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Netflix In Leisure: A Qualitative Research On Users ViewNazlı Deniz ÖZ¹, Abdil ARI²**ARTICLE INFORMATION**

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Volume: 4, No: 1**Pages:** 116-133**ABSTRACT**

The aim of this study is to examine the recreational value and the views on the application from the eyes of individuals who spend time on Netflix, one of the video-on-demand platforms. With these platforms, where digital channels are customer-focused, the products in international media became visible. Diversity, rapid response to demand, individual-specific systematic development of the algorithm, and accessibility without space and time limits have developed sustainable leisure time tracking behavior in the individual.

In this study, the "case study" method, one of the qualitative research methods, was used as the basis. The study was conducted using one-on-one, in-depth interview techniques in qualitative research. "Semi-structured interview questions" were used as a data collection tool in the study. 20 Netflix users from different ages, trends, and genders participated in the study on a voluntary basis. In the analysis of the data recorded with voice recorders, the Maxqda-2020 qualitative data analysis program was used. As a result of the analysis of the data obtained from one-on-one, in-depth interviews, 15 codes were revealed. It has been determined that the codes obtained from the interviews are grouped under six themes: motivation, comment, attitude, algorithm, type of program, and participation type.

Considering these results, it is predicted that Netflix usage will continue intensively. It has been determined that the motivation elements are directly related to the perception of leisure time boredom and content richness. It has been determined that attitudes are formed by liking or disliking, respect for values, and cultural relations. In addition, it has been stated that they see the application mostly as a method of discharge. In light of these results, the Netflix application is seen and evaluated as a tool for enriching the content, international accessibility, and feedback, as well as a leisure time evaluation tool.

Keywords: Leisure, Netflix, Recreation, Watching

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INTRODUCTION

The nature of social life and the situation it exists in come to the fore with the continuity of its variability. As Ibn Khaldun stated, society is a dynamic structure, not a static one, as it is in a continuous cycle of change. Paradigms affecting social habits, structures, values and behaviors are related to ages, periods, destruction and development processes of structures (Kizilçelik, 1994). The biggest factor in the change process is undoubtedly the effectiveness of scientific knowledge. The spread of knowledge has ontologically supported the recognition and interaction of cultures. Toffler states that while the agricultural period has a thousand-year cycle and the industrial period has three-hundred-year cycle, the information period undergoes ten-year transformations, showing the dynamism of information with its spread and interaction (Toffler, 2022).

The most remarkable and well-known example of this change in the digital sense was undoubtedly the Netflix application. Determining the importance of Netflix for users and identifying the recreational value of the application from the perspectives of individuals who spend time on Netflix were important in terms of shedding light on the digital age we live in. Transformation has shown its effect not only in the production cycle but also in social life forms. In the past, the needs of society were in a way to sustain life, to reach a safe environment and to encourage participation in working life in a holistic sense. However, with the decrease in the working hours of the individual due to mechanisation and technology, there has been a shift towards phenomena that make individual's life meaningful. While it has always been important for the individual to find a place in life, gain freedom of expression, manage his/her time effectively, socialise and be accepted, it has become absolutely visible with the increase in leisure time. It is seen that the phenomena of social life, whose levels of development have become visible with production, industry and political dimensions, have been replaced with information and therefore cultural interaction. The showcase of countries is formed in relation to how individuals use their leisure time, to what extent states can create these opportunities and how they manage public relations processes. It is assumed that the individual who can use his/her leisure time efficiently can have fun, rest and contribute to personal development. It is supported by the literature that the development of recreation science and the provision of at least one of these contributions make a difference in the work, family and social life of the individual. In this context, the codes obtained from the study were determined as motivation, comment, attitude, algorithm, program type and participation type.

Recreation is the activities preferred by the individual to effectively and efficiently spend his/her leisure time excluding physiological and life-related requirements. The person can utilise his/her leisure time actively or passively and aims to achieve physical, psychological and social gains during this time. In line with these aims, s/he carries out individual or collective activities in his/her fields of interest on a voluntary basis. These activities can be performed with active participation (exercise, choir, trip, etc.) or passive participation. As a result of technological development and change, passive participation elements have increased the diversity of demand-based consumption in the modern sense (Featherstone, 2013). The most visible product of this is the content productions that can be considered as programmes which are independent of time and space. In this context, platforms created by companies producing web-based content based on customer-oriented international trends have come to the fore. The most important factor in the preference of these platforms and the continuity of usability is defined as digitalization. Digitization is the name given to the spread of the processes of displaying, storing and transferring data in electronic media (Can, 2021). Digitalization reinforces the concept of globalisation with capitalist thought and is presented as a leisure facilitator in daily life practices. This situation has made the accessibility to global markets

attractive in the perspective of leisure time, and has enabled a new leisure time culture based on continuous consumption in the digital environment (Güzel, 2007).

