

# Strategic Suggestions for Video Content Firms: Focusing on YouTube and Netflix of the South Korean Market

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## Abstract

In many industries, business activities that have been carried out in an offline environment are changing into an era of digital transformation that is converted into online and digital-based activities. This study investigated the strategic management process of video content firms and implemented a current strategy analysis and strategic suggestions. Based on the cases of YouTube and Netflix, which are representative global firms of video content industry, these firms' success factors in the Korean market were identified. By analyzing the political, economic, legal, and cultural environment of the Korean market, which is highly utilized by the Internet, this study embodied the strategic management process of global video content firms to derive strategies suitable for that environment and implemented strategic suggestions. This study contributes to providing case study that market participants have an important understanding of the video contents firms of the South Korean market. The YouTube and Netflix cases provide integrated implications for establishing and implementing a competitive strategy for video content firms in this age of digital transformation.

Keyword : Video Content Firms, YouTube, Netflix, Strategic Suggestions, Korean Market

## 1. Introduction

In this age of digital transformation, various types of digital media-based platforms have emerged, and many of them have grown rapidly. Among such platforms, one of the most prominent changes in the evolution of the web-oriented digital communication environment in the past to the current diversified environment is the expansion of the video content industry. In particular, the advent of the mobile environment centered on smart-phones has triggered this video content-oriented media consumption environment. Consumers are always looking into smart devices to check for new news and information, and one of the most consumed types of content in these Internet and mobile environments is video [1]. The innovative services of digital content service companies have completely changed the content consumption pattern of modern society. One of the platforms that has grown the most is OTT (Over The Top) platform [2], YouTube, Disney+, and Netflix, and leading OTT firms are expanding through

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the global market. E-commerce is actively utilizing V-commerce (Video Commerce) that induce purchases or sell products through videos on online sites due to the spread of video content, and competition among distribution and advertising industries is also intensifying [3]. Video services are provided on various platforms such as OTT-based, VOD-based, web content-based, and social media-based [4].

Previous research extensively explores YouTube's marketing strategies, encompassing sponsorship legality [5], endorsement in advertising, and the influence of marketers' video optimization practices on video views [6]. Additionally, studies have delved into Netflix's marketing strategies, encompassing relationship marketing, community engagement, and social media marketing for SVOD [7][8]. Therefore, this paper uniquely focuses on YouTube and Netflix, aiming to investigate the strategic management processes within video content firms. It conducts a comprehensive analysis of current strategies and offers strategic suggestions. This study marks the first of its kind to delve into the strategic management processes of video content firms and provide actionable strategic insights, in particular, in South Korea.

This study focuses on YouTube and Netflix. YouTube is the world's largest online video sharing platform, providing a space for users to upload, share, watch, and comment on videos. It was established in February 2005 by three former PayPal employees: Chad Hurley, Steve Chen, and Jawed Karim. Initially, it started as a site for sharing videos filmed by users themselves, but later provided various content such as music videos, TV program clips, documentaries, movie trailers, live streaming, blogs, and educational materials. In 2006, it was acquired by Google for about \$1.6 billion, and since then, YouTube has been operated as a division of Google. YouTube operates the 'YouTube Partner Program', a platform where users can earn revenue by creating and sharing content. In addition, YouTube Premium offers ad-free video viewing, background play, YouTube Music, and offline play features. However, YouTube has also been criticized for issues such as copyright infringement, unreasonable content, and cyber bullying. In response, YouTube has strengthened its content removal policy and introduced various features for user protection. YouTube has billions of users worldwide and billions of hours of videos are watched every day. This platform, encompassing various languages and cultures, plays a role in increasing the accessibility of information and creating a new digital culture. Netflix is one of the world's leading entertainment services with over 247 million paid memberships in over 190 countries enjoying TV series, films, and games across a wide variety of genres and languages. Members can play, pause, and resume watching as much as they want, anytime anywhere, and can also change their plans.

