand Relationship

This relates to the degree of personal identification a customer has with the brand, according to Keller (2001). It reveals the type of connection customers have with the brand and whether they are in tune with it. The degree of psychological attachment displayed by the customer defines it. Behavioral Loyalty, Attitudinal Attachment, Feeling of Community, and Active Engagement are indicators of brand relationship (Kashive & Khanna, 2017).

Activity and intensity are the two characteristics that make up a brand relationship. Intensity involves a strong sense of communal attachment and attitudinal attachment. Activity refers to the frequency with which a customer purchases a brand and the extent to which they engage in activities besides making purchases and consuming products.

2.2.3. Confronting the Theories of other Authors about Brand Equity

According to the Marketing Science Institute (Leuthesser,1988), the collection of associations and behaviors among a brand's customers, suppliers, and parent company that enable the brand to generate more volume with greater profits than it would be able to do without the use of the brand name and that provide the brand an important, long-lasting competitive advantage.

According to Swait et al. (1993), there is a difference in brand valuation between markets where brands are differentiated and those where they are not. A signal or indicator of the nature of the quality, dependability, and image/status of goods and services is brand equity.On the other hand, according to Kamakura & Russell 1993 (Lassar et al. 1995), consumer-based brand equity arises when a customer is familiar with the brand and has strong, favorable, and distinct brand associations in their memory. According to Lassar et al. (1995), brand equity refers to consumers' perceptions of a product's overall excellence relative to competing brands.

Since perceived value is a part of brand equity, Zeithaml (1988) and Steenkamp (1997) split "perceived quality" into two categories: internal qualities and external features. On the other hand, outside variables (such brand name, quality seal, price, store, packaging, and manufacturing data. 2003) are related to the product but not to its physical qualities. Since qualities are unique to certain product categories, it is challenging to generalize them (Olson and Jacoby, 1972).

According to Chaudhuri & Holbrook (2001), brand pricing and loyalty are closely associated. Price premium is the primary indication of loyalty, according to Aaker (1996). The price a customer will pay for a certain brand over another brand that has comparable benefits is referred to as the price premium, and it based on both brands being contrasted, they may be strong, weak, favorable, or unfavorable (Fayrene & Lee, 2011).

2.3. The Consequences of an Effective Digital Marketing Strategy on the Brand: Analysis of Contributions and Consequences from a Theorical Point of View

The following part will examine the effects on a brand of a well-executed digital marketing plan. Using scholarly publications, we will evaluate the contribution of digital marketing.

2.3.1. Developing a Digital Marketing Plan

Digital marketing is now an essential component of a company's overall marketing strategy in the contemporary digital era (Chaffey and Smith, 2017). It is essential to develop a digital marketing strategy that outlines the various tactics and channels to be employed in order to achieve a company's marketing goals.

An organization's digital marketing strategy is a list of all the social media marketing initiatives it intends to carry out as well as the objectives it has for the company's usage of social media. This plan should include a customer audit, short-term goals, and a list of all the social media channels the business intends to use to get there (Opresnik, 2018).

Table 2. 4: The stages of building a digital marketing plan.

Step 1: Create Social Media Marketing Objectives. Establish the objectives and goals that the company hope to achieve
Step 2: Conduct a social media audit (where are we today?). Assess the current social media use and how it is working
Step 3: Choose the most relevant social media platforms to work with, chose which networks best meet the company's social media objectives
Step 4: Get social media inspiration from Industry leaders, competitors and key opinion leader in the online community

Step 5: Create a content and time plan for the company's social media efforts. The social media marketing plan should include a content plan.	
Step 6: Test, evaluate and adjust our social media marketing plan. The entire plan should be constantly tested.	

Reference: (Opresnik, 2018).

- **Step 1: Create digital marketing objectives**

In every social media marketing strategy, the first step is to define the objectives and goals the company want to achieve. The company can take quick action whenever social media marketing techniques fall under of expectation thanks to the targets it has set. Absent goals, the company has the resources to evaluate progress or show the ROI of its social media activities.

- **Step 2: Conduct a social media audit (where are we today?)**

Before creating a social media marketing plan, the company needs assess its present social media usage and performance. Knowing who is actively interacting with a company's brand on social media, which social media channels its target audience uses, and how well the social media presence compares to the competition are all important. Below is a template for a social media audit (Kotler, Hollensen, and Opresnik 2017).

Table 2. 5: Social Media Audit Template (curent situation).

Presence on Social media platform	URL	Internal responsible for maintaining social media	Social media mission	Current number of followers	Main competitor's number of followers

Reference: (Opresnik, 2018).

As we can see in the table above, the firm should have a comprehensive understanding of every social media platform that represents the company after the audit is over, including who manages or manages each one and what it does. Regular maintenance of this audit is advisable, especially as the organization expands.

Furthermore, it must be clear which social media sites (accounts) need to be updated and which must be completely erased. It should be notified if the audit finds, for instance, a bogus Twitter account for a well-known brand. By reporting fake accounts, you can make sure that people who look for your business online only communicate with accounts that are run by your business (Hollensen and Opresnik, 2017).

Every social network that the business owns need to serve a distinct function. Before choosing, the organization should research which social media sites are best for its industry and identify each platform's target demographic and needs (Opresnik, 2018).

- **Step 3: Choose the most relevant social media platforms to work with.**

Once you've finished evaluating your social media presence, it's time to choose it. Select the social media channels that will help your company achieve its objectives. If there are no existing social media profiles for each network or platform the business uses, it should build them while keeping in mind the overall objective and target audience. Each social network has a unique audience and necessitates a unique strategy. If the company already uses such platforms, now is the time to enhance and modernize them for the best results (Opresnik, 2018).

- **Step 4: Get social media inspiration from Industry leaders, competitors and key opinion leader in the online community**

A corporation might look to what others in the industry are providing for suggestions if it is unclear about the kinds of content and data that will encourage the most interaction. The company may use social media listening to find out how to differentiate itself from competitors and draw in any untapped markets.

Market influencers, or client opinion leaders, can provide social media inspiration through both the content they publish and the way they word their statements. The business can attempt to observe how its target audience composes Tweets and then work to write in a similar manner. Additionally, it can discover their routines - when and why they post - and base the social media marketing strategy on those findings (Hollensen, 2006).

A last source of social media inspiration is eminent companies. Large companies like Taco Bell, Turkish Airlines, and Red Bull all succeed in social media marketing. Modern social media strategies have enabled companies in every possible industry differentiate themselves. The company can follow experts in the area to see if they've shared any online social media advice or information.

- **Step 5: Create a content and time plan for the company's social media efforts**

A content marketing strategy and an editorial calendar (timetable) defining when the material will be released online should both be part of the digital marketing plan. You need to have great material to share and the right timing if you want to succeed at social media marketing (Opresnik, 2018).

The following inquiries should be addressed by the content marketing strategy:

• What kinds of content does the business plan to publish and market on social media?

• Who will produce the material?

• How frequently will the business publish content?

• Who is each sort of content's intended audience?

• How does the business advertise the content?

A content matrix that describes how much of the social media platform is assigned to various post types can be made by companies (Kotler, Hollensen and Opresnik, 2017).

- **Step 6: Test, evaluate and adjust your social media marketing plan**

This stage involves testing to ascertain what adjustments to your social media marketing strategy are required. Every social network activity you engage in should include testing capabilities. For instance, you may keep track of how many hits your links get on a certain platform by using URL shorteners. You may track page views that were influenced by social media using Google Analytics as well. Observe your successes and failures, assess the outcomes, and then adjust your social media marketing plan as necessary (Opresnik, 2018).

Online and offline surveys are a terrific way to evaluate performance. The company may check in with its website visitors, social media followers, and email subscribers to see how they are doing (Hollensen and Opresnik, 2015). This straightforward approach is usually quite effective. This knowledge may prove to be quite beneficial when identifying potential growth opportunities (Kotler, Hollensen and Opresnik, 2017).

2.3.2. Contributions of Digital Marketing on Brand's Success

We will uncover more about the various ways that digital marketing contributes to brand success throughout this section.

2.3.2.1. Impact on Brand Awareness: Building Brand Awareness Through Digital Marketing

The goal of digital marketing is to increase awareness of a brand through a totally different strategy. The customer has advanced to a stage that can only be addressed through digital marketing, making old marketing methods obsolete. (Parker) Without ongoing awareness, which digital marketing can provide, the company may disappear. Since practically everyone is currently online, the only way to effectively target revenue-driven markets is through digital marketing. This will result in long-lasting brand awareness, which will eventually lead to an excellent brand positioning (Mahmud, 2016).

Without a new and inventive strategy for standing out in today's extremely competitive internet environment, the brand will be ignored. This only means that one must be informed about the needs and wants of the customer. Brand awareness is a marketing term that demonstrates how a brand is developed and the extent to which it affects the customer through time. To keep potential customers from forgetting about a brand, brand awareness is developed (Mahmud, 2016).

2.3.2.2. Impact of Digital Marketing on Customer Loyalty

It has become vital to use digital platforms to promote customer loyalty in the rapidly changing and challenging marketplace of today. It is used more tactically as a tool to maintain effective communication and provide customers with reasonably priced goods or services (Sin, al, 2012).

According to Times (2015), Digital marketing is the technique of employing electronic devices to advertise goods or services to target clients or buyers.

Advertising a brand includes giving out marketing services via mobile devices, display advertising, and every other online channel.

The use of internet platforms and information technology to modify and enhance marketing operations is known as digital marketing, according to Neha's (2014) thesis. Elisabeta (2014) preferred the term "e-marketing" over "digital marketing," and it was defined as the use of technological innovations (online and intuitive) to strengthen business-customer interactions. They went on to state that developing interactive or IT-enabled interactions with customers is a key emphasis of e-marketing. A practice called electronic marketing (EM), sometimes known as digital marketing (Füsun, 2015), enables a vendor and a customer to exchange goods and services via technology (Khan & Islam, 2017).

Customer engagement, which reflects their loyalty, is one of the most useful business measures. It is crucial to retain the focus on loyalty programs while attempting to build a reputation among customers through digital marketing. Personalized communications provide for higher retention rates. By leveraging customer data, it is feasible to anticipate future offers that must be made to current consumers in order to keep them engaged with the company (Mariani, 2015).

Customers nowadays may connect with the online platform in a variety of ways. Additionally, businesses have additional choices, such increasing contact via various digital channels to forge closer ties with their clients in the global community. According to Retail Customer Experience (2011), multiple kinds of promotional activities have been integrated using electronic devices. Email marketing, involving the prompt distribution of targeted messages to the desired public, constitutes one of the key groups of innovative promotional strategies.

Digital marketing usually makes use of text messaging. The rising global use of smartphones has increased the demand for speedy information dissemination. The Content Marketing Institute identified content marketing, a separate type of digital marketing, as a strategic marketing strategy. The creation and distribution of reliable, high-quality content that will attract and retain repeat consumers is the main objective of this strategy.

Additionally, even if a consumer doesn't make a purchase, interaction with them continues often. Instead, companies should focus on employing content advertising strategies to ensure that customers regularly receive high-quality information so that they can ultimately build a loyalty to the brand (Khan & Islam, 2017).

2.3.2.3. Impact of Digital Marketing on Revenue Growth and Profitability

Bringing in and retaining customers Consumers are sensitive to utilizing the internet in the current world. This addiction is brought on by the alluring products people browse online in order to satisfy their basic needs. The enticing images are promoted via digitalization marketing for the items. According to Stone et al. (2014), the social media photographs that companies upload help them attract potential customers by linking to their websites.

However, retention is a little tricky because it relies on how different consumers see things like quality, cost, and other factors. Stone et al. came to the conclusion that web-based marketing helps to enhance sales and profitability by attracting and maintaining clients when trust has been formed (Kiradoo, 2016).

Excellent sales and profitability: Digital marketing might help businesses draw in a big customer base. The driving reason for the growth of web-based marketing is firms' capacity to directly target customers who have a high need for their products in a dynamic, competitive environment (Kiradoo, 2016). Businesses will find it easy to reply to customer inquiries online, which will please both the clients and the staff employees managing the inquiries. Burke et al. contend that concentrating on a big client base will boost sales for businesses, which will subsequently lead to higher profitability for the corporations.

Tax and cost advantages: According to Pine et al, digital marketing enables the company to save money. The company's viability will be ensured by the cost benefits, particularly given the expense of transportation. Even economic models based on marketing that offer current and future tax advantages can be used by corporations. Therefore, web-based marketing will ensure that businesses develop more quickly since they can use the money they save in more lucrative, productive areas. (Kiradoo, 2016).

2.3.3. The Consequences of Digital Marketing on the Brand in General

Throughout this exploration, we will dissect the nuanced interplay between digital marketing strategies and the broader implications they hold for brands.

2.3.3.1. An Excellent Brand Awareness (Consequences on Reputation)

Companies have a lot of options to market their goods and services using social media, develop brand communities, and target various market niches. Building consumer trust and **reputation** is a crucial component of taking advantage of these opportunities.

According to a recent survey, the average yearly marketing expense for Australian SMEs in 2009 was $5,813, just 26% of them engaged in internet marketing, and 74% of them had a standalone website. (Research International 2009). The lack of information and understanding of how to use these technologies has been identified as the key obstacle to increased utilization of online marketing tools.

When a person has no prior experience with a company, they may take suggestions or judgments from others into account and make "reputation judgments" that are formed by these suggestions. Eisenegger divides reputation down into three categories: A company's functional reputation is determined by its track record of success and ability to meet its performance targets. In the context of economics, it may be objectively proved and is defined by revenues (Gligorijevic & Leong, 2011).

Whether a corporation or organization behaves responsibly and in line with the norms and values of the society will affect its social reputation, as will whether those norms are codified or uncodified. Expressive reputation, which aids in differentiating competitors by features like distinctiveness or sympathy, is based on the emotional appeal of an individual's personality and appearance and is based on a subjective evaluation of one's own traits.