The Digitization of Passive Recreation: Netflix

Netflix is a web-based video watching platform that can broadcast in many parts of the world, make ready-made content always available to watch, and create original content. It emerged in 1997 with the idea of renting DVDs over the internet and www.Netflix.com was launched in 1998. The site, which was initially established to present/rent ready-made content, became a pioneer in the sector in 2015 with its first original content "Beasts of No Nation". Currently, it is the broadcasting company with the largest content in the world, with the highest number of members and the highest internet usage among digital video-based platforms. Contrary to the programmed stream of the traditional broadcast reflex, video-on-demand platforms such as Netflix stand out with their continuous stream and diversity (Özel, 2020).

Even though Netflix seems basically the same for everyone, it is actually not the same for any user (Hunting, Gray, & Johnson, 2018). The system established by Netflix is not the culture shaped by the data, but the culture that shapes the data. This phenomenon is called algorithmic culture. Netflix's recommendation system contributes to this algorithmic culture. However, Netflix feeds this culture by creating highly personalized genres and continually improving its effectiveness and accuracy (Hallinan & Striphas, 2016).

The viewer, who goes to the cinema to watch a film, chooses one of the films available in the cinema, buys it, goes to the cinema hall and sits in front of the screen, but nowadays s/he has the opportunity to watch the film on television or on his/her phone, if s/he has internet. The viewer, who is included in certain rules and collective watching culture in the cinema hall, creates a cinema environment for himself/herself at home with Netflix, the digital broadcasting platform. S/He can take part in the cinema s/he created with the people s/he wants. While silence should be ensured and the phones should be switched off in the cinema hall, such a situation is not required in the individual's self-created watching action, and s/he can start and pause the film whenever s/he wants (Aydin, 2022). As it can be understood from this point, the habits of individuals who have to stay at home due to epidemics (Atasoy Aktaş, 2021) and natural disasters that have affected the world especially in the recent period have changed along with the entertainment culture as passive recreation. When recreational activities are considered, it is clear that Netflix has an understanding of globalization that considers local elements as well as local trends in the digital field (Brennan, 2018). Therefore, the future of Netflix has been secured (Özsefil, 2019).

In order to figure out these common points, it is necessary to consider many factors such as instant reactions, social positions, emotional tendencies and recreational attitudes of the viewer in a relational way (Oliver, 2002). Netflix, which fundamentally changes the understanding of entertainment and recreation, takes its place among the situations that further trigger the transformation in this changing act of watching. The individual with leisure time evaluates these features according to his/her own conditions and will participate or not participate in excessive watching (Aydin, 2022). It can also be said that waiting until the day the series or film will be broadcast, having to watch the advertisements or missing the opportunity to watch it due to work or other reasons (Atasoy Aktaş, 2021) affect the preference of the Netflix platform in individuals' recreational activities.

This study was designed as a case study, one of the qualitative research methods. This method was preferred in order to comprehensively address the use of netflix in leisure time, the preferences, orientations, likes and criticisms about the application. The criteria for inclusion in the study were determined as a) being a netflix member, b) watching the netflix content regularly, c) developing ideas for netflix application. Individuals in a wide age range

meeting these criteria were included on a voluntary basis. Thus, the profiles and thoughts of individuals who were easily accessible and active netflix users in the Turkish sample were interpreted in ontological philosophy. For certain populations and samples, when there are partial or inadequate theories, or when existing theories are insufficient to reflect the complexity of the problem under investigation, qualitative methods are used to examine the underlying causes and orientations and even to create new theories if necessary (Creswell, 2012).

This study aims to examine the effect of digital broadcasting platforms, which are increasingly becoming an industry product, on TV watching habits and to reveal the role of Netflix, which is considered the largest digital broadcasting platform, in this process. How active and effective digital systems are on users can also show the power of the platform. Therefore, measuring this can also contribute to the development of the platform. In addition, a new perspective can be brought to the ways of evaluating the effectiveness and process of digital broadcasting platform managements.