## **2. Market Analysis**

This study conducts the market analysis targeting the Korean market among several countries where YouTube and Netflix have entered. To this end, the Korean market was classified into political, economic, legal, and cultural environmental issues that YouTube or Netflix should consider. As a political issues, Korea has a tripartite system consisting of a legislative branch composed of 300 members of the National Assembly, a judicial branch composed of the Constitutional Court and courts, and an executive branch carried out by the government. The legislative, judicial, and executive branches maintain a balance of power through mutual checks and surveillance. For example, in a recent audit of state affairs, discussions were held on Google's traffic and network usage fees. The reason why Google's traffic is overwhelmingly large is because of the large proportion of YouTube, but even so, it does not pay network usage fees. This means does not compete fairly with domestic operators, and the damage is returned to consumers. This might be a point that YouTube should consider [9]. The other political issue is related to public diplomacy, or diplomatic activities that promote diplomatic relations and enhance Korea's influence in the international community by spreading consensus and securing trust in Korea's history, tradition, culture, art, values, policies, vision, etc. through direct communication with foreign citizens, and by enhancing Korea's national image and national brand. Soft power is the opposite of hard power, a term that refers to the power of letting others gain what they want by being led voluntarily, rather than by coercion. Recently, smart power, which combines hard power with soft power, is emerging [10][11]. The basic concept of public diplomacy is to approach the foreign public directly by using various mechanisms such as culture, art, aid, knowledge, language, media, and public relations to buy and impress their hearts and create a positive image. For example, Netflix, which corresponds to OTT, is related to soft power, and the culture-mediated soft power increases the national favorability and affects the creation of a favorable foreign policy environment for the country [12].

As an economic issues, despite growth driven by export-led processing trade, the content industry has been experiencing a remarkable growth recently. In 2022, sales and employment in the domestic content industry increased by 7.6% and 1.6% respectively from the previous year, amounting to KRW 146.9 trillion and about 657,000 people. Powered by this, the size of Korea's content market has entered the global top 7 (as of 2022, according to the Korea Creative Content Agency). The content industry recorded a surplus in all sectors excluding advertising. This greatly contributed to the improvement of the trade balance, surpassing the performance of major manufacturing industries. Moreover, the Korean

economy in 2023 is rapidly entering a recession phase, and there are movements to break through this by making the content industry a major export industry. Since Korea has an export-driven economic system, it can generate profits through advertising or marketing suitable for foreign markets. In addition, there is an advantage that advertising that matches the interests of YouTube users in each country can be easily exposed. Korea has recently achieved noteworthy growth in the content industry and is expected to continue to receive substantial investment. Among the platforms used in the content industry, a significant part is accounted for by YouTube [13]. This implies that steady collaboration between YouTube and the K-content industry can yield positive results. It can be a medium that can more easily inform about tourism in Korea [14]. In fact, 'The Tiger is Coming Down,' produced by the Korea Tourism Organization with the 'Ambiguous Dance Company' and 'LEENALCHI' received a good response abroad. When receiving support from the Korean government, it needs to be considered in advance the adverse effects due to constantly changing government policies and regulations. In the case of Netflix, Netflix has announced that it will also implement an 'account-sharing pay-per-view policy' in Korea, causing a backlash. This policy typically refers to guidelines or terms set by content providers or streaming services regarding the sharing of user accounts for pay-per-view content. In such policies, providers often outline rules and limitations concerning how many devices or users can access the purchased pay-per-view content under a single account. They might specify that access is restricted to a certain number of simultaneous streams or devices to prevent excessive sharing among multiple users who haven't directly paid for the content.