According to Gaultier-Gaillard, Louisot, and Rayner (2009), a company's reputation is its most valuable asset since it gives it the power to "differentiate the business and create competitive advantage" (Gligorijevic & Leong, 2011). Digital marketing, which is a type of marketing focused solely on the internet, helps build a reputation through content, online communication, and the direct interactions that companies have with their customers or prospects on social networks.

In an attempt to preserve this image online, businesses utilize social media to present a view of their brand as competent, approachable, and helpful. Even businesses that were "born online" have experienced pressure to extend their present brand identity onto new social media platforms. Potential business partners and investors increasingly evaluate a person's social presence using new criteria, such the size of their Twitter network. They have a reputation for building wildly popular forum-based communities. Business owners expect social media to capture and keep the interest of their existing or future customers (Gligorijevic & Leong, 2011). Reputation takes longer to build. This is what Jean-Pierre Piotet says: **“if the image is a photo, the reputation is the film”.**

2.3.3.2. An Excellent Brand Image (Consequences on Image)

While brand awareness is an interpretation of a company's physical indications like name, sign, symbol, and slogan, brand image is the impression of the brand in customers' thoughts that goes beyond the visible signs of a firm. Iversen and Hem (2008) assert that a brand's image is made up of all of the definitions and evaluations that consumers have of the product. The definition of brand image given by Keller (2009) is "consumer perceptions of and preferences for a brand, as reflected in various types of brand associations held in consumers' memory" (Bilgin, 2018).

3. NETFLIX’S DIGITAL MARKETING STRATEGIES: A COMPREHENSIVE ANALYSIS

3.1. Netflix, the American Giant

This section will provide an overview of the world of Netflix, commencing with the company's inception and concluding with the development of its customer base over time.

3.1.1. Its History: From a Postal Delivery to an Extraordinary Streaming Service

As they frequently say, “Pictures speak louder than words”. Image 3.1 provides a clear visual representation of how Netflix has changed since its debut.

Image 3. 1: The evolution of Netflix's service.

From this 

To this 

Reference: (A screenshot for the study)

As mentioned by Barthes (2018), in 1997–1998 Netflix began as an online video store that offered mail-order DVD rentals. It introduced the concept of a monthly membership for limitless utilization of the service in 1999. After a rough start, the increasing accessibility of DVD players resulted in a significant rise in sales and the endorsement of the economic theory.

In 2007, Netflix introduced a free streaming movie service that is available to every one of its postal service subscribers (Barthes, 2018). As the streaming library grows every year and demand to borrow DVDs by mail decline, Netflix alters its revenue strategy in 2010. Customers can now subscribe to a streaming service with a postal alternative rather than a postal service with added streaming.

Consequently, the foundation of Netflix's business is what is the least discussed in the media: the exploitation of libraries of previously released films and television shows. It is essentially second- or third-market broadcast work, whether it is on DVD or online (Barthes, 2018).

Up till the turning moment of 2013, the year of the debut of House of Cards (2013-2018) and a 360-degree proposition centered around the publication of original content (or not), that can be examined whenever the mood strikes, without needing to wait between episodes. The client was then given access to an ever-growing library of content, regularly enriched with fresh goods of all kinds, available via a variety of media (computer, tablet, smartphone, game console, etc.), whenever they wanted (day or night), whether they had access to the Internet or not, for a small fee paid without obligation (Campion, 2019).

Netflix subsequently offers series fans a "augmented" experience that replies as exactly as it can to their demands, while redressing that expectation by television essence that distinguishes each new episode from preceding one (Campion, 2019). This is accomplished via its optimized streaming tools and its delineated distribution mode. Consequently, the viewer assumes the role of his own program director, free to establish the editorial stance of his choice and watch the series he has chosen at the time and speed that fit him the most, without having to consider audience response or potential risk.

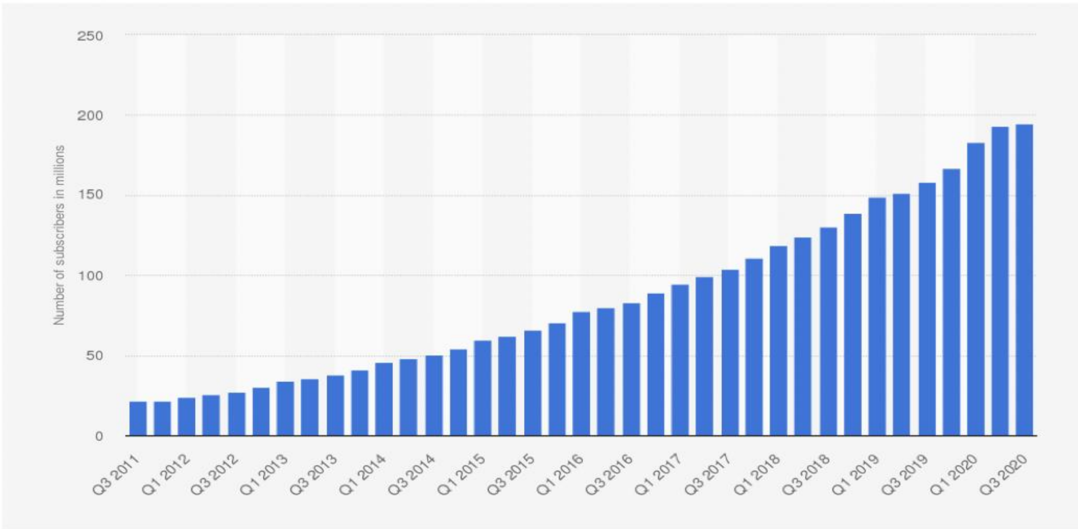
To watch these shows shifted to a different time slot or cancelled in the middle of the season. Thus, it exerts control over software to a greater extent than is permitted by recording and playback technologies like the video recorder, DVD player (later Blu-ray), or digitally recorder.

After positioning itself in the escalatingly crowded 360-degree SVOD market for half a decade. This makes it possible to watch an entire season without needing to adhere to a certain dissemination pattern because the series' communal dreaming is prevented from crumbling. Some viewers arrive automatically to chain the episodes instead of waiting in a community (physical or virtual) for their next scheduled time because they are not under any responsibility to keep an appointment. A tremendously popular television series like The Prisoner (ITV, 1967–1968) could not have sparked as many discussions and searches for explanations if it had been shown using Netflix's business model (Campion, 2019).

3.1.2. The Dizzying Rise of Subscribers and Netflix's Revenue

The number of Netflix subscribers increased significantly between 2011 and 2020. Figure 3.1 provides a vivid illustration of this exponential rise of users.

Figure 3. 1: Number of Netflix paid subscribers worldwide from 3rd quarter 2011 to 2nd quarter 2020 (in millions).



Reference: (González, Membiela-Pollán & Cuns, 2020).

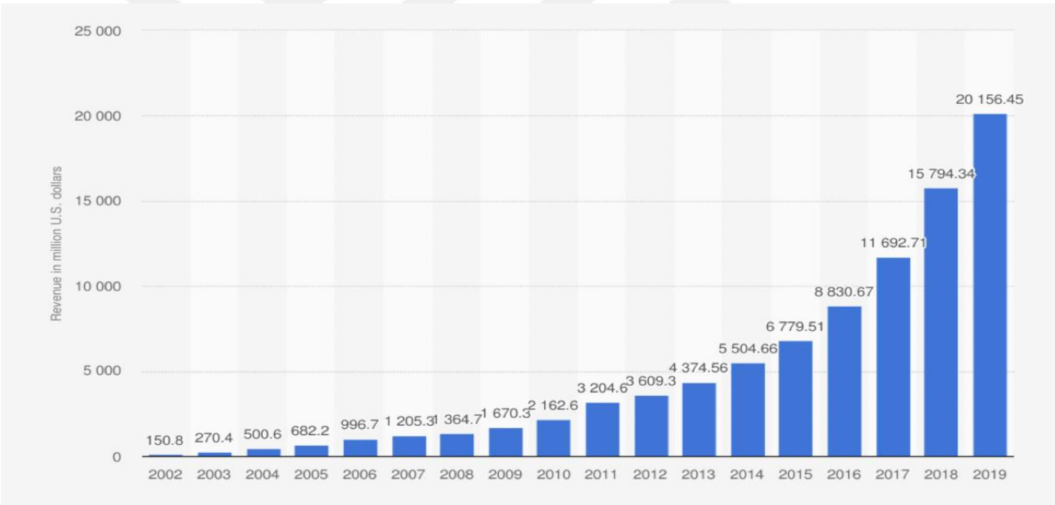
unparalleled expansion is being experienced by Netflix. It increased by 27% from from the second quarter of 2019 to the second quarter of 2020, 192.95 million customers were added.

Figure 3. 2: Countries with Netflix availability.

Reference: (González, Membiela-Pollán & Cuns, 2020).

Figure 3.2 shows that Netflix has an existence all over the world, with the exclusion of North Korea, Syria, Crimea, and China.

Figure 3. 3: Netflix's annual revenue from 2002 to 2019 (in millions of dollars).



Reference: (González, Membiela-Pollán & Cuns, 2020).

Figure 3.3 demonstrates how the explosion Services that stream is in request has caused the Netflix platform's profitability to reach levels never previously seen. The global revenue of this streaming service reached $20,156 million in 2019, an increase of about $ 4,500 million from the amount recorded less than a year earlier (González, Membiela-Pollán & Cuns, 2020).

3.2. The Various Relevant Digital Marketing Strategies Employed by Netflix.

Netflix uses a variety of digital methods. In the following paragraphs, we'll examine Netflix's several digital marketing strategies.

3.2.1. Analysis of Netflix's Content Marketing

According to the Content Marketing Institute (2015), the purpose of **content marketing** is to draw in, acquire, and engage with a clearly defined and comprehended target audience by producing and disseminating useful information. Numerous definitions of marketing content are offered by industry professionals on the Content Marketing Academy website (Content Marketing Institute, 2015). Michael Brenner, author of B2B Marketing Insider, defines content marketing as the act of giving viewers the information they need in all of the places where they are searching. The combination of unique, selectively picked, and syndicated material works well.

According to Baltes (2015), content marketing is the technique of producing or organizing informative or entertaining non-product content and disseminating it to client contact points in an effort to pique their curiosity, draw their attention to the subject encircling your solution, and persuade them to learn more about you. Sam Decker, the CEO of Mass significance, a pioneer in social integration SaaS, claims this. In this case, it's important to **differentiate between content marketing and copywriting.** Instead of attempting to create brand awareness within the target segment thus helping to enhance its loyalty to the firm via information and education, content marketing instead focuses on convincing the target audience to behave in the desired manner (Baltes, 2015).

3.2.1.1. 'Netflix Original' Content

- **Overview of Netflix's investment in original content**

Like traditional television networks, Netflix makes orders with outside production firms, and these companies then create shows for Netflix in a variety of genres (fiction, documentaries, stand-up, and others) for which Netflix obtains the exclusive broadcasting rights. Lilyhammer, a Norwegian series to which Netflix obtained exclusive rights for the United States . **In 2012, was the first fiction series that Netflix offered as a Netflix original program. It was also the first television series that could only be viewed on Netflix in the USA** (Barthes, 2018).

Before, all the shows on Netflix were already broadcast in the conventional manner and available on DVD, for instance, or to be repeated on cable or local stations. Thus, Lilyhammer was described as "the first time Netflix offered exclusive content" in the introduction of the platform. (Greene, 2013).

Netflix is both a creator and a distributor of content since it purchases rights for pre-made content for particular periods of time and regions. Netflix reportedly spent $1 billion on original European programming in 2018. 2018 (Garrahan). According to Sweeney and Statt, Netflix invested the same amount in the British market alone in 2020, virtually tripled its original content expenditure in France, and significantly increased its expenditure in Germany, Italy, and Spain. Three essential components—scale, volume, and algorithm-based production—form the foundation of Netflix's investing approach. For Netflix to continue to grow, it needs fresh content (Afilipoaie, Iordache, & Raats, 2021).

The uniqueness of content is what makes services stand out in an atmosphere of intense competition, and therefore Netflix Originals are receiving more and more funding. **Netflix spent 85% of its annual purchase budget on original content as of the end of 2018** (Hayes, 2019), releasing more original projects on its platform than it had bought. (Schomer, 2018). A record 802 hours of original programming were released by Netflix at the end of the year, up 3% over the previous year (Spangler, 2020).

However, despite the fact that its investment strategy grows the service's subscriber base while simultaneously boosting its sustainability and independence from other content producers, the significant payments still need to be recovered (Afilipoaie, Iordache, & Raats, 2021).

The strategy of Netflix and its possible effects on European markets become increasingly pertinent considering the company's investment in original content.

In order to produce content specifically for Netflix as part of its Netflix Originals streaming service, Netflix looks out regional independent production businesses. Since the material is not owned by the production companies, Netflix has total control over how, when, and where the shows are distributed throughout the world. Netflix has lately developed production facilities in Spain and the United Kingdom, despite the fact that it normally collaborates with local independent production companies (Netflix Media Center, 2018; Wiseman, 2019).