METHOD

Research Model

"Qualitative method" was used in accordance with the purpose of the study. Qualitative research is defined as a research process that includes and examines the methods of interview, observation, document analysis, narrative analysis, critical and ethnographic studies, etc. and presents the perceptions as they are in a holistic way (Patton 2002; Merriam 2009). The prominent features of qualitative research are sensitivity to natural environments, participatory roles of researchers, a holistic structure as an approach, ensuring that perceptions are clearly revealed, a flexible and inductive analysis structure in the research design (Yildirim and Şimşek 2013). Merriam (2009) stated that the aim of qualitative research is to focus on how individuals adopt and construct the reality they perceive. For this reason, participants are interested in how people perceive their own lives, how they shape their perceptions and how they make sense of their experiences. Creswell (2009) defines qualitative research as a tool used by individuals or groups to explore or make sense of a social or human problem. In this context, the paradigm of qualitative research is defined as intensive research, explanation of events and interpretation of meanings.

Qualitative research is the most useful method for determining and applying questions appropriate to our research purpose, obtaining and interpreting answers. Thus, Netflix, which is the subject of the research, is suitable for very subjective interpretations in terms of diversity within the platform. Defining common views based on subjective interpretations will guide the profiling of an audience.

Study Design

This study adopted the qualitative method to determine the perceptions, attitudes, algorithms, preferred genre and content views of individuals on Netflix. The sample of this study consisted of 20 Netflix members from different fields of study. The sample of this study was decided through a random sampling technique to ensure equal probability and chances for the participants to be chosen for the online interview. The type of tool used to obtain the required data is a face-to-face semi-structured interview. Thematic analysis was used in the study, as it is the best approach to analyze qualitative data. According to Braun & Clarke (2006, as cited in Nowell et al., 2017), using thematic analysis to collect data can contribute to a more accessible form of analysis as it does not require thorough theoretical and technological

information of other types of qualitative approaches. Six themes were used to accurately analyse the interview data: motivation, comment, attitude, algorithm, type of programme and participation type. After all themes were reviewed and defined, it was concluded with a write-up of the information gained throughout the analysis. Finally, the existing data were analysed again to ensure the accurate interpretation of the interview data. To ensure reliability and validity, the transcripts were analysed thoroughly and the codes were cross-checked by constantly comparing the data. In terms of validity, various strategies were used, such as triangulating different data as sources of information, using rich, thick descriptions to convey findings, presenting negative or inconsistent information and spending prolonged time in the field.

Selection of Study Group

Qualitative research is used because a study or subject needs to be explored (Creswell, 2020). It is very important to set out in a selective and purposeful way in reaching the right group to serve this discovery in terms of the quality and accuracy of the views on the subject. Since the aim of this study is to examine the views and attitudes formed by use, a conscious "purposive sampling method" was adopted. In addition to the inclusion criteria, it was paid attention that all participants had "Netflix use" and "Netflix attitude". Detailed information about the study was given before the interviews, and questions were asked before the study about whether they spent time on the Netflix application.

We selected 20 netflix members by using a purposive sampling method. Inclusion criteria were (1) having at least 1 year of Netflix experience (2) participating in the study voluntarily (3) still being a member and viewer on the Netflix platform. We determined the required number of participants by interviewing netflix members who met the inclusion criteria until the data reached saturation. The effective criterion for reaching data saturation is that the same answers start to be received. Characteristics of the Participants are given in table 1.

Table 1. Participant Characteristics

ID	Gender	Experiences	Working Status	Age	Type of programme	Duration of the Interview
P1	Man	3 years	+	22	Multi	14 minutes
P2	Woman	3 years	-	54	Action-Romance	18 minutes
P3	Woman	2 years	+	23	Multi	15 minutes
P4	Woman	3 years	+	49	Romance	9 minutes
P5	Woman	2 years	+	26	Action	20 minutes
P6	Man	1 year	+	23	Adventure	17 minutes
P7	Man	4 years	+	37	Documentary	15 minutes
P8	Man	3 years	+	26	Science Fiction	21 minutes
P9	Woman	4 years	+	26	Science Fiction	20 minutes
P10	Woman	4 years	+	23	Fantastic	15 minutes
P11	Man	5 years	+	30	Action-Adventure	16 minutes
P12	Man	3 years	+	43	Science Fiction, Documentary	20 minutes
P13	Woman	2 years	-	24	Adventure	17 minutes
P14	Woman	3 years	+	32	Documentary	14 minutes
P15	Man	5 years	+	36	Multi	14 minutes
P16	Man	2 years	+	26	Science Fiction	17 minutes
P17	Man	2 years	+	25	War-Action	11 minutes
P18	Man	2 years	+	26	Action-Adventure	13 minutes
P19	Man	3 years	+	29	Action-Adventure	15 minutes
P20	Woman	4 years	-	26	Science Fiction	18 minutes

Data Collection Tools and Process

Before the data collection phase, the necessary literature and theoretical infrastructure for qualitative research was established. Considering this infrastructure, the lack of studies conducted from the perspective of leisure and recreation for the platform on which the study was performed was observed. Therefore, it was believed that examining users' perceptions, motivations for use, comments and attitudes towards Netflix application would be a guide in interpreting the concept of leisure.