Netflix said in a notice that it plans to pay an additional 5,000 won per person every month to share an account with users who do not live in a household in the future. The number of people who can share one account has also decreased. There may be differences depending on the amount of membership, but the number of people is limited to three from four, taking the plan that is usually used by four people. Some point out that Netflix, which has actively allowed account sharing regardless of residence, suddenly changed its attitude after taking control of the OTT market, and that it is a kind of overuse of power. However, it seems difficult to make this a problem as an overuse of power. Consumers have a choice to say that it is power abuse. In the current situation, it is difficult to see it as a violation of the law because subscribers only have to terminate the contract. In addition, it is hard to say that Netflix is doing monopoly. In order to be monopolized, the market share must be more than 50%, but Netflix has a market share of 38%. On the other hand, some argue that this is rather a process in which the market economy is rolling normally. If Netflix changes its strategy in their favor, competitors will use it as an opportunity to provide a number of benefits to attract consumers. It is said

that this will naturally create a market competitive structure, and winners and losers will be divided according to consumers' choices. Eventually, even if Netflix is expensive, it will continue to subscribe if the content is good, so the quality of the content rather than price will be the key that drives consumers.

As a legal issues, Enforcement Decree of the Telecommunications Business Act, which stipulates and mandates technical measures and means necessary to ensure the stability of additional telecommunications services (enforced from December 10, 2020), or Netflix Act. The Act on Service Stabilization of Value-Added Telecommunication Business Operators is subject to the Act on Service Stabilization of Major Value-Added Telecommunication Business Operators, which is more than the average number of users per day, and the amount of data traffic is more than 1% of the total traffic in Korea. The additional carrier should be based on measures to prevent excessive concentration of traffic and technical errors to secure service stability.

Lastly, as a cultural issue, collectivism in Korea is characterized by strong emotional attachment to the in- group, sensitivity towards others, and pursuit of harmonious relationships. This collectivist culture in Korea tends to rely on word-of-mouth for information dissemination. Thus, word-of-mouth promotion is effective in reaching the target audience. A prominent example is 'promotion through YouTube'. When music videos or fancam videos of Korean rookie idols become popular on YouTube, they gain more fame as people recommend them to their friends and acquaintances. Additionally, if non-Korean videos also receive significant attention and become trending topics, repetitive exposure through YouTube Shorts videos further amplifies the trend. Furthermore, as people share information about trending videos or YouTubers on internet websites, they engage in discussions, communicate, and empathize with each other. When they meet offline with their acquaintances, they often talk about these topics as conversation starters. Additionally, when a well-known and influential YouTuber recommends or advertises a product, it leads to recommendations among viewers who have watched the video and consumers who have tried the product. This word-of-mouth effect can result in a significant increase in sales for the company. Even traditional broadcasting networks and public institutions have created YouTube channels as they recognized the significant promotional effect of YouTube. Therefore, as YouTube enters the Korean market, considering the collectivist culture in Korea, it can further increase the advertising revenue by sponsoring advertisements to famous YouTubers. Furthermore, by widely promoting the convenience and usefulness of YouTube Premium through word-of-mouth, an increase in revenue can be expected [15].

In summary, the political landscape's impact on these platforms was discussed notably about Google's

network usage fees and Korea's soft power initiatives. Also, it analyzes the economic surge in the content industry, Netflix's account-sharing policy, and the evolving legal framework, delving into telecommunications regulations. Finally, Youtube highlights the cultural significance of word-of-mouth promotion in South Korea and its influence on product sales and advertising revenue.

### **3. Strategy Analysis**

#### **3.1 YouTube Strategies**

YouTube uses algorithms to differentiate their technology and provide the right content for each consumer. YouTube provides personalized content to customers through algorithms. Individual content video recommendations increase advertising revenue, but they also result in increased customer acquisition costs. Customer acquisition cost refers to the cost of switching from one product to another offered by a competitor. As people use YouTube more frequently, it becomes familiar and convenient, making it less likely for them to switch to competing products, thus increasing the switching cost. This is advantageous for YouTube as it increases brand loyalty and fosters a more sustained relationship with customers [16]. On the other hand, providing personalized content through algorithms involves collecting customer data for recommendations, which can lead to debates about privacy protection. Since it relies on machine learning algorithms, there is a possibility that it may excessively collect personal information beyond what customers would prefer, which falls under the category of threat factors. However, from YouTube's perspective, the opportunity factor is more significant, as the current provision of personalized content through algorithms satisfies customer expectations for a wide range of customers. Customer satisfaction directly impacts revenue, making 'providing personalized content through algorithms' a strength for YouTube.