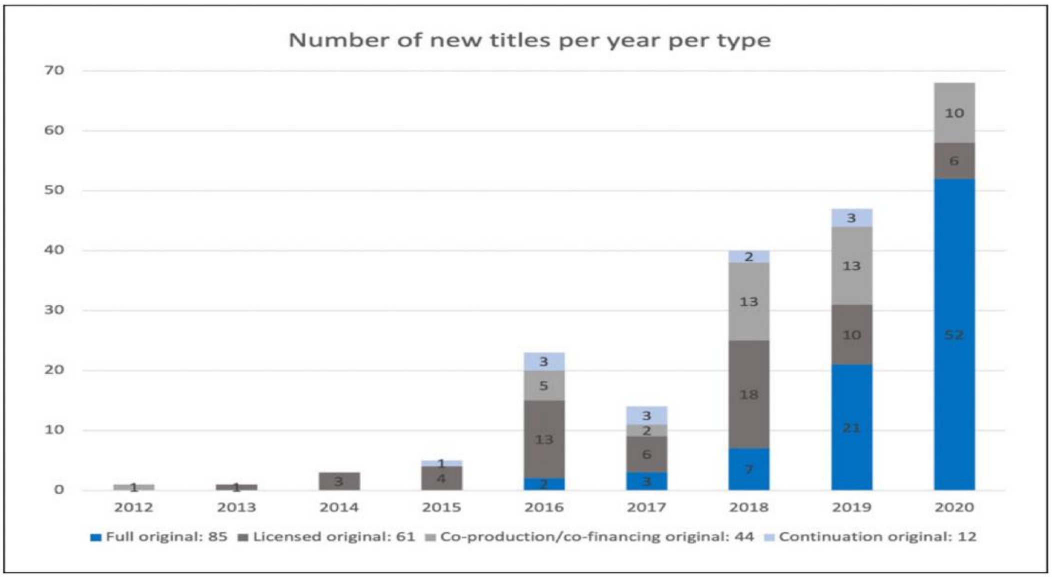
Most of these early productions were high-profile, expensive originals, including the historical drama “The Crown” 2016 present, in which **Netflix committed €115 million** for two seasons of 10 episodes each (Seale, 2019).

Recently, a wider range of content, including lower-budget projects, has been added to the roster of full Netflix Originals (Afilipoaie, Iordache, & Raats, 2021).

The firm is forced to broaden its selection by the expansion of competing US players (Hulu, Amazon Video, CBS All Access, among others) and Netflix's international expansion (where subscription VoD players may already be found). This indicates that simply because a series is ordered by Netflix and made exclusively available there, it does not automatically qualify as a Netflix Original. It takes on the name of any program that is exclusive to the platform in a particular country (Barthes, 2018).

- **Analysis of the effectiveness of content marketing in attracting and retaining customers.**

Figure 3. 4: Number of new titles released each year as Netflix Originals per type of investment.

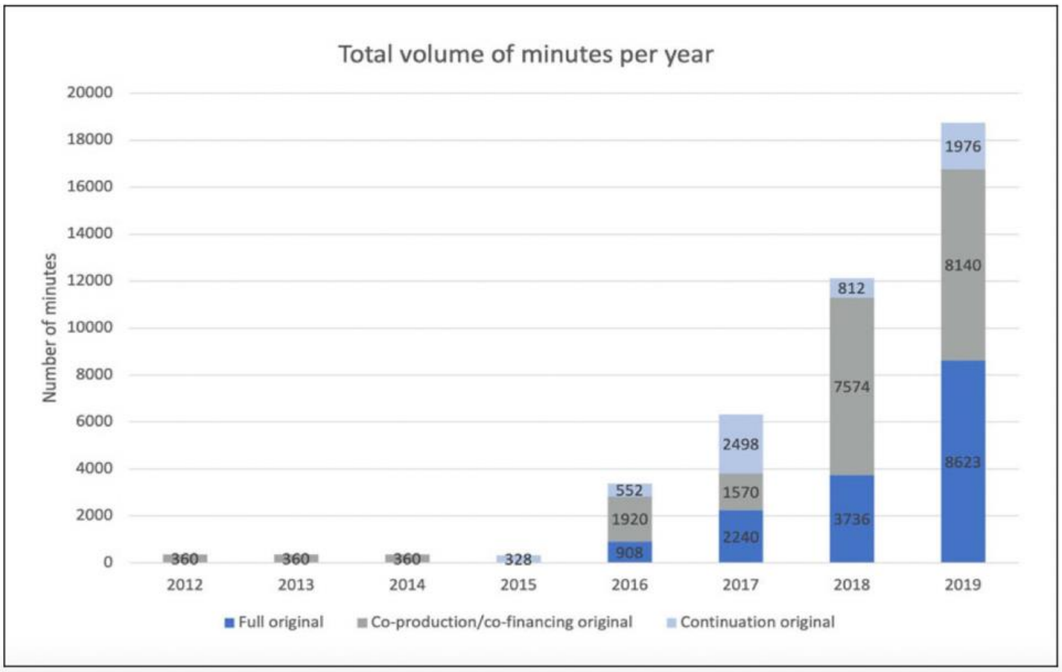


Reference: (Afilipoaie, Iordache & Raats, 2021).

We observe a large overall rise and variety of investment techniques when examining the number of new titles in figure 1**. A total of 23 originals were produced in 2016**, **however in the first half of 2020, that number has already nearly tripled to 68.** In 2012, Netflix made its first investment in the European market with the Norwegian broadcaster NRK (Lilyhammer). Beginning in 2015, a series of continuation agreements peaked in 2016. (Take Money Heist, Black Mirror, or The Last Kingdom as examples). This strategy is not uncommon, as Netflix made use of the opportunity to compile a lineup of high-profile, expensive projects (Afilipoaie, Iordache, & Raats, 2021).

Full European Netflix Originals first debuted in 2016 with The Crown and Marseille, and since then, the number of full originals has grown steadily.

Figure 3. 5: Total volume of minutes per year per type of investment, based on the number of seasons Netflix invested in.

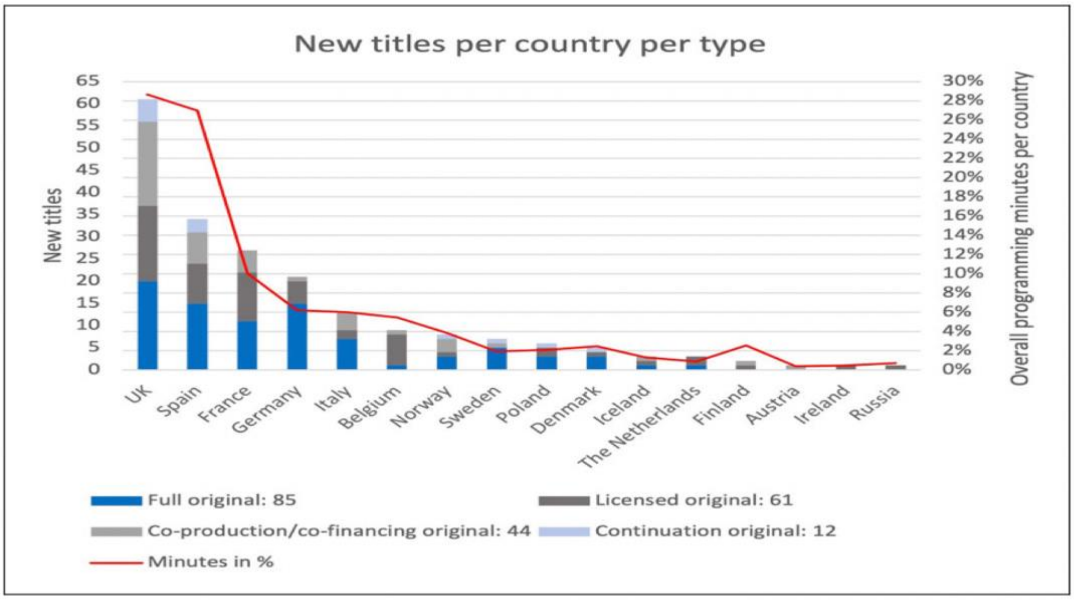


Reference: (Afilipoaie, Iordache & Raats, 2021).

The scenario is different in 2019, as the volume of minutes invested in full originals surpasses that in co-production/co-financing originals, while continuation originals experience a minor growth.

This demonstrates how Netflix first targeted local premium items in European nations, limiting investment and risk through licensed and continuing relationships, before gradually shifting its focus to more expensive complete Netflix Originals. The platform's strategies restate its focus on exclusive rights and ambition to become into a major creator of European content (Afilipoaie, Iordache, & Raats, 2021).

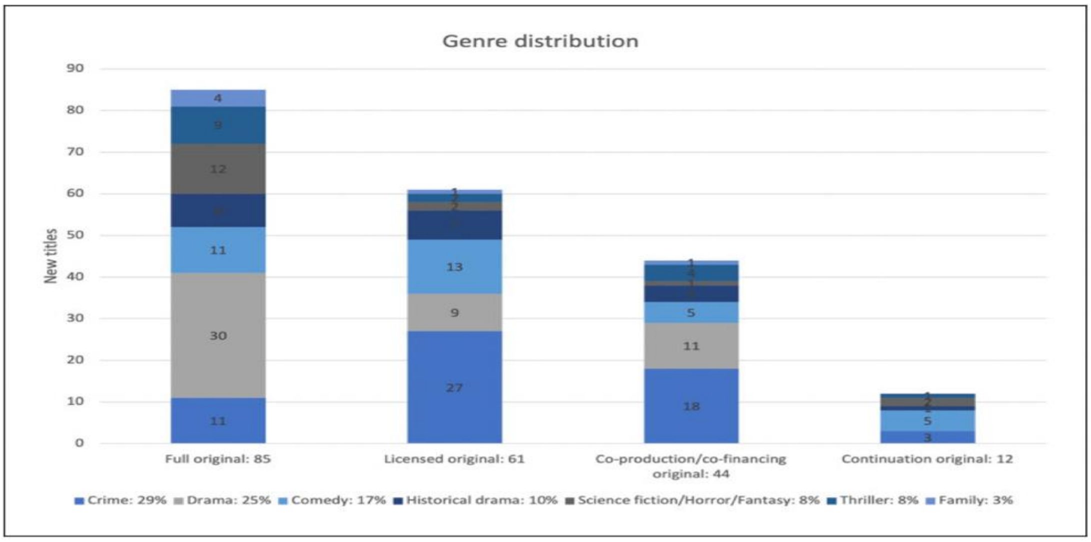
Figure 3. 6: Country diversity for new titles based on number of new titles and percentages of minutes.



Reference: (Afilipoaie, Iordache & Raats, 2021).

The entirety of originals is picked in significant marketplaces when comparing various investment sorts. One explanation is that in key areas where it has already developed an important user base and production relationships, Netflix abandons co-production and co-financing arrangements in favor of entirely original programs (Afilipoaie, Iordache, & Raats, 2021).

Figure 3. 7: Distribution of Netflix Investments per genre.



Reference: (Afilipoaie, Iordache & Raats, 2021, 317)

More money is invested on drama series, particularly **full originals**, which account for one-third of the titles. Full originals are where you'll find the majority of science fiction, fantasy, and horror series (Afilipoaie, Iordache, & Raats, 2021).

- **Examples of successful original content produced by Netflix.**

Image 3. 2: Casa de papel.

Reference: (A screenshot from the Netflix platform).

“La casa de papel” became the most successful non-English language program on the platform. it is one of the most famous series in the world and it is a 100% original Netflix series. Therefore, this shows that Netflix attracts a lot of viewers and subscribers with its effective exclusive content (Barthes, 2018).

Image 3. 3: Squid game.

Reference: (A screenshot from the Netflix platform).

Squid Game, a South Korean television program, has been one of the most talked-about subjects ever since its debut on September 17, 2021. It has developed into Netflix's most popular release, making its debut at the top of the Top 10 list in 90 different countries. The show gained global recognition (Correia, Guimarães & Teixeira, 2022).

3.2.2. Analysis of Netflix's Social Media Marketing

This part aims to examine Netflix's social media marketing methods, focusing on several platforms including Facebook, Instagram, Twitter, and TikTok.

3.2.2.1. Social Media Optimization

Users, potential users, and companies "converse" mostly on social media platforms. In this case, encouraging audience involvement or interaction is the goal. This dedication or allegiance is measured by the "likes," "comments," and "shares" (Fernández et al, 2018).

The want to share information that they find amusing, useful, or with that they recognize is strong among social media users. This raises the possibility that the brand's content may contain shocking or unexpected elements that go popular on the internet. In this way, Netflix's marketing approach has been very effective in stimulating debate about its services.

- **Netflix's Tweetter**

Regarding Twitter, there are techniques that may be used to produce tweets that inspire discussion and audience interest. Be short; employ visual components; integrate labels, pose questions or surveys; or retweet pertinent content and respond to users as in the image 3.4 (González, Membiela-Pollán & Cuns, 2020).

Image 3. 4: Question to generate virality and to know the perception of the public.

Reference: (González, Membiela-Pollán & Cuns, 2020).

Table 3. 1: Comments according to mentioned content.

Content	Number of tweets	Total responses	Average responses	Type of content	Production
Narcos	18	1.333	74,1	Serie	Own
Stranger things	6	405	67,5	Serie	Own
Orange	3	218	72,6	Serie	Own
The walking dead	3	127	42,3	Serie	Alien
Friends	2	94	47,0	Serie	Alien
Big bang theory	3	91	30,3	Serie	Alien
Rick y Morty	2	84	42,0	Serie	Alien
Black mirror	2	79	39,5	Serie	Own
Daredevil	3	75	25,0	Serie	Own

Reference: (González, Membiela-Pollán & Cuns, 2020).

Five of the nine series mentioned in the most-commented-on posts (Table) are Netflix originals, and three of them are in the top levels, demonstrating the brand's strength and success in original content.

You may also post the content you watch in your app to Instagram stories. A subscriber can click the "Watch on Netflix" link if they have the Netflix app loaded on their mobile device and view the content that has been recommended to them by clicking it. This function boosts the overall number of Instagram recommendations from friends and followers, which also encourages the propagation of the content's virality (Gleano, 2019).

- **Netflix’s facebook presence**

Netflix utilizes Facebook as well, reacting to users right away. Through comments or responses, they are able to boost involvement and give the audience a sense of being heard.