"Interview method" was preferred as the most appropriate data collection method since it was assumed that it would be more possible to address the phenomenon from the perspective of the participants. The data collection tool was created by the researchers and aimed to be understandable, inclusive and open to interpretation. The data collection tool consisted of 3 sections.

Introduction: It starts with a statement giving detailed information about the study, ensuring that the data will be used only for scientific purposes and that any information revealing their identity will not be shared with anyone. It is also stated that the participant can leave the study at his/her request and s/he has the right not to answer the questions to be asked without giving any reason. Then, by considering all these principles and commitments, the participant is asked to state "verbally" that s/he voluntarily participated in the study and that s/he agreed to have his/her answers recorded with the voice recording tool.

Demographic Information Form: In this section, the participant's gender, age, year of active use of the Netflix application, working status and the type of program watched on Netflix were questioned.

Research Questions: The research questions includes past and present motivations (How did you decide to become a member of Netflix? What is the factor that is effective in maintaining your membership?), the meaning and perception attributed to Netflix (What is the role of Netflix in your life?, Do you think Netflix has brought you anything?), positive comments or criticisms (What do you think about Netflix content?, What are the situations that disturb you in the Netflix application?), attitudes that turn into behaviour (How does Netflix content affect your use?, What do you do when you are uncomfortable using the Netflix application?).

The questions were prepared by the researchers and checked by a lecturer in the faculty of communication working on digital media, a lecturer in the department of recreation and a qualitative research methods instructor-interpreter for comprehensibility and suitability for the purpose. After the control, a semi-structured interview form was created with 8 questions and 3 probe questions.

The questions were first tested on lecturers using Netflix to test face validity. No problems were detected in comprehensibility and interpretation. For this reason, Netflix users from various age and occupational groups, suitable for the purpose of the study, were interviewed on the basis of voluntary participation. Some of the participants were interviewed face-to-face while others were interviewed on online interview platforms. The reason for this is to achieve more objective answers by giving the participants the option to respond in the environment they find comfortable without time or space constraints. Interview durations are given in Table.1. Randomly selected individuals were evaluated by the snowball method within the scope of purposive sampling inclusion criteria. When the study reached saturation (repeating the same answers, providing sample diversity, determining the predictive power of the population), the study was ended and the transcription process was started. After the

transcription process, the transcribed answers were shared with 20 participants and the final approval was obtained and the analysis phase was started.

Data Analysis and Reliability

The data were analysed using inductive and thematic analytics to identify, evaluate and develop a theme expressed by the participants (Alhojailan & Ibrahim, 2012). The responses of each participant, especially in the first stage, were coded using keywords so as not to overlap. The Maxqda Analytics 21 program was used to facilitate the coding and categorization of researchers. The data from surveys and interviews were entered into Nodes and Cases to be grouped into data with specific codes. Thematic maps showed the organization of concepts according to various levels, and potential interactions between concepts were then developed. The analysis team discussed all codes and categorizations, as well as the possibility of integration between codes so that the codes could be streamlined. This inductive technique allowed the identification of themes that participants gave in response to the research questions (Liu, 2011).

It is aimed to avoid methodological errors based on the necessary ethical principles while reporting the research results. For this, the data analysis and reporting process specified by APA (2010), Creswell (2012) and Lincoln (2009) was followed. The principles considered in analysing and reporting in this process are listed below;

- An unbiased evaluation was made: The correlation between common codes and themes was revealed in the statistics made by two researchers and an independent interpreter, and those that differed were discussed and agreed on the basis of the literature.
- Nicknames or IDs were created for the participants.
- Only positive results were avoided: Consistency between coders was taken into account and positive-negative or contradictory statements were honestly reported.
- No falsification or fabrication was committed: The data were analyzed and reported honestly and without any manipulation.
- It was written in a language suitable for readers and researchers: The methodology and findings of the study were written in a simple and plain language and in a detailed way that does not leave any question marks.
- Information that would decipher the participant was withheld.

All texts were examined and analyzed by two researchers while determining the codes in the study. The answers given by the individuals were discussed, the harmony between the researchers was taken into consideration, and the themes that the codes could combine on a common denominator were determined in line with the purpose of the research. While creating these codes and themes, the focus was on interpretations on the leisure perspective and the idea of recreation.