YouTube not only attracts young generations but also has a significant influx of elderly users, making the elderly the primary audience. As a result, YouTube algorithm recommends videos related to news and current affairs that are popular among the elderly, continuously attracting and increasing the number of elderly customers. In response, traditional Korean broadcasting companies, which used to have the elderly as their main viewers, are restraining YouTube and advocating for the relaxation of regulations on traditional broadcasting companies. As shown in [Fig. 1], the influx of the elderly, specifically tailored algorithmic video recommendations, presents a significant opportunity. Additionally, YouTube also showcases content featuring elderly YouTubers to appeal to younger generations. As shown in [Fig. 1], a prime example is YouTuber Park Mak-rye, a silver-haired YouTuber in her 70s with over one

million subscribers. She mainly shares content about everyday life, such as food and attending baseball games, and the comments on her videos are often from younger generations. Such cases of communication between silver-haired YouTubers and younger generations are increasing [17]. Therefore, YouTube aims to target the elderly to increase its economic revenue through attracting elderly viewers and gaining younger customers through silver-haired YouTubers.



[Fig. 1] Silver-haired Youtuber (Source: <https://www.youtube.com/>)

### 3.2 Netflix Strategies

Netflix officially declared its entry into the Korean market in 2015 and began services in Korea in January 2016. After launching its Korean service in January 2016, Netflix announced that it would invest 770 billion won in Korean content over the next five years until 2020. Netflix assessed the Korean market as one of the most important markets for Netflix due to its high broadband network penetration rate, excellent infrastructure, and high level of consumers through Media Day Materials prepared for CEO Reed Hastings' visit in June 2016. In Korea, internet speeds and domestic smartphone penetration rates were very high, creating a favorable market environment for Netflix [18]. In addition, as Netflix CEO Reed Hastings mentioned when announcing plans to enter the Korean market in 2015, for Netflix, which dreams of expansion, South Korea is a very important market that can strengthen the Asian and global markets and drive Netflix's growth. This is because the Asian market, which is growing, is more important in many ways than North America or Europe, where the market is already saturated, or South America and Africa, which are still in the early stages of market development.

However, Netflix failed to make a big impact in the market in the early days of its entry into Korea. At the time, Korean broadcasters and production companies did not provide content to new streaming

companies that were just starting out, so smooth negotiations with domestic telecommunications companies, broadcasters, and other content producers were not possible, and they failed to secure sufficient local content. Netflix judged that the Korean market, which can produce and consume persuasive and high-quality content, had the potential to become Netflix's next hub. Accordingly, in early 2021, Netflix announced that it would invest 550 billion won in Korean content, and by February 2022, <Hell>, <Silent Sea>, <The Boy's Judgment>, <What is Our School Now>, and <Moral Sense> The following works were presented one after another. As shown in [Fig. 2], the total production cost of <Squid Game>, which was a global hit, was 25.3 billion won, and Netflix invested the entire amount, so the copyright for this drama was transferred to Netflix. In addition to the original copyright for the content, Netflix has also exported its content to global markets and secured more subscribers. Additionally, Netflix can expand its business related to original copyrights by utilizing the source IP it owns. Netflix has already begun selling related merchandising items through its own large retailers and is currently selling props and t-shirts related to its films through its online store. In this way, Netflix is implementing a business diversification strategy that expands its scope in all directions beyond its core business, the platform subscription service business.