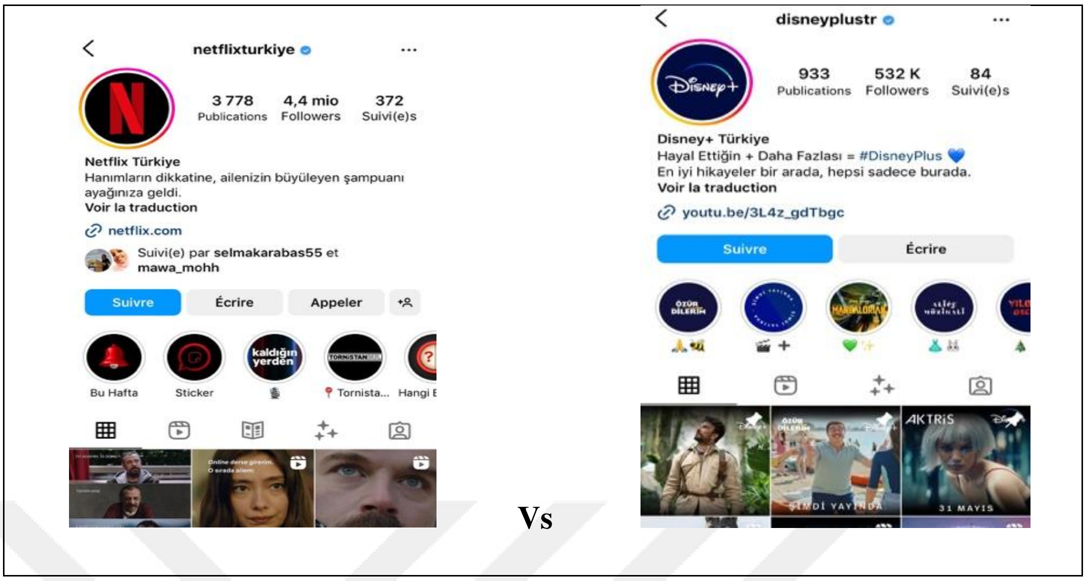
The main goals of Netflix's Facebook strategy are to establish a solid brand identity, generate interest in its original content, and interact with its viewers. The business shares company news, promotes its films and television programs, and does so using Facebook.

Netflix makes use of Facebook's interactive features to interact with its fans. The business replies to messages and comments left on its page, giving its audience a sense of worth and respect. Additionally, Netflix holds Facebook Live sessions where it engages with viewers, produces unique content, and provides advance looks at future movies (Tao & Wilson, 2015).

- **Netflix’s instagram presence**

Instagram is a popular social networking site where users may post pictures and videos they've made using their mobile devices. Organizations should make the most of Instagram's marketing potential. Right now, Instagram is the best option for fast promotion. The ability of Generation Y to filter through both traditional and digital kinds of advertising has substantially increased (Singh, 2020).

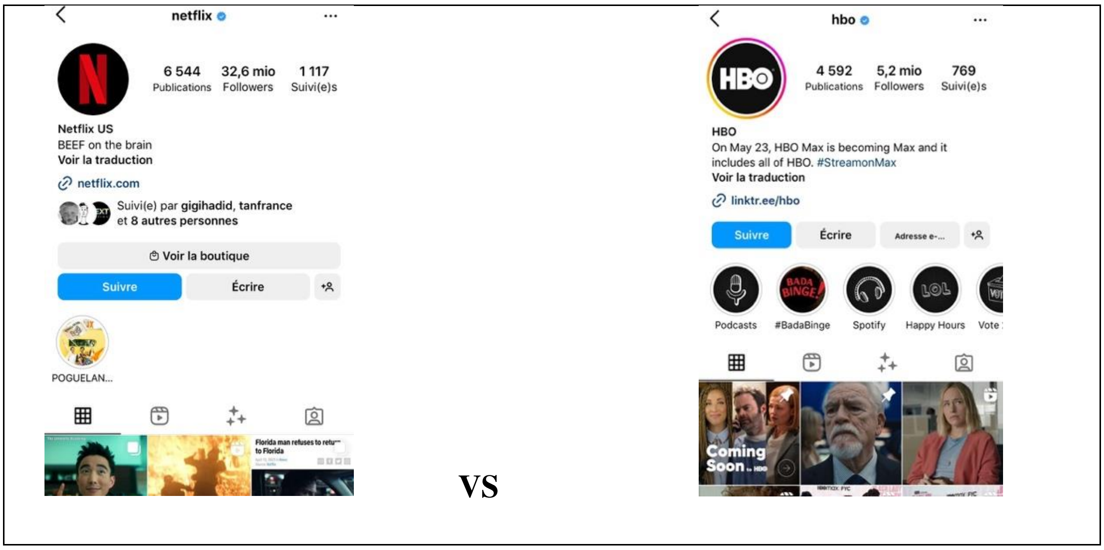
Image 3. 5: Netflix Turkiye vs Disney+ Turkiye followers on Instagram.



Reference: (A screenshot of their official Instagram account). (Date of access: 13/03/2023).

Netflix Turkiye brings together 4.4 million people who follow them. While Disney+ has not yet reached one million followers and only has 532 thousand followers.

Image 3. 6: Netflix US vs HBO US followers on Instagram.



Reference: (A screenshot of their official Instagram account). (Date of access: 13/03/2023).

There are 32,6 million followers to Netflix US and HBO US only has 5,2 million followers.

➢ **Tiktok**

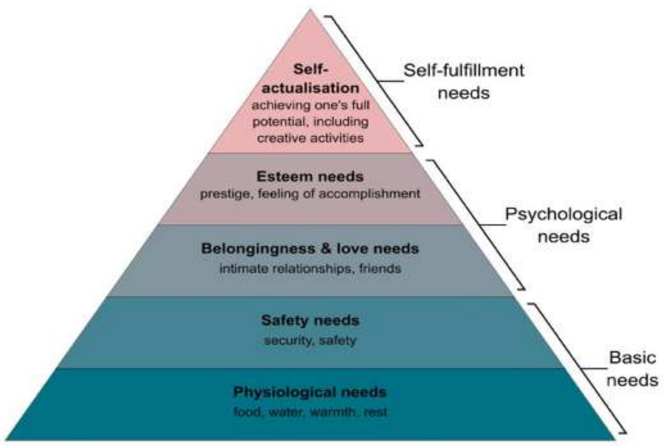
Because they provide a way to resolve a number of difficult stresses that speak to the current state of lockdown, networking platforms like TikTok prosper with traditional video-streaming platforms at this time.

As the epidemic has progressed, TikTok has progressively equated Netflix with the enjoyments of scrolling, using the still-evolving idea of the social media binge to justify and promote itself to consumers. In May, June, and July of 2020, for instance, Tik-Tok's US Community press started compiling lists of the most popular Netflix movies and TV shows (Kendall, 2021).

3.2.2.2. Exploitation of the Need to Belong on Social Media (Maslow's Pyramid)

The hierarchy of needs was developed by **Abraham Maslow**, who is widely recognized for it. A lot of various professions use Maslow's Hierarchy of Needs as a useful evaluation tool. The concept of employing a hierarchy pyramid, beginning at the bottom of the pyramid, aids us in outlining the phases of need. According to necessity, Maslow divided human requirements into five categories as we can see the figure below.

Figure 3. 8: Maslow's hierarchy pyramid.



Reference: (Poston, 2009).

Although Maslow identified five types of needs, the one that interests us is **the need to belong.** After the physiological and safety needs comes **"BELONGING NEEDS".** This part concern the social level. An individual can experience a sense of belonging when they put more effort into wanting to connect with other people. The desire for a love partner and close friends is included in this (Poston, 2009).

Everyone has to be a part of organizations and communities, according to Maslow, to preserve optimal mental and physical health. The strategists at Netflix are aware of this. Netflix employs a pertinent tactic to capitalize on the need to fit in. Because of its exclusive material, or as we have previously seen, its original content, Netflix first made sure that it frequently came up in talks among friends, family, and even coworkers.

Thanks to Netflix's unequaled advertising across all of its platforms and its massive social media presence, these new episodes are becoming a hot topic among young people. These urge other people to sign up for a Netflix account so they may take part in group discussions without standing out and being excluded (Siles, Espinoza, Naranjo, & Tristán, 2019).

Furthermore, the company's original programming, like **"Stranger Things," "Orange Is the New Black,"** and **"The Crown,"** have built an online following and penetrated popular culture, that can help viewers develop a feeling of belonging and shared identity.

Netflix is an integration source, In the case of an interview carried out in an article made by Siles, Espinoza R, Naranjo & Tristán, (2019), here are some answers given by the participants of the survey

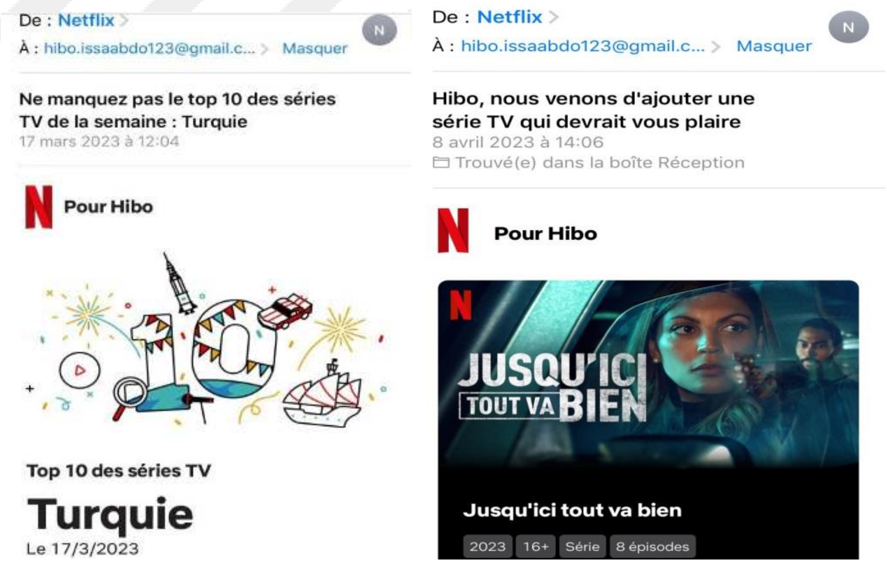
- **Catalina** said that *"the number of times I watch a film that Netflix suggests to me truly small compared to the number of times I do it because another person advised it to me."*
- Also a college student, her name is **Sandra** made the following observation: *"There are times I write on Facebook or Twitter: "Hey, what series do you recommend on Netflix?"*
- **Rodrigo** believe *they have to see content which gets famous in their circle of friends otherwise, they might be isolated.*

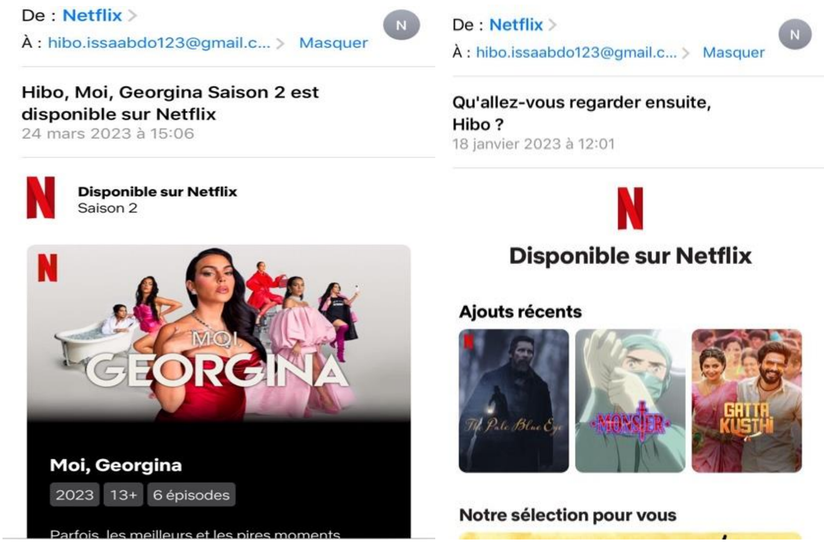
3.2.3. Netflix’s Email Marketing Analysis

Sending a promotional message via email is what email marketing entails. It has been one of the most successful conventional marketing and communication methods. Its continued existence is evidence of its undeniable effectiveness. Additionally, the Internet makes it possible for us to send emails at reduced costs and with more interesting content, which will boost client loyalty by solidifying ties via ongoing interaction (Ramos, 2016).

We can quickly identify **the call to action** since Netflix takes a straightforward approach to email design. As an illustration, Netflix just used the title, the hour, and the term "coming soon" to promote House of Cards (Egan, 2018). The grammar, selection of words, voice, and arrangement of the text all have a big impact on approach. We may enjoy a sophisticated use of language because Netflix manages it in the series in question in a natural manner, passing it off as a presidential speech, which is quite fitting considering the topic (Serrano, 2017).

Image 3. 7: Examples of emails sent by Netflix to promote its content.





The continuation of image 3.8: Examples of emails sent by Netflix to promote its content.

Reference: (screenshot from my email box for the study). (Date of access: 08/04/2023).

3.2.4. Netflix's Data-Driven Marketing Analysis

In the upcoming parts, We will carry out an in-depth evaluation of Netflix's data-driven marketing analysis. will explore the complex techniques and tactics that Netflix uses to use data in its marketing campaigns. We hope to uncover the fundamental ideas and understandings that inform Netflix's marketing choices by analyzing the data-driven strategies the company employs.

3.2.4.1. The Foot-in-the -Door Technique

How may someone be convinced to do something they prefer not to do? The question at hand is essential to the real world of companies.

One widely held assumption regarding adherence is that if someone has been convinced to comply with a simple request, they will be more likely to do so when presented with a more demanding one. Direct or indirect expressions of this viewpoint are also possible. The "foot in the door" or "gradation technique," as it is often called, is intended to accomplish this. The adage "Give them an inch, and they'll take a mile" reflects this (Freedman & Fraser1966).

Freedman and Fraser (1966) also formulated an interpretation in self-attributive terms to account for their results. Several studies support this hypothesis. It has been observed that the acceptance rate of the final request increases with the cost of the initial request. Self-perception being more affected by an expensive act.

Free trial offers are a marketing strategy based on the foot-in-the-door bias. A cognitive bias that affects how people make decisions. In order to increase the number of its members, Netflix has implemented a free 30-day trial as its first digital marketing approach. (Foubert & Gijsbrechts, 2016).