Theoretical Position and Self-reflectivity

Positioning ourselves as researchers within the framework of critical realism involves questioning our own assumptions to better understand how those participating in our study interpret their own actions, thoughts and feelings (Manicas, 2009). Firstly, all researchers involved in this study experienced Netflix recreationally. In addition, researchers experienced other video platforms for years, both for educational and recreational purposes. After these experiences, we decided to conduct research on the recreational purposes, preferences and tendencies of Netflix members.

Ethical Considerations

Detailed information about the study was given before starting the interview, and a statement was made promising that the data would only be used for scientific purposes and that any information revealing their identity would not be shared with anyone. In addition, it was stated that the participant could withdraw from the study at his/her request and it was stated that he had the right not to answer the questions to be asked without giving any reason. Subsequently, by considering all these principles and commitments, he was asked to state verbally that he voluntarily participated in the study and that he agreed to have his answers recorded with the voice recording tool. Interviews took place on verbal consent. Data transcripts and participant information are only available to the researchers and have not been shared with anyone. For the security of the data, after decryption, the audio recordings were transferred to the hard disk of the researcher and deleted from the computer environment. The transferred hard disk is encrypted and only accessible to the researcher.

In this study, all rules stated to be followed within the scope of "Higher Education Institutions Scientific Research and Publication Ethics Directive" were followed. None of the actions stated under the title "Actions Against Scientific Research and Publication Ethics", which is the second part of the directive, were not taken.

Ethical review board name: Selcuk University Faculty of Sport Sciences Non-Intervantional Clinical Research Ethics Committee. Date of ethics review decision: 25.03.2022, Ethics assessment document issue number: E-40990478-050.99-261036.

FINDINGS

As a result of the analysis of the data obtained from the one-to-one in-depth interviews, 15 codes emerged. It was determined that the codes obtained from the interviews were grouped under 6 themes: motivation, comment, attitude, algorithm, type of programme and participation type. Themes and codes are given in Table.2. Leisure theories, motivation theories, and needs theory were utilised while forming these codes and the themes in which the codes are combined.

While creating the leisure boredom perception, social environment and content codes under the motivation theme, the aim is to determine the factors that motivate the individual to use Netflix application. As can be seen from the distribution, the most influential factors were boredom perception and content, and some participants even stated both at the same time. Another code formed under the same theme is the social environment .It can be said that individuals use the Netflix application in order not to be away from the interests of their environment since their friends or family use it. Therefore, 1 internal and 2 external factors come to the fore as the reason for motivation.

The boredom perception as an internal factor is an issue that takes place in leisure studies. It refers to the fact that the individual does not know what to do during the time left behind from his/her working life and daily obligations, gets bored with the activities s/he does or these activities do not appeal to him/her. From another point of view, boredom, which can be defined as an obstacle to qualified leisure time, increases the individual's motivation to watch video on demand in our study. Our participants frequently stated that they were bored in their leisure time and turned to the video platform Netflix because they could not find anything to do. *"Since we don't go out much, we spend time at home and watch TV series. Sometimes it is enjoyable to watch with subtitles."(P1), "Due to the time constraints of working life, there is naturally a lot of time left for TV series and films. I got into the habit of watching TV series on*

the phone in bed." (P8), "Since I have a lot of time, I spent some days only on Netflix. My watching rate is increasing." (P9), "Of course, my watching frequency has increased since I have a lot of leisure time and I get bored in this leisure time." (P13).

Content, another motivating factor for watching, Netflix's unique content and the availability of this content can be considered as an external motivation tool. The fact that the individual knows that he/she will find the most suitable content for himself/herself and will experience a sense of satisfaction undoubtedly makes it easier for him/her to prefer watching Netflix rather than participating in another activity or platform. Participants expressed this as follows. *"For example, we are members of exxen only for the program named Konuşanlar. But, we are pleased since Netflix has many alternatives" (P1), "I've decided to become a member because the films and series I want to watch and expect to be released are on Netflix." (P10), "The ability to watch anytime anywhere and the wide content offered make Netflix a truly sought-after application. That's why I like and recommend Netflix." (P12).* In addition, the fact that Netflix is a very popular watching tool increases the likelihood of word-of-mouth advertising and motivates the individual to be curious about and access these contents. *"I learnt that a very popular TV series was broadcast there and I became a member." (P9).*

The last code of the motivation theme is social environment, which is another external motivator. After meeting their basic needs and security needs, individuals need to socialise and belong to a group in line with common goals and tastes. This is also valid for leisure activities. We are influenced by the tastes and orientations of the social environment to which we belong. This influence motivates the process that turns into behaviour. The participants expressed the processes of being motivated to use the Netflix thanks to the social environment as follows: *"During my visit to my brother who lives in Istanbul, I saw that he was a Netflix member. I became a Netflix member with his recommendation." (P12), "I decided to become a member of Netflix with the advice of my friends at the school where I worked." (P14), "I have a lot of friends who use it. I became a member with their recommendation." (P19).*