[Fig. 2] Squid Game and its fever around the world (Source: <https://www.netflix.com/kr/>)

Through content investment, Netflix can produce its own original series, secure the copyright, and sell all related products. As a result, new revenue sources can be created, and furthermore, it is possible to build a 'Netflix fandom' for all movies and dramas for which Netflix holds copyright. In other words, more than anything, it can strengthen fans' loyalty and affection for Netflix movies and dramas. Additionally, content creators and production companies can create winning games together. This is because it is free from the deliberation, regulation, and programming time of existing broadcasters. In addition, in accordance with Netflix's principle of guaranteeing creative freedom, there are no elements that interfere with content production, so it is possible to produce content with a variety of stories along



with more provocative and social satire. Understanding and using this, Netflix is already creating and promoting not only content from various existing broadcasters in Korea, but also 'self-produced' content on a much larger scale and with a variety of genres and contents (subjects). Thanks to its unique strengths (charm), it is attracting more and more public (viewers) [19].

After experiencing initial difficulties in entering Korea, Netflix established a dedicated Korean team at its Asia-Pacific headquarters in Singapore in 2016 and began to accelerate the securing of Korean content and the production of Korean original content. In 2017, JTBC acquired global broadcasting rights such as <Please Take Care of My Refrigerator> and <Abnormal Summit>, were licensed from CJ ENM, as well as popular content in Korea such as <Stranger>, <Misaeng>, <Reply 1994>, and <Reply 1997>. In the same year, Netflix provided localized versions of its first global survival series, <Beastmaster: Ultimate Beastmaster>, in six countries, including Korea, and released director Bong Joon-ho's *Okja*, a Netflix original film. To produce Korean original content, Netflix also recruited famous Korean writers and directors. *Kingdom*, Korea's first original Netflix drama, attracted a lot of attention at the time of the production announcement due to the hiring of director Kim Seong-hoon of 'Tunnel' and writer Kim Eun-hee, famous for *Signal*. In addition, Netflix continued its active activities to produce Korean-style original content, such as collaborating with domestic production companies to produce a drama based on the webtoon *Love Alarm*.

Netflix continued its activities to produce more Korean original content in 2018. A resident team in Korea was formed to discover high-quality Korean content and support the production of original content. Netflix, which has been aggressively seeking to increase sales in Asian countries such as Southeast Asia and India since 2019, has secured a stable supply of Korean Wave content that is popular in Asia. For this purpose, exclusive licensing agreements for overseas broadcasting rights were signed with a number of Korean content producers.

In addition, Netflix has strived to expand its influence in the domestic OTT market through active partnerships with domestic telecommunications and broadcasting operators. As a specific example, D'Live, a paid broadcasting operator, signed a licensing agreement with Netflix for the first time in May 2016 and launched its set-top The Netflix application is installed in the box 'Deal Live Plus'. Afterwards, in 2017 and 2018, Netflix was installed on 'Viewing' and 'Hello TV UHD Red' through a contract with CJ Hello Vision. LG U+ also focused on securing customers through partnership with Netflix. In May 2018, we provided a three-month free promotion through a marketing partnership with Netflix, and began providing Netflix services through set-top boxes (IPTV) in November. Meanwhile, local (domestic) OTT companies actively pursued alliance and integration strategies to respond to Netflix. Specifically, in

September 2019, SK Telecom and three terrestrial broadcasting companies including KBS, MBC, and SBS launched a new OTT service called 'wavve', which integrated SK Telecom's 'Oksusu' and the three terrestrial broadcasting companies' 'Pooq'. In order to respond to Netflix and Wave, local cable TV operators such as CJ Hello, T-Broad, D'Live, and Hyundai HCN also announced plans to integrate OTT services. CJ ENM and JTBC also announced that they would launch an integrated OTT service through an announcement on March 12, 2020.