This technique allows Netflix to attract as many customers as possible through the free service for a month. This first month whose subscription is free, the prospects get carried away by this act and end up becoming part of Netflix customers by paying the monthly subscription once the free trial period of one-month ends.

During the month where the subscription is free, Netflix will collect your personal data and observe your choices and all that you like to watch. Result, most people end up converting into real subscribers to their service (Foubert & Gijsbrechts, 2016). We are talking about data driven marketing because these 30 days of free access have allowed Netflix to attract you and collect your data to satisfy you more.

3.2.4.2. An Efficient Algorithm for Segmentation (Netflix)

- **A recommendation algorithm (Excessive personalization).**

One of Netflix's key advantages is its algorithm. In a technical sense, Netflix offers a unique and tailored experience. Just take a quick look at his entourage's Netflix profile to notice the change right away. Thanks to its potent algorithm, it can provide you the greatest items at the best times and in the best way (Eklund, 2022).

The Netflix algorithm makes this determination based on age and viewing patterns, including which episodes you've finished watching in full and which you've quit watching before the conclusion.

- **Thumbnail (miniature) analysis**

Netflix's recommendation algorithm offers a highly individualized service. You simply need to closely examine and thoroughly evaluate the thumbnails in order to see.

Let's use the example of the movie Stranger Things:

Image 3. 9: The thumbnail of stranger things in "horror" format.

Reference: (Eklund, 2022).

If you like watching horror films, Netflix will present the thumbnail above.

Image 3. 10: The thumbnail of stranger things in "children" format.

Reference: (Eklund, 2022).

Netflix will show the thumbnail below to users who are attracted by movies in which children play main roles.

Image 3. 11: The thumbnail of stranger things in "adult" format.

Reference: (Eklund, 2022).

For people who prefer to watch movies or series in which adult people have the main role, Netflix shows them this thumbnail for attracting them to watch the series.

Image 3. 12: The thumbnail of stranger things in " puzzle" format.

Reference: (Eklund, 2022).

As for people who like adventures and puzzles to solve, Netflix presents them with the thumbnail as in the image above to increase the chances that the person clicks on the film and watches it.

To sum up, every second you spend on Netflix is thoroughly analyzed in order to give you the best content in the best way. The little instance we just saw is very incredible. Whether the story takes place in the past or the future, whether you like fiction or fact, and certainly whether you prefer the city or the forest, the Netflix algorithm can properly forecast which stories will appeal to you.

All of this information will be utilized to give you the best content while also making sure that your thumbnail is extremely personalized. As we've already seen, depending on your settings, Netflix provides several thumbnails for a single series.

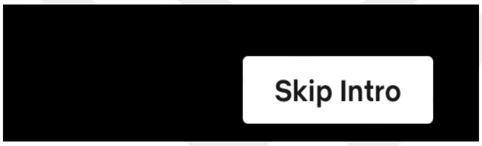
The Netflix algorithm may be summed up as follows: the more often you use the service, the more material similar to you will be shown to you (Eklund, 2022).

According to Netflix, program aspects that are targeted by thumbnails are those that data-driven algorithms believe would get the most clicks from particular users. In actuality, the thumbnail is backed by commercial and financial factors, much like essentially every other aspect of Netflix (Lotz, 2017).

- **Ensure maximum comfort for customers**

Not being interrupted by an advertisement while watching our favorite series is a better feeling.

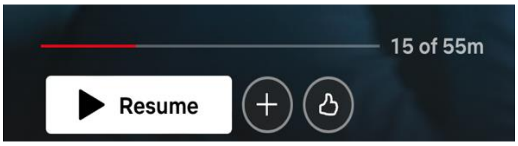
Image 3. 13: The option of "skip the intro".



Reference: (A screenshot from the Netflix platform).

Additionally, the Netflix platform offers a "click to skip the introduction" option at the beginning of each movie or television episode, saving viewers time from viewing long introductions (Dosser, 2022).

Image 3. 14: The option of “resume”.



Reference: (A screenshot from the Netflix platform).

We also find the "resume" button which allows you to resume the film exactly where the person left off the last time (Dosser, 2022).

3.2.5. Netflix’s Influence Marketing Analysis

Carter (2016) describes influence marketing as a fast expanding industry that seeks to promote products or raise awareness of brands by getting content circulated among famous social networking users. Using influencers as defined by

Influencermarketinghub.com (2017), is the use of technology together with a mix of reach, importance, and connection to increase word-of-mouth. This may be accomplished either by organically (unpaid) word-of-mouth, which often originates from minor influencers, or through "paid" endorsements employing a combination of bigger influencers, brand advocates, and brand ambassadors (Gretzel, 2017).

a study by Krasniak (2016), the top five platforms where marketers employ influencer marketing are Instagram (89% of marketers use it), Facebook (70% of marketers use it), Twitter (70% of marketers use it), Youtube (59% of marketers use it), Blogs (48% of marketers use it), and Snapchat (45% of marketers use it).

3.2.5.1. Celebrity Endorsements

According to Khatri's (2006) research, celebrity endorsements are a marketing tactic used to generate interest in clients. Celebrities are seen as role models in today's culture, as Khatri (2006) stated. Lifestyle changes have occurred as a result of people imitating their favorite celebrities. This has a big effect on how people respond when they're shopping. This draws customers and eventually increases business productivity (Ahmed, Seedani, Ahuja & Paryani, 2015).

By publicizing the movies they star in, Netflix indirectly uses artists and actors as their Celebrity Endorsers. The cast of the movie may benefit from it as well because it may be used to promote their movies. Several famous people have worked with Netflix to promote its programs and films. For instance, the actors of **Stranger Things** used social media as we can see below to advertise the show to their millions of followers when it first aired (Mardani, W.A.P & Krisnawati, 2022).

Image 3. 15: Stranger things promotion by actors.

Reference: (Screenshot from instagram for the study). (Date of access: 22/03/2023).

As I write this sentence, **Millie Bobby** who is the main character of the series has **63.4 million followers** on instagram and 5 million of her community have liked the photo above And **Finn** has **25 million followers**. This demonstrates that many of their followers will watch the series for sure due to their popularity and influence. putting this show among the top 10 each season. Shimp (2003) defined celebrity endorsers as people (actors, entertainers, or sports) well-known to the general public because of their achievements in the disciplines related to the endorsed product categories. This is in line with the conclusions of Mmiftahurrahman's (2020) study, The Influence of Celebrity Endorsers, Prices, and Product Innovation on Jambi Batik Purchase Decisions. It was found that celebrity endorsement influences purchasing decisions favorably. Then, it will have an effect on consumer choices to not purchase anything that is supported by a celebrity (Mardani, W.A.P & Krisnawati, 2022).

3.2.5.2. Social Media Influencers

In order to promote its programming, Netflix has collaborated with social media influencers**. These influencers can assist in reaching a larger audience because they have significant followings** on social media sites like Instagram, Twitter, and TikTok. For instance, to generate material publicizing the film “To All the Boys I've Loved Before”, Netflix collaborated with TikTok influencers (Kara, 2020).

Figure 3. 9: Top social media Influencers for Netflix, Hulu, and Disney+.

Hulu		Netflix		Disney+	
Mashable @mashable	9.8M	BBC News (World) @BBCWorld	27.8M	CNN en Español @CNNEE	18.4M
Kompas.com @kompascom	7.6M	The Wall Street Journal @WSJ	17.7M	Gautam Gambhir @GautamGambhir	10.4M
ELLE Magazine (US) @ELLEmagazine	6.8M	TIME @TIME	17.1M	Mashable @mashable	9.8M
Entertainment Weekly @EW	6.6M	The Washington Post @washingtonpost	15.5M	People @people	7.6M
Perez Hilton @PerezHilton	5.9M	UberFacts @UberFacts	13.9M	IGN @IGN	7.4M
allkpop @allkpop	5.5M	Hindustan Times @htTweets	7.4M	Disney @Disney	6.7M
IMDb @IMDb	4.5M	MTV NEWS @MTVNEWS	5.1M	Entertainment Weekly @EW	6.6M

Reference: (Kara, 2020).

These are the most important mentions of Hulu, Netflix, and Disney+ throughout the pertinent time period (kara.M, 2020). The numbers to the right of each social media influencer represent the size of each influencer's audience, or the number of people who have seen their tweets mentioning the particular streaming service.

When it comes to Netflix, their top four influencers are extremely well-known and recognizable news sources. The Wall Street Journal has 17.7 million, The Washington Post has 15.7 million, and BBC News (World) has 28 million followers.

Additionally, these influencers have much greater audiences than Hulu does. In this case, even the fourth most popular influencer on the Netflix list has more followers than the top influencer on Hulu (kara.M, 2020). For either side, being cited by these really important news sources keeps Netflix active and in people's streams on Twitter.

This demonstrates once more that Netflix maintains its pioneer advantage, not just through having such a big consumer base that may potentially read these postings as well as being mentioned by such enormous accounts. However, Netflix's influencers are very different from Hulu's. The influencers for Hulu are more closely associated with the entertainment industry, while many of the influencers for Netflix are renowned news organizations. This seems to support the idea that Netflix is a key player in technology and culture as well as being a top entertainment company (kara, 2020).

3.2.5.3. Sponsored Content

The American Press Institute describes native advertising, commonly referred to as sponsored content advertising, as a type of marketing where a brand's material shares many similarities with a publisher's original content. Because of this, the content seems more trustworthy and authentic, as though the publishing platform rather than the brand were the one who produced it (Chatterjee & Zhou, 2021).

Taking the New York Times story **"Women Inmates: Why the Male Model Doesn't Work"** as an illustration. The essay covered the experiences of female prisoners in American jails and prisons. As mentionned by Chatterjee & Zhou (2021), The article presented a detailed study of the difficulties faced by the female prisoners and some suggestions for how to raise their standard of living. At first glance, it may appear to be an illustration of the kind of first-rate journalism that any NYT reader would anticipate seeing. However, a reader would discover that the piece was a paid post after carefully reading it.

This article's sponsor was Netflix. Although there was not a single mention of Netflix or any Netflix TV episodes throughout the whole article, any reader who is knowledgeable about modern television culture would recognize that the piece was being subtly exploited to generate interest in and awareness of Netflix's original series **"Orange Is the New Black."** This unique web television program created by Netflix was based on the experiences of a real-life female prisoner incarcerated in a federal minimum security facility.

For instance, due to the great level of the commercial, the Netflix-sponsored video on women convicts received a lot of good attention. The sponsored material also blended seamlessly with the New York Times' other editorial content and successfully mimicked its journalistic tone (Armstrong, 2006).

Additionally, Netflix has produced sponsored content in association with influencers. As one illustration, Netflix collaborated with the **"Worth It" YouTube channel** to produce a video promoting their cookery program, Salt Fat Acid Heat. This increased the show's viewing and helped it be promoted to a larger audience (Chatterjee & Zhou, 2021).

3.2.6. Netflix's Search Engine Optimization

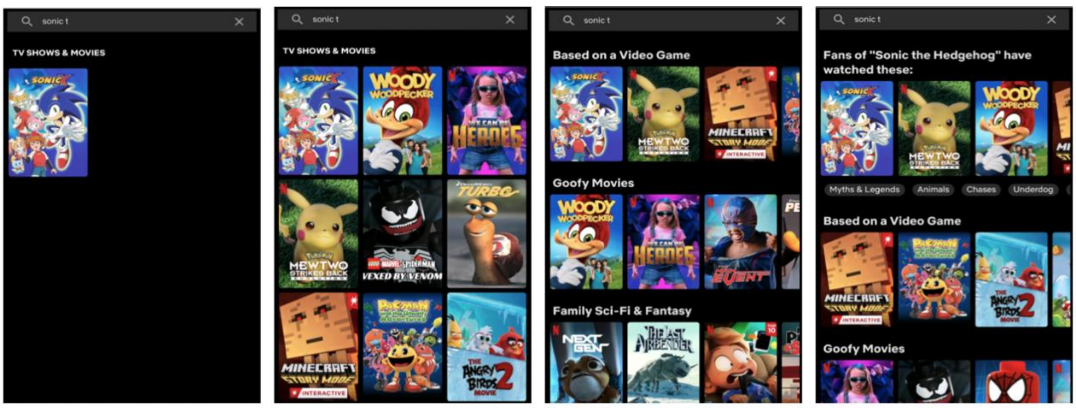
The process of optimizing a website so that search engines can more readily scan, index, and analyze its material is known as SEO, as we have already defined it in a previous part (the components of digital marketing) (Zilincan, 2015).

Based on a user's viewing habits and the behavior of other users who share similar tastes, the Netflix homepage provides tailored suggestions. Thanks to these suggestions, which are designed for rapid browsing, viewers may discover the next fantastic movie to watch and enjoy without further information or an explicit declaration of their aims or ambitions. The Netflix Search interface, on the other hand, enables viewers to actively engage in discovering new media by allowing them to communicate their entertainment needs through keyword searches (Lamkhede & Kofler, 2021).

3.2.6.1. Search Engine Results Page (SERP)

The figure 3.10 shows the structure of the Search Engine Results Page (SERP) and its significant effects on visibility.

Figure 3. 10: Evolution of search results and their organization provided in the query context.



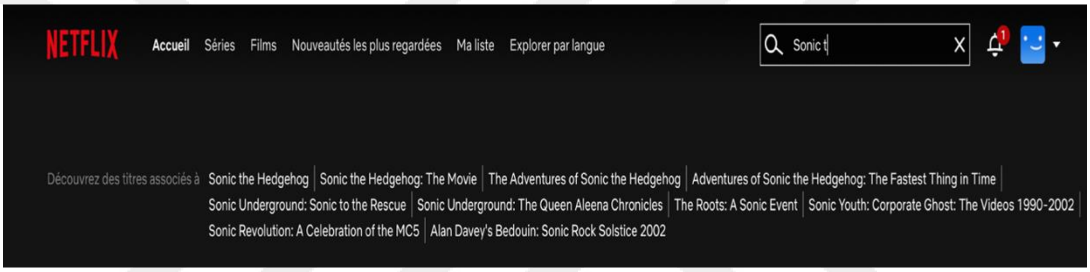
(a) Traditional exact query-video keyword search matches only (b) Recommendations relevant in the search query context (c) Results organization helping explainability (d) Results organization for *un-available video* searches

Reference: (Lamkhede & Kofler, 2021).