Our second theme, "comment", allows us to understand what kind of emotions and perspectives the individual develops when using Netflix. Netflix serves 230 million users in 190 countries worldwide. Appealing to such a wide audience will gain continuity by increasing its content and continuously improving its applications. When the application is examined, it is seen that there are contents that appeal to all cultures. There are even series and films created specifically for each country. The most remarkable aspect of our participants' comments coded as "liking" is that it is affordable and accessible. In addition, the presence of programs that appeal to the audience rather than long advertisements, uncontrollable flow and content customized for the individual can also be considered as an important factor in the broadcasting policy in our country. Individuals can freely choose and watch the program they want, whenever they want. These features are at the very basis of the concept of recreation itself. In addition, the fact that these opportunities are provided for nominal fees, or the possibility of meeting these fees with more than one person is frequently stated. *"I am satisfied in general. The fact that a membership can be used by many people makes it very economical." (P4), "Its positive feature is that membership fees are affordable and it is great to have accounts for 3-4 people. Other positive features are that there is unlimited content in every field I wish and that it is ad-free." (P8), "The best feature for me is that I always have access to Netflix for programs that I can't find on TV or can't arrange my time to watch them even if I can." (P18).* In addition, the division of content as children and adults is an important factor in checking the suitability of the content for the individual or social group without browsing the content. *"It is great that there is an age limit for children. There are contents that appeal to both adults and children. The price is also very reasonable. It costs more to watch a film in the cinema." (P1).*

Although the fact that the Netflix application is worldwide and has content for every culture, value and orientation creates a positive perception for the user, another result of reaching such a large audience is the tendency to develop a critical perspective. It is not possible for platforms with such a large content network to be fully appreciated. Thus, we see the reflections of this situation with another code "criticism" in our theme. Although almost all of our participants expressed their appreciation for some reason, more than half of them expressed their criticisms more frequently. Research shows that more than 90% of the Turkish population has a Muslim religious identity, and more than 55% of them describe themselves as conservative, nationalist or Islamist. When the answers of the participants are analysed, it is observed that the criticisms are the result of disregarding or misrepresenting these value judgements in this regard on the platform. *"Generally, Turkey is portrayed as an underdeveloped bigoted country. There is a prejudice against Muslims."* (P3), *"There is an attack of thought against Muslims."* (P4), *"I come across scenes that despise Muslims. Scenes that confuse Turkish culture with Arab culture are disturbing. Let me explain the religious dimension. In TV series and films, I encounter scenes in which Muslims are shown as uncultured and reactionary. For example, I came across it in the TV series 'Da Vinci'."*(P16), *"There are nonsensical criticisms and contents about Turks and Muslims. Their religious dimensions are bad. I don't like when they denigrate our religion in TV series and films."* (P20). This code, which was accessed in line with the participant views, raised the question of how it affects attitude.

Attitude is the way of dealing with a problem, the manner and behaviour adopted in the face of a problem. As a result of our study, the frequency obtained in the criticism code made it necessary to address how the participants developed a behaviour against a disturbing content encountered in the Netflix application. Two attitudes develop according to the answers. However, it is the behaviour of "leaving the application" rather than the behaviour of "staying in the application" that is widely reported. The individual reported that when he/she encountered the content that he/she was uncomfortable with, he/she stopped watching that content or skipped part.

"There are lots of slang and swear words in most of the content. Although they are presented differently during translation, I think that some films are not suitable for children to watch. I prefer not to watch such content." (P1), *"Religiously 'sinful' topics are very intense, and culturally 'LGBTI' people and behaviours disturb me a lot. Most often, content that contains 'LGBTI' bothers me a lot. If it is a content I like very much, I fast forward the scenes I am uncomfortable with."* (P8), *"If the reaction against Muslims and Turks really continues, I stop watching the film."* (P16). On the other hand, there is also a tendency to stay in the application or content for reasons such as the free choice offered by the Netflix platform and the fact that this can be tolerated in culturally specific content. *"I am not disturbed because I have freedom of choice."* (P9), *"Even if I am offended by some parts of the content, I only watch the part that interests me."* (P19), *"In general, they show Turkey as an undeveloped and bigoted country. There is a prejudice against Muslims. On the other hand, there are also positive aspects portrayed in our own TV series or films. So I do not show any reaction and I continue to watch them."* (P3).