Lastly, Netflix exerted influence in the Korean market through aggressive investments. Netflix focuses on producing Korean original content. Over the past five years, we have produced about 70 movies and actively pursued a localization strategy. In 2017, it invested 60 billion won to produce director Bong Joon-ho's movie 'Okja', and from 2019 to 2020, it produced a series of masterpieces such as 'Kingdom' (20 billion won) and 'Sweet Home' (30 billion won). As a result, the number of Netflix domestic subscribers surged from 80,000 in 2016, when the service first launched in Korea, to 3.62 million in 2020. Large-scale investments are a new opportunity not only for Netflix but also for Korean production companies. Rather than exporting works by country, they are introduced to the 190 countries where Netflix service is available. Netflix's large-scale support for production costs allows production companies to handle a variety of stories, including zombies and monsters, as there are no restrictions on material or expression. According to Netflix officials, 'The ripple effect of content exports is clearly visible'. Thanks to this, some say that more than 80 to 100 Korean-produced scenarios are introduced to Netflix every week. Approximately 5% of Netflix original and exclusive content released globally in 2019 was produced in South Korea. In particular, Asian countries India and China account for 2.1% and 1.9%, respectively, in 2019, which is different from South Korea.

## **4. Strategic Suggestions**

### **4.1 YouTube Strategic Suggestions**

To analyze YouTube usage behavior to suggest YouTube strategies, based on gender and age groups by the Korea Information Society Development Institute, among the total of 1,558 respondents, 1,342 respondents (86.1% of the total respondents) reported having used YouTube within the past week (referred to as recent YouTube users). Men are slightly more engaged with YouTube compared to women. Additionally, based on a study of total YouTube usage time among Android and iPhone smartphone users aged 10 and above conducted by Wise App and Wise Retail, out of a total of 12,354.9 million hours of YouTube app usage, teenagers accounted for 20.6%, individuals in their 20s

accounted for 23.3%, those in their 30s accounted for 17.2%, individuals in their 40s accounted for 13.6%, and those aged 50 and above accounted for 25.4% of the total usage time. In terms of user distribution, teenagers accounted for 13.4%, individuals in their 20s accounted for 17.2%, those in their 30s accounted for 19.4%, individuals in their 40s accounted for 21.3%, and those aged 50 and above accounted for 28.7%. Ultimately, the highest YouTube usage rate was observed among individuals aged 50 and above. Using the accumulated data from YouTube's algorithm, statistical data is generated to segment the market [20]. Then, based on the accumulated data, the target customer segment of the market is determined.

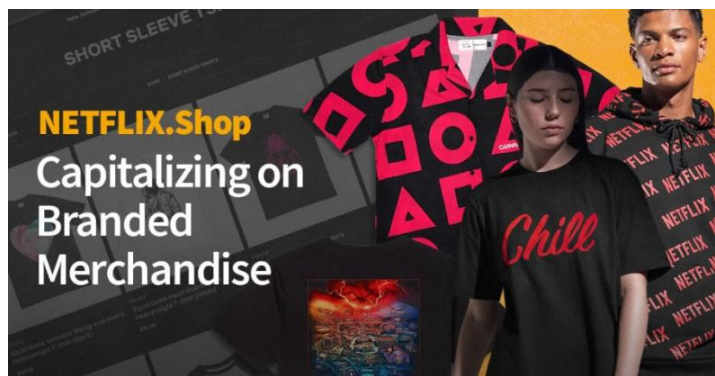
First, as the older generation aged 50 and above showed the highest YouTube user count and usage time, they are identified as the target audience. Analyzing the viewership, viewing time, like-to-dislike ratio, and subscription rate of YouTube videos that the older generation frequently watches, a rough plan is made to provide individual videos and content through the algorithm and decide which advertisements to display on each channel. According to the analysis report on YouTube content usage behavior by gender and age group published by the Korea Information Society Development Institute, the content that individuals aged 50 and above watched the most was news or current affairs, so news or current affairs related videos are consistently exposed to customers to increase YouTube's conversion cost and advertising revenue.