As seen in figure 3.10, each collection of videos is pertinent to the research from a variety of angles. Users may move horizontally to view videos inside each group and vertically to browse between groupingsArranging search results can give a chance to let people know that their keyword intent has been taken into account (Lamkhede & Kofler, 2021).

For instance, by being aware that the query "sonic t" seeks out an unavailability in the video facet, we may offer concrete proof to boost customers' confidence in the product as well as alternative pivot points and methods to discover the catalog's contents.

Figure 3. 11: The search result on netflix platform.



Reference: (screenshot from my Netflix account for the study).

By examining the results from my Netflix account, I used the identical example from the paper "Recommendations and Results Organization in Netflix Search" (Lamkhede & Kofler, 2021). However, as shown in the picture above, I receive a number of suggestions for the phrase I enter in the search window. This demonstrates that Netflix has a strong SERP.

4. DEVELOPMENT OF HYPOTHESES AND RESEARCH MODEL

4.1. Brand Image

Marketing professionals have significant opportunities to create relationships between businesses and customers through social networks (Vukasovic, 2013). Today, many businesses view social media as one of the best channels for connecting with customers, developing distinctive brand identities, and improving client-brand relationships. Participatory marketing techniques employing sites like Facebook and Twitter will improve the brand's image and have an effect on how it interacts with its audience, claim Hartzel et al. (2011).

According to Keller (1998), brand image is extremely favorable when consumers quickly and easily recognize a brand. These are proof of success for the company, as we have already mentioned in (the factors of the success of brands).

H1: Digital marketing strategies positively affect brand image.

4.2. Brand Awareness

As stated by Percy and Rossiter (1992), The level of consumer familiarity, acceptance, and recollection of a brand in any circumstance is known as brand awareness. Brand awareness, according to Keller (2009), refers to a collective power in the minds of customers that demonstrate their ability to remember or identify a brand under varied conditions.

When consumers are more aware of brands, they will search for the product they will buy with less effort and less risk (Verbeke et al., 2005). Customers are urged to choose the brand they are familiar with in this regard. There are four levels of brand awareness, according to Aaker (1996), the first one is brand recognition, brand recall, top of the mind brand, and dominant brand. Brand recognition is correlated with customer brand familiarity, whereas brand recall is the first perception of the brand when a range of items are offered (Farjam and Hongyi, 2015). If your brand is the most well-known in a given product category, you will be the first brand to appear in search results.

Thanks to the internet's viral impact, the brand may be discussed and introduced to a wide audience (Kumar et al., 2007). According to Tsimonis and Dimitriadis (2014), Brand recognition is one of the key outcomes that firms may anticipate from their digital marketing efforts.

Social networking is a crucial tool for building and increasing brand recognition, according to Fanion (2011). According to Seo and Park's (2018), research, digital marketing actions in the airline industry have a positive effect on brand perception and brand awareness (Bilgin, 2018). Tatar and Erdomuş (2016) assert that digital marketing campaigns in the hotel sector have an effect on customers' brand awareness.

H2: Digital marketing strategies positively affect brand awareness.

4.3. Brand Loyalty

In today's fiercely competitive markets, getting new clients is more costly than keeping your current ones. (Anderson and Mittal, 2000; Perreault et al., 2013:19), and the importance of customer loyalty is steadily growing due to the positive effects of loyal customers on business success. Customer loyalty is the commitment a customer makes to continue using a business's products and services despite competition from other businesses, as well as a commitment to continue doing business with that business regularly in the future (Bilgin, 2018). But also, brand loyalty refers to the client's continued use of a single brand and is reflected in their buying habits (Solomon, 2011), (Bilgin, Y, 2018).

The purpose of digital marketing initiatives is to improve sales, boost word-of-mouth marketing, attract new clients, and cultivate a loyal clientele (Tsimonis and Dimitriadis, 2014. As opposed to the traditional branding strategy (consecutive investments and managing the image through controlled communication), online communications take place in a setting where boundaries are hazy and the likelihood of businesses interfering is very low (Kohli et al., 2015). Since these connections grow organically without the business's involvement, customer trust has increased.

Additionally, Tatar and Erdomuş (2016) discovered in their research that brand loyalty and plans to buy are impacted by social media and consequently by digital marketing.

H3: Digital marketing strategies positively affect brand loyalty.

4.4. Brand Success

A successful brand nowadays consists of more than just a carefully created and recognizable name or logo. Consumer loyalty directly correlates with a brand's commercial success. A brand must work very hard to become successful and then keep becoming successful. The success of the Brand depends on the development of a positive image and the maintenance of recognition and awareness (Seturi, 2017).

The complete process of providing customers with the best prices and ensuring their satisfaction is referred to as managing customer relationships. Kotler and Keller (2012) assert that cultivating dedicated clientele is essential for every business. When customers are pulled in, retained, and extended, businesses flourish. Serving clients is the only reason to build factories, hire employees, schedule meetings, lay fiber-optic cables, or engage in any other commercial activity (Seturi, M., 2017). The growth of loyal customers is significantly impacted by branding. Customers using the brand are helped to choose items wisely. Customers are drawn to brands by promises that their purchases would be similar and flawless (Seturi, M. 2017).

The business can succeed by increasing **consumer loyalty**. The brand should increase her prominence to raise awareness if it wants to succeed. The success and strength of a brand are influenced by what consumers perceive of it. Customers should be able to see it, which is related to their awareness of it. Keller holds the following view: “At the point in time, **brand awareness** appears when it gets identifiable for customers”. This is dependent on the customer's memory of their prior interactions with the brand (Seturi, M, 2017).

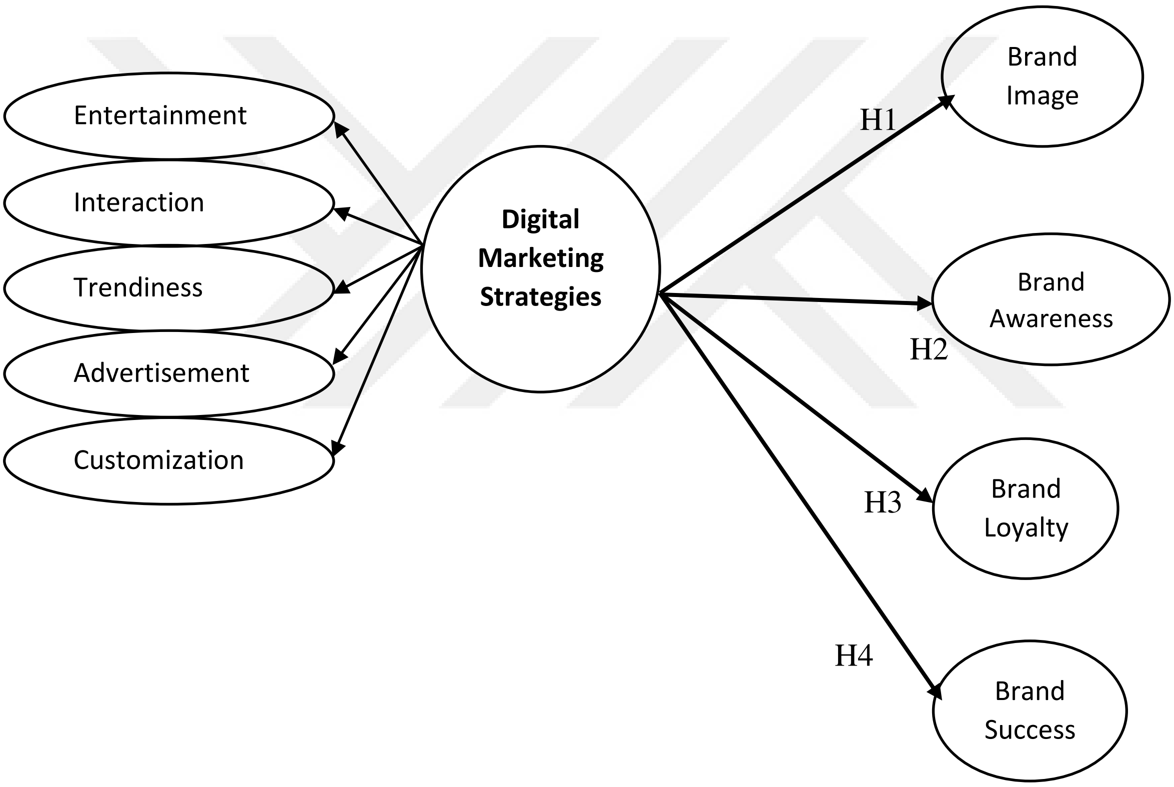
The web is the place where new wave marketing first emerged, making digital advertising an essential component in this trend. "It is evident that clientele is the sole generator of the firms' current profitability and potential progress," wrote Keller and Kotler. Additionally, retaining consumers is the key to every business' success.

According to Ahmad et al. (2014), trustworthiness and brand awareness are both essential components in creating successful brands (Dilham, Sofiyah & Muda, 2018).

H4: Digital marketing strategies positively affect brand success.

4.5. Research Model

Figure 4. 1: Adapted version for the study.



5. STATISTICAL PROCEDURES TO ANALYZE THE IMPACT OF DIGITAL MARKETING ON BRAND SUCCESS (NETFLIX)

This section includes the research methodology, data analysis, results, hypothesis testing, and conclusions, as well managerial recommendation.

5.1. Presentation and Justification of Methodological Protocol

In the upcoming part, We will dive into the presentation and justification of our methodological approach in greater detail. We will examine the methodical framework for the research methods we have selected in this study. The purpose of this section is to provide transparency and clarity about the methods used for data collection, analysis, and interpretation.

5.1.1. Population, Sample Description

The participants of this study are mainly and only Netflix users, whether they are people who have a subscription with this company or even simple users who have access to Netflix.
Currently, watching movies on a streaming platform such as Netflix has become fairly popular and very common at a point that everyone and especially young people know and use Netflix. However, it was very easy to find participants from all over Turkey.

A questionnaire was set up to collect the necessary data. All participants received a link to the Google Form on which the questionnaire was given.

5.1.2. Collecting and Processing Data Method

As mentioned before, a questionnaire was created in order to obtain and subsequently analyze the responses received from the sample. Additionally, there were two formats of the questionnaire available: a paper form for non-social network users and a google form for those who were. The Likert scales were utilized as the assessment system for all of the questions in this study, which were all pulled straight from the works of literature. It's a scale that evaluates brand success, brand awareness, brand image, and brand loyalty as well as digital marketing activities or strategies.

The five measurement levels on Likert scales each correspond to a different level from the one before it. The absolute negative is present in the first position (I strongly disagree). We only have a negation in the second place, and it is at a somewhat lower level than the preceding one (I disagree). The neutral level, or "I don't agree or disagree," is the third position. In this case, the participant chooses not to express an opinion since his viewpoint is approximately neutral. The agreement, which is stated as (I agree), appears in the fourth position. The absolute agreement, that demonstrates a greater degree of agreement than the preceding one (I strongly agree), is in the fifth and final place. Certain versions of the Likert scales contain over five levels of evaluation, however the version with five levels of evaluation was used in this study (Bertram, 2007).

Therefore, the first five questions are primarily focused on the samples' demographics, such as their gender, age, marital status, profession and if they use Netflix or not.

The second part of the questionnaire focuses on the activities or even the digital marketing strategies put into practice by Netflix. The “entertainment” related questions range from 6 to 8. The topic “Interaction” are the subject of questions 9 to 11. The “trendiness” in questions 12 and 13 is a subject of discussion. The level of “advertisement” is examined in questions 14 through 16. The “customization” have been addressed by questions 17 to 19.

The third part of the questionnaire assesses the awareness of Netflix and related questions start from 20 to 22. The purpose of this part is to examine how well participants recognize the brand.

The fourth part of the questionnaire focuses on the image of the Netflix brand. The questions that are related to this part range from 23 to 25. Question 26 to 28 assesses participants' loyalty to the brand and this is the fifth part.

Finally, the sixth and last part of our questionnaire focuses on the success of the brand by examining whether the sample considers Netflix to be a winning brand or not. this part extends from question 29 to 31.

Table 5. 1: References of questions.

Factors	Authors
Digital marketing activities Entertainment Interaction Trendiness Customization	Seo and Park (2018)
Digital marketing activity Advertisement	Boateng and Okoe (2015) (Adapted from the study)
Brand image Brand awareness	Seo and Park (2018)
Brand loyalty	Sasmita and Suki (2015).
Brand success	Ross, James and Vargas (2006) (Adapted)

5.2. Data Analysis

The following parts will analyze the data gathered from the questionnaire that was administered to the study sample. The findings of the descriptive analyses, reliability and validity tests, correlation analysis, and regression analysis are presented.

5.2.1. Demographic and Socio-Economic Characteristics of the Sample

The information collected from the questionnaire's first five questions will be examined there. The demographic and socioeconomic aspects of the sample will be determined through questions.Variables as gender, marital status, age, profession of the participants and whether the participants utilize Netflix were asked.

To understand and comprehend the sample, a descriptive statistic was performed using the data gathered from them. The frequency and percentages of the responses to these questions are analyzed in the section below.

Table 5. 2: Distribution of the sample by gender.

Gender	Frequency	Percent
Male	189	41,8%
Female	263	58,2%
Total	452	100%

The table demonstrates that a total of 452 persons answered the questionnaire. 41,8% of the 452 individuals are males (189 men). 58,2% are females (263 women). We can clearly see that there are more women than men who participated in this study.

Table 5. 3: Distribution by marital status of the sample.

Familial situation	Frequency	Percent
Single	343	75,9%
Married	109	24,1%
Total	452	100%

According to the table 5.3, 75,9% of the sample (343 persons) are single. The remaining 24,1% of the sample (109 persons) are married.