Algorithm is the most assertive artificial intelligence-supported initiative of the Netflix platform, which aims to offer the most appropriate content in the catalogue by following the profiles of the individuals. It is known to be affected by many factors. This structure, which offers the most appropriate content by combining comprehensive inputs such as likes, watching history, watching hour interval, the device on which it is watched and how long it is watched, provides convenience to members. When our participants are questioned in terms of algorithm compatibility, the view "Generally compatible content is presented" is dominant.

"They overlap in general. It appeals to my interests and taste of watching at a high level." (P8), "It matches the ones I like, but they usually highlight the most popular films, as if everyone has to watch the same things" (P4), "It usually brings up other popular, widely watched TV series or films. They have similar themes to the series I like, so I am pleased with it." (P3). In line with these views, it can be concluded that commitment to the platform increases with the expansion of content to be watched according to the interests and tastes of individuals. In addition, some participants think that Netflix follows an algorithm-independent process and imposes suggestions for the development of different perspectives. Partially compatible or incompatible algorithm suggestions do not cause individuals to develop negative attitudes. Rather, they stated that they ignore this inconsistency and emphasize the value of the freedom to choose the content that suits them. In addition, participants with incompatible views stated the intensity of the algorithm's attempt to highlight popular content.

"I do not pay attention to the content recommended by Netflix. I research genres such as TV series, films, documentaries. I choose and watch the ones that are suitable for my development." (P7), "The remaining 50%, which do not match my taste, seem to me to be suggestions aimed at steering human morals and behaviors in a different direction. By subconsciously giving people the message 'You will like this content', they can actually offer suggestions that are very unrelated to what I watch." (P13), "When I open Netflix to watch the films that I have watched before while eating something, it constantly shows old films. In general, only the films that are popular in the world and in our country are only on the home page, and as a suggestion, it does not show the films of other countries on the home page, I think this is their biggest shortcoming." (P16).

There are two types of participation in leisure activities: casual or serious leisure activities. They can be planned individually or collectively with any social group. The Netflix platform, which we specify as a digital leisure time tool, is suitable for both types of participation due to its accessibility anytime, anywhere. In addition to relaxing individually, a cinema environment can be created in a friend/family environment. Most of the individuals participating in our study stated that they tend to watch Netflix content "alone". *"I prefer watching it alone. It allows me to focus more on the content." (P7), "I like watching it alone more. When I watch it with someone, I get distracted if they talk." (P3), "I don't watch dubbed TV series because the emotion and spirit are best reflected in the mother tongue. Besides, my purpose of watching TV series is to improve my English. So, I mostly watch series with Turkish subtitles and unfortunately, since my family members do not like watching series with subtitles, I mostly watch series in English alone." (P13), "When I am alone, I am more motivated and my level of understanding, motivation and attention is better." (P17).* As can be understood from the statements, individuals are also present on this platform for personal development. In this respect, they prefer to be alone to facilitate their focus. Another thing that should be mentioned is that they want to focus and not be distracted while watching the content on the platform. Thus, it can be understood that Netflix is a serious leisure activity rather than casual leisure activity. In addition, another reason that can be considered as a common denominator with those who prefer to watch Netflix with a "collective" association is that 85% of the participants in the study are working individuals. In addition to preferring activities that can be done alone for post-work refreshment, the common point of those who prefer to watch Netflix as a means of socialising with family or friends in the remaining time from work is the desire to spend "quality" leisure time. *"I prefer to watch it to spend time with my family and friends, and it becomes more enjoyable by making comments during and after the TV series and films." (P6), "I usually prefer to watch with my family, but not all content. As a busy worker, I want to spend my limited time with my family. That's why I mostly watch it with my family." (P11).*

Table 2. Themes and Codes Map

Code System	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15	P16	P17	P18	P19	P20	T
Motivation																					
Boredom	*	*	*	*			*	*	*	*	*	*	^		*						13
Social Circle		*										*		*				*	*		5
Content	*				*	*	*	*	*	*	*	*					*			*	13
Comment																					
Liking		*		*	*	*	*	*	*	*				*		*	*	*	*	*	14
Criticism	*		^	^		*				*	*		^	*		^			*	^	16
Attitude																					
Leaving the app	*			*		*		*		*		*	*	*		*			*	*	11
Staying in the app			*						*										*		3
Algorithm																					
Inconsistent with						*	*						*	*		*					5
Consistent with	*	*	*	*	*	*		*		*		*	*	*		*	*	*	*	*	16
Participant Type																					
Alone	*		*	*			*	*	*			*	*	*		*	*			*	12
Collective		*			*	*					*	*							*		6
Total	6	7	6	8	5	9	8	7	7	7	6	9	9	7	2	9	5	4	8	8	137

Note: type of programme has been given in table 1, *The participant stated at least once, ^ The participant has stated more than once., T: total

DISCUSSION

The products of the ongoing digital age, which refers to the technology and information revolution that took place at the end of the twentieth century and the beginning of the twenty-first century, are changing the attitudes and habits of societies. Digital transformation has spread to all areas. It can be said that the level of influence is very high and individuals adapt very quickly. The fact that technology and its products make life easier, make time management effective and increase accessibility has increased the demand. The supply created by the increasing demand appears in all areas.