Lastly, users are encouraged to subscribe to YouTube Premium and pay a monthly or annual subscription fee. In the positioning phase, YouTube leverages its unique 'prosumer' characteristic, differentiating itself from traditional broadcasting media. 'Prosumer' is a combination of the words 'producer' and 'consumer', referring to individuals who can both produce and consume content. Unlike conventional media, YouTube positions itself as a platform where all users are viewers as well as potential creators, embracing the concept of prosumers. With lower entry barriers compared to traditional media like television, YouTube allows anyone to become a creator. This characteristic of prosumers, where viewers can also participate as creators, is positioned as a differentiating factor for YouTube, imprinting its identity and image in the minds of potential customers and enticing user engagement [21].

## **4.2 Netflix Strategic Suggestions**

This study suggests the current strategies for Netflix to continue pursuing. Netflix is competing with other OTT companies in the Korean market [22]. However, Netflix must compete through collaboration rather than hostile competition for sustainable competitive advantage. For example, Netflix supports emerging content creators. Netflix has announced its sponsorship of a program led by the Korean

Academy of Film Arts (KAFA) to support emerging content creators in Korea. Established by the Korean Film Council in 1984, KAFA is Korea's top educational film institution and offers programs in directing, cinematography, animation and producing. Many of the films produced by KAFA's programs have won awards at both domestic and international film festivals. The sponsorship agreement between Netflix and the Korean Film Council (KOFIC) supports the Academy's training programs and includes creative grants for outstanding participants of KAFA's 2023 curriculums. Netflix will also sponsor KAFA's special lecture on understanding the global streaming environment. that Netflix is sponsoring a KAFA program through the Netflix Fund for Creative Equity for the first year. Since its inception in 2021, the fund has empowered more than 150 filmmakers in Asia-Pacific to create and tell their stories through numerous Netflix-backed film programs, camps and workshops. These activities would support the growth of various content creators [23].



[Fig. 3] Official Netflix Merchandise Shop (Source: <https://www.netflix.com/kr/>)

Also, Netflix has running the Official Netflix Merchandise Shop online as shown in [Fig. 3]. This online shop sells various goods such as glasses, clothes, and accessories. In addition, Netflix conducted experiential marketing, such as opening a pop-up store through collaboration with a product sales company in Korea. For example, in collaboration with convenience store, a Netflix pop-up store was operated at the flagship store 'Door To Seongsu'. The Netflix pop-up store sold differentiated Netflix products like combo popcorn, hot dog, Jeju lager, fried squid, macadamia cheese mix nuts and after its launch, Netflix jumbo popcorn surpassed the existing steady-selling products Shrimp Flavored Cracker and Poca Chips and sold over 400 products. The marketing effect was excellent, ranking first in sales among all snacks. So Netflix should keep going this collaboration. In the other side, Netflix began discovering ideas that were not adopted by Korean broadcasters. It searched for works that Korean

public broadcaster had abandoned production due to social taboos or their own regulations.

## 5. Conclusion

The technological innovation of digital content service companies has completely changed the content consumption pattern of modern society [24][25]. This study analyzed the current strategies in South Korean market of YouTube and Netflix and implemented the strategic suggestions. Based on the political, economic, legal, and cultural environment of the Korean market, which is highly utilized by the Internet, this study embodied the strategic management process of global video content companies to derive strategies suitable for that environment and implemented strategic suggestions. While it deeply examines YouTube, Netflix, and their strategic considerations in the Korean market, it might lack a comparative analysis with other similar platforms or markets. A broader scope encompassing a more diverse range of video content firms or markets could provide a more comprehensive understanding. However, this study provides a comprehensive understanding of the strategic management processes adopted by global video content firms like YouTube and Netflix within the unique context of the Korean market. This insight collectively enriched the understanding of strategic management practices, market intricacies, policy implications, and cultural influences for global video content firms operating within the South Korean context, providing actionable insights for industry practitioners and policymakers alike.

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