Table 5. 4: Distribution of the sample by age group.

Age category	Frequency	Percent
-18	109	24,1%
18-24	213	47,1%
25-35	90	19,9%
36-45	36	8%
46-55	4	0,9%
+55	0	0%
Total	452	100%

As we can see in the table 5.4 , the table indicates that 24,1% (109) of the sample are under 18 years old. 47,1% (213) were between 18-24 years old. 19,9% (90) were between the ages of 25 and 35. Also 8% (36) were between the ages of 36 and 45. Then only 0,9% (4) was between 46 and 55 ages. And no one (0) of the sample was aged over 55. The conclusion that can be drawn is the fact that the majority of the sample is aged between 18 and 24 years.

Table 5. 5: Distribution of the sample according to their profession.

Job Level	Frequency	Percent
Student	296	65,5%
Public employee (officer)	29	6,4%
Self employed	25	5,5%
Private sector employee (worker)	77	17%
Retired	4	0,9%
Unemployed	21	4,6%
Total	452	100%

According to the profession of the sample, 65,5% (296) are students, 6,4% (29) are Public employee (officer), 5,5% (25) are Self employed, 17% (77) are Private sector employee (worker) and 4,6% (21) are Unemployed. We can notice that there are 0,9% retired members.

Table 5. 6: Distribution of the sample according to their use of the Netflix streaming platform.

Utilization	Frequency	Percent
Yes, I use it	413	91,4%
No, I don’t use it	39	8,6%
Total	452	100%

According to the result of the table, among the 402 survey participants, 91,4% (413) use Netflix and only 8,6% (39) don’t use Netflix.

5.2.2. Reliability of the Scales

To determine the reliability and validity of the scales used in the study, it is important to make certain analyzes such as Cronbach's Alpha reliability analysis, and correlation analysis. A scale may be accurate but unreliable if it evaluates a concept correctly but inconsistently. Consequently, to ensure proper measurement of the concepts of interest, reliability and validity are both required. This part will therefore examine Cronbach's Alpha reliability analysis, and correlation analysis.

5.2.2.1. Cronbach's Alpha (α) Reliability Analysis: Internal Consistency

When answers to questions on the same topic should be correlated, Cronbach's alpha is a measure of the internal consistency or reliability of the questions that are asked. It evaluates the significance of the positive correlation between each factor on a scale. The final index is a decimal expression with an interval of 0 to 1. The set of items is more homogeneous and consistent when alpha gets near to 1.

Table 5. 7: Result of the Cronbach alpha.

	Cronbach alpha (α)	
Variables	**(α)**	**Items**
DMS	0,867	14
BA	0,814	3
BI	0,758	3
BL	0,813	3
BS	0,867	3

A variable's Cronbach's alpha value needs to be higher than 0.7 in order to be regarded as reliable (Hair et al, 2013). In the table above all of the variables have Cronbach's alpha values that are higher than 0.7. As the smallest index in the table above is larger than 0.7, all the variables are therefore homogeneous according to this conclusion.

The result in table 5.10 revealed that the digital marketing strategies scale with 14 items (α= 0,867) corresponds to a very high reliability as long as 0,867 is close to 1. The brand awareness scale with 3 items (α= 0,814) was found reliable. Similarly, brand image scale with 3 items (α= 0,758) was also found reliable. At the same time, brand loyalty scale with 3 items (α= 0,813) and brand success scale with 3 items (α= 0,867) were absolutley found reliable. Reliability results are summarized in the table above.

5.2.2.2. Correlation Analysis of the Study Variables

correlational research It's a bivariate technique, therefore we employ two variables together in order to see the correlation between the variables. Between -1 and 1, the correlation coefficient fluctuates. The correlation between the two variables is greater the closer the correlation coefficient is near 1. Additionally, the correlation between the two variables is fewer as near the coefficient is to -1. A correlation value of 0, on the other hand, denotes the absence of a linear relationship between the two variables under investigation (Gogtay & Thatte, 2017).

When interpreting the data, a correlation can be strong, moderate, or weak. Strong is defined as a coefficient between 0.7 and 1. When the coefficient is between 0.3 and 0.7, it qualifies as moderate. If the coefficient is less than 0.3, it is also weak.

Table 5. 8: Correlation analysis table.

	DMS	BA	BI	BL	BS
DMS	1				
BA	,200**	1			
BI	,272**	,218**	1		
BL	,238**	,159**	,250**	1	
BS	,251**	,135**	,163**	,275**	1
** Correlation is significant at the 0.01 level.					

As we can see from the table above, all the correlations between the variables are weakly positive. they are all smaller than 0.3 and we observe no negative correlation. The result concludes that when one variable increases, the other does not follow because they are weakly correlated. For example, the correlation between DMS and

BS is 0.251. This means that when digital marketing increases, brand success does not increase at the same rate because their correlation is very low.

5.2.3. Results of Hypotheses Testing

To determine whether to apply a parametric or non-parametric test, it is imperative that we do a normality test before testing the hypotheses.

5.2.3.1. Normality Test

The normality test is a diagnostic technique that researchers frequently use to determine the distributional features of our dataset before conducting hypothesis testing. Specifically, it enables us to evaluate if our data fits the well-known bell-shaped Gaussian distribution, which forms the basis of numerous statistical techniques.

Table 5. 9: P value.

Variables	Kolmogorov-Smirnov[a]		
	Statistic	Df	Sig.
DMS	,159	452	,000
BA	,233	452	,000
BI	,225	452	,000
BL	,238	452	,000
BS	,270	452	,000

The p-value must be equal to 0.05. we can observe in this table that P<0.05. This remark takes us away from the possibility of carrying out parametric analyses.

Table 5. 10: Skewness and Kurtosis.

Descriptives			Statistic	Std. Error
DMS	Mean		3,0706	,02950
	95% Confidence Interval for Mean	Lower Bound	3,0127	
		Upper Bound	3,1286	
	5% Trimmed Mean		3,1221	
	Median		3,1429	
	Variance		,393	

	Std. Deviation	,62709	
	Minimum	,57	
	Maximum	4,00	

The continuation of table 5.10: Skewness and Kurtosis

BA	Mean		3,2198	,03718
	95% Confidence Interval for Mean	Lower Bound	3,1467	
		Upper Bound	3,2928	
	5% Trimmed Mean		3,3173	
	Median		3,3333	
	Variance		,625	
	Std. Deviation		,79036	
	Minimum		,00	
	Maximum		4,00	
	Range		4,00	
	Interquartile Range		,67	
	Skewness		**-1,780**	**,115**
	Kurtosis		**3,582**	**,229**
BI	Mean		3,1895	,03875
	95% Confidence Interval for Mean	Lower Bound	3,1134	
		Upper Bound	3,2657	
	5% Trimmed Mean		3,2858	
	Median		3,3333	
	Variance		,679	
	Std. Deviation		,82384	
	Minimum		,33	
	Maximum		4,00	
	Range		3,67	
	Interquartile Range		,67	
	Skewness		**-1,647**	**,115**
	Kurtosis		**2,718**	**,229**
BL	Mean		3,2552	,03643
	95% Confidence Interval for Mean	Lower Bound	3,1836	
		Upper Bound	3,3268	
	5% Trimmed Mean		3,3538	
	Median		3,3333	

	Variance	,600	
	Std. Deviation	,77456	
	Minimum	,00	
	Maximum	4,00	
	Range	4,00	
	Interquartile Range	,67	
	Skewness	**-1,812**	**,115**

The continuation of table 5.10: Skewness and Kurtosis

	Kurtosis		**3,782**	**,229**
BS	Mean		3,1431	,04052
	95% Confidence Interval for Mean	Lower Bound	3,0634	
		Upper Bound	3,2227	
	5% Trimmed Mean		3,2383	
	Median		3,3333	
	Variance		,742	
	Std. Deviation		,86153	
	Minimum		,33	
	Maximum		4,00	
	Range		3,67	
	Interquartile Range		,67	
	Skewness		**-1,640**	**,115**
	Kurtosis		**2,557**	**,229**

Following extensive statistical research, the p-value, skewness, and kurtosis measurements all clearly show that our data deviates from the normal distribution. The computed p-value indicates a deviation from the normalcy assumptions, as do the observed skewness and kurtosis values. Given this deviation, using a non-parametric analysis approach becomes essential. Since the data does not fulfill the requirements for parametric analysis, we are forced to use non-parametric techniques in order to guarantee the accuracy and dependability of our findings. This choice eliminates false assumptions that can compromise the analysis's integrity and recognizes the significance of correctly portraying the data's underlying distribution.

5.2.3.2. Sign Test (Hypotheses Testing)

To be able to test the hypotheses, we will use a non-parametric analysis and preferably SIGN TEST which is the equivalent of one sample t-test. We are in possession of a unique sample, and our goal is to find out if digital marketing affects brand awareness, we will first compare DMS (Digital Marketing Strategy) with BA (Brand Awareness). The association between DMS and BI (Brand Image), DMS and BL (Brand Loyalty), and DMS and BS (Brand Success) will next be examined.

We are able to thoroughly investigate the impact of digital marketing on several facets of brand perception and engagement thanks to this methodical approach.

Table 5. 11: Brand image and digital marketing.

Hypothesis 1	**Test**	**Sig.**	**Decision**
The median of the differences between **BI** and DMS	Related samples sign test	0,002	Rejected

The significance level is 0,05

Upon conducting statistical analysis, the findings reveal a significant deviation from the hypothesized relationship between digital marketing and brand image. The first hypothesis (H1) positing a positive impact of digital marketing on brand image is rejected, with a p-value of 0.002. This indicates that the observed data are highly unlikely under the assumption that digital marketing has a positive effect on brand image. The rejection of the first hypothesis challenges the assertions made by Hartzel et al. (2011). Contrary to their research, the empirical evidence suggests that digital marketing initiatives may not universally enhance brand image.

Table 5. 12: Brand awareness and digital marketing.

Hypothesis 2	**Test**	**Sig.**	**Decision**
The median of the differences between **BA** and DMS	Related samples sign test	0,000	Rejected

The significance level is 0,05

The Hypothesis 2 (H2), which investigated the impact of digital marketing on brand awareness, has been decisively rejected, given a remarkably low p-value of 0.000, well below the customary significance level of 0.05. In light of this outcome, it is imperative to challenge the contentions advanced by Seo and Park (2018), Fanion

(2011), and Farjam and Hongyi (2015), who championed the notion of positive effects emanating from digital marketing on brand awareness.

Table 5. 13: Brand loyalty and digital marketing.

Hypothesis 3	Test	Sig.	Decision
The median of the differences between **BL** and DMS	Related samples sign test	0,000	Rejected

The significance level is 0,05

In the professional context, it's important to note that Hypothesis 3 (H3), which investigated the impact of digital marketing on brand loyalty, has been definitively rejected with a p-value of 0.000. As a result, we must question the assertions made by Tatar and Erdomuş (2016) regarding their research.

Table 5. 14: Brand success and digital marketing

Hypothesis 4	Test	Sig.	Decision
The median of the differences between **BS** and DMS	Related samples sign test	0,000	Rejected

The significance level is 0,05

I must convey that the final hypothesis (H4), examining the influence of digital marketing on brand success, has been decisively rejected, evidenced by a p-value of 0.000, deviating significantly from the customary threshold of 0.05. Consequently, we are compelled to dismiss the claims made by Seturi (2017) asserting a positive impact of digital marketing on brand image, as the results in the table below indicate an absence of such impact.

6. DISCUSSION AND CONCLUSION

6.1. Discussion

During the extensive literature study process for this dissertation, a multitude of studies were found that support the claim that digital marketing is essential for improving brand success. Several academics have contended that efficacious digital marketing tactics have a substantial role in enhancing brand recognition, promoting a favorable brand perception, and establishing durable brand allegiance among customers. The research generally suggests that higher consumer loyalty, enhanced brand awareness, and improved brand impression can result from a well-executed digital marketing campaign (Veleva and Tsvetanova, 2020).

Our aim, using a comprehensive survey and advanced statistical techniques, was to generate empirical evidence that would either confirm or refute existing ideas. However, the results demonstrate a considerable divergence from the predictions.

In contrast to previous research, our study did not find a significant positive impact of digital marketing on brand recognition, brand image, or brand loyalty. The information obtained from our participants disproved the myth that improved brand success metrics follow organically from a robust digital marketing plan. These unexpected findings necessitate a careful reading and even a reassessment of the relationship between digital marketing and brand performance.

Despite the popular belief that digital marketing is beneficial, a significant amount of research suggests that digital marketing initiatives may not have a significant effect on a brand's success. Some scholars argue that the ostensibly positive effects on brand recognition, perception, and loyalty may be overstated or contingent upon variables that aren't always applicable. This point of view highlights the need for a critical examination of the assumptions behind the general discourse regarding the efficacy of digital marketing strategies.

Since all four hypotheses were disproved, it is clear that digital marketing does not determine a brand's success and that it cannot propel an organization to success on its own. All of the correlations between the variables, however, are just marginally positive in table 5.8. Each one of them is less than 0.3. The conclusion drawn from this is that because of their weak correlation, when one variable rises, the other fails to follow behind.

Some argue that the excess of digital platforms and the increasing amount of noise in the online space may make it more difficult for businesses to stand out and establish a true connection with their target audience. Moreover, others argue that because digital technologies advance so swiftly, certain marketing strategies may become antiquated before they have an opportunity to fully demonstrate their impact (Veleva and Tsvetanova, 2020).

Numerous sources demonstrate the deficiencies of digital marketing. Studies have shown a link, for example, between negative outcomes such as anxiety, compulsive shopping, and low self-esteem and prolonged exposure to digital marketing. While digital marketing offers firms unprecedented opportunities to interact with clients in a hyperconnected environment, it also has serious disadvantages that should not be disregarded (Maharramli, 2020). From privacy concerns to the propagation of unfavorable stereotypes and addictive behaviors, the negative features of digital marketing pose significant challenges for individuals and society at large (Pantano, 2020).

