

# Netflix steals the show with the 13-20 year old

Social media listening - 2015

# 01

## Introduction



One year after its French launch, Dynvibe has analyzed **30,000 conversations spontaneously posted on social media by French web users on the subject of Netflix**. An opportunity to assess **the impact of the strategy put in place by the platform and to study the profile of the community of the service's follower**. In May 2014, the world leader of the on-demand video service announced the opening up of its platform to French subscribers. On social media, this news generated an almost immediate buzz and extremely high expectations.



# 02 Eye-catching and effective communication strategies

Following its launch phase, the enterprise has invested in cross-channel campaigns to get itself known across the country. It has capitalized on its series catalogue and effectively promoted it using creative campaigns .:

In conjunction with TV campaigns, Netflix has advertised itself using innovative digital display campaigns featuring the cast of current flagship series through GIFs, or through street-marketing campaigns that employ cutting humor like that created for the promotion of the Narcos series, as shown here.

On social media, the brand today claims to have 16 million fans on its International Facebook page and has 62k French subscribers to its Twitter account.





On these platforms Netflix plays the 'teaser' card to announce the release of brand new original series or new seasons of series that already exist on the platform. Each time these publications generate enthusiastic responses from subscribers *"More new stuff on #Netflix! I don't know where to start", "Can't wait!", "They've put the 8 seasons of Supernatural onto Netflix. Goodbye social life."*

This editorial strategy has also been adopted on the brand's Instagram account (10k subscribers on the French account) where carefully produced images, exclusive photos (eg; behind the scenes shots) and humorous messages are regularly posted.

Thanks to these targeted and original communication campaigns, Netflix has succeeded in turning the launch of every new series into an event but it's the quality of the service itself that has attracted and retained subscribers.

# A majority of the under 20s have become Netflix-addicts

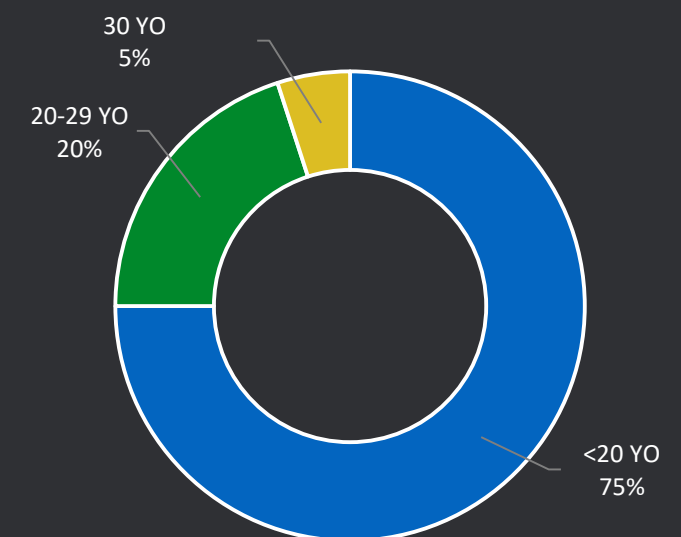
The platform has rapidly become very popular in France particularly with young people. In fact of the 30,000 social media comments identified each month, **nearly 75% come from young people under 20, 90% of whom praise the service.**

Within this target group it is the series that are available on Netflix which appear to be the primary recruitment driver: **90% of their comments refer to this with only 10% mentioning the film catalogue.**

8% of the web users who express an opinion, are not themselves subscribers to the service but ask members of their peer community to lend them their log-in credentials. **A true social phenomenon, having access to Netflix has become a “holy grail” for these young people** and a source of great frustration for those whose parents do not agree to fund the subscription *“My mother doesn’t want to subscribe to Netflix. That sucks.”*



Distribution by age group





# 04 Netflix, a completely separate activity

After just one year in operation **Netflix has become completely integrated into its subscribers' daily routines**. The **variety of its catalogue, the quality of the videos, the absence of ads** and its **multi-support access** (by phone, on a tablet via the TV and games console) are the main benefits commented on by subscribers who find **it a more comfortable experience than illegal streaming**: *"I downloaded Netflix yesterday afternoon at least I don't have to piss about on Google struggling to find something to stream", "Netflix is the quality that you see lol, HD all that no ads no bugs"*.

There are changes in consumption habits that go so far as to make **Netflix a completely separate activity**. Expressions such as *"have a Netflix afternoon"* or *"do a Netflix weekend"* are multiplying and subscribers even go so far as to say that **they prefer this activity to going out**: *"Once you get to know Netflix, it's the end, you won't move from the TV"*.

The arrival of the service in France has also introduced to young people **a trend already seen in the USA**: "Netflix and chill" which translates to a romantic date where the excuse is an invitation to watch a film or a series on the platform: "I have Netflix :)))))) who wants to chill", "Ok Netflix and heavy Chilling this evening".



*Depuis que j'ai découvert ce que c'était que d'avoir Netflix ma vie a changé*



*Netflix c'est devenu toute ma viiiiie*



*Need : une journée Netflix*



*2h30 chez les médecin...Heureusement j'ai Netflix sur mon téléphone hun !*



*J'ai découvert le forfait 1 mois gratuit netflix, content de vous avoir connus!*



Anne-Cécile  
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Co-founder of Dynvibe and  
director of the department of Studies

# 05 Expert opinion



In one year Netflix has succeeded in integrating itself in France with a young and already addicted target group. The benefits linked to the service show not only that for the majority of those who comment, the cost of the subscription doesn't seem to be a disincentive but also that the service is effective at countering illegal downloading within this group.

The targeted and cross-channel communication campaigns generate high expectations for new series but those belonging to the naturally hyper-active consumer community on social media appear to be the most effective spokespersons for promoting Netflix.

# About dynvibe

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Dynvibe is counted among the pioneers and leaders in business intelligence on social media. At the forefront of innovation, the company produces and delivers, via its strategic analysis unit, consumer studies generated from data available in the social sphere.

Dynvibe gathers and analyses this information using two simple and complementary platforms made available to its clients:



**Dynvibe Sphère** : an intuitive and powerful dashboard for listening to, studying, following and analyzing the social sphere



**Dynvibe Pages** : a tool for measuring Facebook pages to track performance and to compare them with those of their competitors.

Dynvibe has numerous international clients including L'Oréal, PUIG, (Paco Rabanne, Nina Ricci, etc.), Luxottica (Ray Ban, Oakley, etc.), Dior, Zara, La Redoute, Ipsos, Walt Disney, etc.