Understanding the wide range of variables that affect this issue is essential when examining the possible threats that digital marketing poses for Netflix. First, one major concern is the presence of content on social media sites that is improper for certain audiences. Furthermore, in an attempt to promote its content on platforms like Facebook, Instagram, and TikTok, Netflix may use snippets from films or television episodes that have age restrictions. Without necessarily considering the minimal age restrictions appropriate for these performances, this technique makes this information available to a wide audience, including youngsters (Matrix, 2014).

Furthermore, consumers, parents, and even regulators may react negatively if sensitive content is exposed to audiences that are not intended for it. The distribution of this material without sufficient restrictions could lead to criticism of adherence to moral guidelines and laws protecting minors (Pratama & Narimawati, 2023). The current state of affairs has the potential to harm Netflix's standing as a trustworthy and moral platform In addition, individuals may begin to lose trust in a poorly regulated digital marketing plan as a result of the hazards involved.

Netflix runs the danger of losing the trust of its users by inadvertently showing unsuitable content to specific audiences. This is especially dangerous for users who value the security and integrity of the content they watch. A decline in subscribers and a worsening of the Netflix brand's image in the media could be the outcomes of this lack of faith. Netflix's digital marketing concerns reinforce the necessity for employing more deliberate and moral content delivery strategies. It may enhance its reputation and maintain its integrity by implementing stricter control and regulation mechanisms that safeguard consumers, especially those who are more susceptible, such minors (Pratama & Narimawati, 2023).

The proof of all this is that Netflix has faced several social media controversies and issues over the years, some related to content decisions, others to advertising campaigns or user interactions. Here are some notable examples:

#CancelNetflix Campaign: A viral social media campaign using the hashtag #CancelNetflix called for a boycott of the streaming service in September 2020. This campaign came after the movie "Cuties" was released, which caused a lot of controversy because of its polarizing portrayal of young girls being overly sexualized. A number of people took issue with Netflix for distancing itself from content they considered offensive and exploitative (Mansour & Al-Dhobaiban, 2022).

Content Debates: Netflix has also been under fire for a number of its shows and movies that deal with touchy or divisive subjects. For instance, the way that programs like "13 Reasons Why" handle mental health problems and teen suicide has drawn criticism. Online debates have frequently centered on the detrimental effects that this kind of material can have on viewers, especially children (Isa, Mahmud, Sulaiman & Pitchan, 2019).

Negative user reaction to ads and campaigns: Users have occasionally had negative reactions to Netflix's social media advertising initiatives. For instance, a 2019 commercial campaign for the television show "Insatiable" drew criticism for its callous handling of issues related to body image and weight (Mansour & Al-

Dhobaiban, 2022). After users voiced their displeasure on social media, Netflix responded by changing its communication tactics. These situations show the difficulties Netflix has in controlling its social media presence and dealing the expectations and responses of its users. Netflix needs to modify its communications strategy in accordance with the cultural and social sensitivities of its broad audience, given its global reach as a content distribution platform. However, to digital marketing, **Netflix excels in a number of other areas that support its popularity. Among these areas of proficiency are:**

Localization and Global Expansion: Netflix launched its platform in numerous nations worldwide as part of an extensive global expansion effort. Localization initiatives are being undertaken in tandem with this expansion to tailor Netflix services, interfaces, and content to the unique language and cultural characteristics of each region. Netflix increases its global reach and subscriber base by making investments in linguistic and cultural diversity (Halprin, 2018).

Customer Experience and Technological Innovation: As stated by Souza and Romero (2021), Netflix is notable for its dedication to both ongoing user experience enhancement and technological innovation. The platform is making investments in the creation of new features, like offline downloading, 4K quality streaming, and user-friendly interfaces. These developments support Netflix's efforts to stand apart from its rivals and keep users interested. Netflix's growth and differentiation strategy is centered around these areas of expertise, which allow the company to solidify its leadership position in the entertainment sector and stay relevant within a constantly evolving environment of competition.

Netflix is also a fantastic **street marketer**. Street marketing is the technique of creatively and unconventionally promoting goods or services in public areas. It has grown to be a significant strategic instrument in the marketing industry. First and foremost, Netflix has shown that it has a thorough **understanding of its target market**. The business was able to target regions like crowded cities, college campuses, and cultural events where its current or potential subscribers are present by utilizing street marketing (Sweetser, Ahn, Golan & Hochman, 2016).

Originality and Creativity: Netflix's ability to create unique and creative campaigns is a major factor in its success with street marketing. Netflix effectively captures audience attention and generates tremendous word-of-mouth through the use of eye-catching images, interactive displays, and engaging messages (Halprin, 2018).

Multichannel Integration: Netflix cleverly combines its standard advertising and social media platforms with its street marketing activities. Netflix produces a recognizable and captivating image by encouraging bystanders to share their experiences on social media with certain hashtags or by pointing them toward websites and applications. In fact, Netflix is quite successful at segmenting its market, which is a crucial tactic for helping it comprehend consumer preferences and wants and tailor its services accordingly. The following salient features highlight this excellence:

Adapted Pricing Strategies: Netflix also provides a variety of subscription choices tailored to the requirements and financial capacities of various clientele groups. Accordind to Mandal, Diroma and Jain (2017), Netflix caters to a wide range of demands and tastes, with basic plans that are reasonably priced for casual users and premium plans that provide discerning movie and series fans access to exclusive ultra-high definition content.

Netflix's sustained success in the entertainment sector may be attributed in large part to its exceptional grasp and management of its market. As the articles we stated demonstrate. Netflix is a strategy genius generally. All of this leads to the conclusion that, while digital marketing is undoubtedly beneficial, it did not contribute to Netflix's success. Netflix owes its success to all these other strategies, including segmentation, street marketing, international expansion, pricing adaptability, and all the thousands of methods it employs.

6.2. Conclusion

The covid period has been an unforgettable lesson for all companies by making them realize the importance of digital marketing and virtual presence, and today many companies have learned the lesson and are increasingly involved in the digitization of their activities but also their promotions. In this regard, we asked ourselves the question of the real usefulness of digital marketing and its role in the success of a brand (Almeida, Santos & Monteiro, 2020).

Digital marketing is not a new concept but it is rather a concept that is taking more and more space in the commercial world. This type of marketing is the presence of a company on one or more social networks to promote its offer to Internet users. It has also become today the best way to reach the maximum number of people (Mandal & Joshi, 2017). On the other hand, we have the brand success as a key point in our study. Aaker participates in the determination of the success factors of the brand but also of the brand equity. According to numerous studies conducted by Aaker, the success of a company is inked to the brand awareness, brand loyalty and brand image (Aaker, 1996). There is also Keller (2001) who brought his stone to the building by concluding that these factors in particular loyalty to the brand are very determining for a company to know the glory.

To be able to confirm or affirm our hypotheses, towards the end we carried out a sign test analysis. The sign test, it was intended to analyze the impact of digital marketing on the success of a brand and in our case (Netflix). However, as Aaker (1996) and Keller (2001) point out, anything that can cause the sustainability or success of a business can be transmitted through the awareness, loyalty and image of the brand. This is exactly why digital marketing can impact the success of a brand directly or through the other elements that we have just mentioned.

According to the results of sign test analysis, digital marketing strategies does not affect the success of Netflix. On the other hand, the results obtained also show that digital marketing doesn't also affect Netflix's awareness, image and loyalty.

In this regard, we can conclude that, on the one hand, the various digital marketing strategies carried out by Netflix is not the only factor that allowed the success of this company.

However, this study contributes to a better understanding of the link between internet marketing and the success of an organisation. It helps to better understand that a good and effective digital strategy may cannot help a brand to have a competitive advantage. But also, this study project opens the eyes of some traders who are online. Digital technology is in 2023 at its height and continues to evolve and everyone uses it and it is no longer a determining factor for success.

Nevertheless, I am not saying that everything is beautiful in the best of worlds because all human work is far from perfect. Admittedly, these analyzes have undoubtedly allowed me to provide answers to the problem, but my analyzes could perhaps have oriented towards another aspect that I have not been able to deal with in my work. Precisely, the sample for this study was only people who live in Turkey. I think it would be more interesting if we would have reached people who are all over the world for example in France, America, India etc... It would have allowed us to have much more general results and not just on a single country. It would also allow to have the opinion and the answers of the different people around the world with a different culture, beliefs and visions, and I find that very relevant. This represents a limitation for this study. Unfortunately, I couldn't reach people who live in other countries.

In this study, we focused on the effects of online marketing strategies on brand success by employing Netflix as an example. A comparative study with an international sample can be carried out by studying the negative repercussions that digital marketing can have on a brand. Because the internet is a double-edged sword, there are not only good sides. There is also a very risky side to digital marketing. For example, we covered in the comprehensive analysis part Netflix's various digital strategies, and in this part, we highlighted the funny memes that Netflix used to do. It is enough that these jokes offend a community and it could cost Netflix dearly by losing subscribers and therefore money. Also, subsequent investigations should explore more deeply into the nuances of digital marketing dynamics in order to identify the circumstances in which its influence on brand success can be restricted or change depending on the situation.

Internet can work miracles by allowing companies to earn a lot but also the internet can turn into a nightmare for some companies. that's why it would be very interesting if a student or a professor studies the bad impact that digital marketing can have on a brand. that would be a very interesting topic.

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Appendix

Questionnaire

We invite you to the research titled **"Identifying the Impact of Digital Marketing Strategies on the Success of Netflix".** Before deciding whether or not to participate in this research, you need to know why and how the research will be conducted. Therefore, it is very important to read and understand this form. If there is something that you do not understand and is not clear to you, or if you want more information, ask us.

Participation in this study is completely voluntary. You have the right not to participate in the study or to withdraw from the study at any time after participating. Your response to the study will be interpreted as your consent to participate in the study. Do not be under pressure or suggestion from anyone while answering the questions on the forms given to you. The personal information obtained from these forms will be kept completely confidential and will be used for research purposes only. This study is on Netflix. The questionnaire is made up of six parts which are explained to you at the beginning of each part.

A. Demographic features

1. Gender: ☐ Male ☐ Female

2. Marital status: ☐ Single ☐ Married

3. Age:
☐ under 18 years old
☐ Between 18-24 years old
☐ Between 25-35 years old
☐ Between 36-45 years old
☐ Between 46-55 years old
☐ Over 55 years old

4. profession: ☐ Student ☐ Public employee (Officer) ☐ Self-employed ☐ Private sector employee (Worker) ☐ Retired ☐ Unemployed

5. Do you use Netflix? ☐ Yes ☐ No

B. ***The following statements are provided to assess your opinion on Netflix's social media activities. Please put an "X" in the box indicating your degree of agreement with the statements.***		**strongly agree** **5**	**Agree** **4**	**Neutral** **3**	**Disagree** **2**	**Strongly Disagree** **1**
6.	The social media account of Netflix is enjoyable	☐	☐	☐	☐	☐
7.	The content shared by social media of Netflix is enjoyable	☐	☐	☐	☐	☐
8.	The sharings of Netflix on social media are interesting	☐	☐	☐	☐	☐
9.	Information sharing is possible on social media of Netflix	☐	☐	☐	☐	☐
10.	The discussion and exchange of opinions is possible on social media page of Netflix	☐	☐	☐	☐	☐
11.	The expression of opinions is easy on social media of Netflix	☐	☐	☐	☐	☐
12.	The information shared on social media of Netflix is up to date	☐	☐	☐	☐	☐
13.	The use of social media by Netflix is trendy	☐	☐	☐	☐	☐
14.	I like the ads that Netflix has published on social media.	☐	☐	☐	☐	☐
15.	The ads that Netflix has released on social media are interesting.	☐	☐	☐	☐	☐
16.	Social media ads of Netflix positively affect my attention for the brand.	☐	☐	☐	☐	☐
17.	The information that I need can be found on social media account of Netflix	☐	☐	☐	☐	☐
18.	The social media of Netflix	☐	☐	☐	☐	☐

	provided the information that I needed.					
19.	I can easily obtain information that I need thanks to the directions on social media account of Netflix	☐	☐	☐	☐	☐
C.The following statements are presented to assess how well you know the Netflix brand (awareness). Please place an "X" in the box indicating the degree to which you agree with the statements.		**strongly agree**	**Agree**	**Neutral**	**Disagree**	**Strongly Disagree**
20.	I am always aware of Netflix	☐	☐	☐	☐	☐
21.	I am aware of the characteristics of Netflix	☐	☐	☐	☐	☐
22.	I can always remember the logo of Netflix	☐	☐	☐	☐	☐
D. The following statements are intended to assess your opinion of Netflix's image. Please place an "X" in the box indicating the degree to which you agree with the statements.		**strongly agree**	**Agree**	**Neutral**	**Disagree**	**Strongly Disagree**
23.	Netflix is a leader in its sector	☐	☐	☐	☐	☐
24.	I have fond memories regarding Netflix	☐	☐	☐	☐	☐
25.	Netflix is customer-centered	☐	☐	☐	☐	☐
E. The statements below are intended to assess your level of loyalty to Netflix. Please place an "X" in the box indicating the degree to which you agree with the statements.		**strongly agree**	**Agree**	**Neutral**	**Disagree**	**Strongly Disagree**
26.	I am satisfied with Netflix that appeared on social	☐	☐	☐	☐	☐

	media					
27.	I usually use Netflix as my first choice in comparison with the other brand	☐	☐	☐	☐	☐
28.	I would recommend Netflix to others through the social media	☐	☐	☐	☐	☐
F. The following statements are here to rate your opinion of Netflix's success as a brand. Please place an "X" in the box indicating the degree to which you agree with the statements.		**strongly agree**	**Agree**	**Neutral**	**Disagree**	**Strongly Disagree**
29.	Netflix is a winning brand	☐	☐	☐	☐	☐
30.	The performance of Netflix is very well	☐	☐	☐	☐	☐
31.	Netflix is a great brand	☐	☐	☐	☐	☐