The aim of this study is to examine the Netflix platform, a product of the demand-based video industry, from a recreational perspective. In this context, Netflix usage to spend leisure time was evaluated. The factors motivating individuals to use Netflix, their attitudes towards the platform, their views on algorithm compatibility, their preferred genres and types of participation were questioned.

The opinions of 20 netflix members were included in the study. Accordingly, it was observed that the motivation sources of individuals who watch Netflix content to spend leisure time are boredom, social environment and content, and that their likes and criticisms can be associated with cultural values, and their attitudes towards these likes and criticisms affect their tendency to continue or leave the application. In addition, the participants stated that the algorithm suggestions were generally compatible and that they prefer to watch Netflix content alone rather than in their social environments in order to evaluate it effectively.

It is an undeniable fact that Netflix and similar applications affect traditional watching habits. While media organisations determine the time and stream in the traditional program order, video-on-demand platforms have created freedom of choice by leaving this stream, watching time, genre and content to the viewer (Gümüş, 2021). In addition, the developed algorithm networks have created an interactive process with the match they offered to the viewer. Therefore, a free world has been created that frees customers from the limitation of the relationship with traditional watching products and allows freedom of choice through new-era

internet-based video platforms, freeing viewers from the cycle of watching, not watching or changing channels (Gilbert, 2019). The individual's response to this broken cycle has emerged as a serious perception of activity in his/her free space, where s/he can regulate its time, place, genre, and means of watching, even by paying the price. The relationship between the viewer and the platform has developed so much that demands can be answered immediately, a content that has been removed from the broadcast can be broadcast again with the pressure of the viewers, and it can keep the relationship alive by offering suggestions with artificial intelligence applications that detect whether a product is liked or disliked, and even where the product is left unfinished (Varela & Kaun, 2019). Not only new products are offered through new media, but also traditional media products from the past are re-presented, and thus individual values and elements are revitalised in the memories with nostalgia or commitment (Özel, 2020). Through platforms that contain all these features and more, the continuity of the idea of watching reinforced in the individual is supported. In societies like our country, where the habit of watching television is high and the traditional family and social structure continues (Mutlu, 1999), such applications offered with more flexible opportunities will undoubtedly reinforce the idea of watching television for recreational purposes or being involved in the watching process through any smart device (Parker et al., 2016).

As a result of the study, it is seen that the codes that emerge by defining the motivations for the use of the Netflix platform by the viewers themselves are formed as boredom, social environment and content. It is thought that all digital products create a tendency to escape in the individual (Öz & Üstün, 2022a). Individuals tend to escape to applications that create a sense of flow in an environment where they are bored or when they cannot regulate the use of leisure time (Öz & Üstün, 2022b). At this point, the ease of constant availability of Netflix-like applications creates an effective motivation. In addition, as in all recreational activities, the individual is motivated to use Netflix with the influence of friends and social environment. Common interests in the environment to which the individual belongs can undoubtedly change the individual's participation type (Burch Jr, 1969; Ho, 2022). Netflix has a serious usage potential in our country as well as around the world (Matrix, 2014). Therefore, the utilisation rate and interest of the environment affects the motivation of participation (Coşgun, 2021). Content, which appears as another motivational tool, affects both individual continuity and the future of the company. Netflix has even reinforced customer orientation by taking content production to the next level. It has produced content specific to cultures, societies, age groups, orientations, and even active periods (Ramasoota & Kitikamdhorn, 2021). With the broadcasts produced by itself, it has proven its success in creating supply to demand with most of its products. Therefore, customer satisfaction has increased, and one of the most important reasons for the continuity of Netflix membership has been content diversity (Lobato, 2018).

Netflix views, Netflix attitude and algorithm compatibility are associated as themes that feed each other. The feature that uses algorithms to track watching patterns and provide suggestions and favorites is helpful for viewers. The study shows that the algorithm and the viewers' opinion that they are compatible support each other. In addition, another view obtained from the study is that criticism focuses on cultural and religious values (Çakir 2022; Akova, 2020). Despite being based on a customer-centered marketing strategy, the multicultural structure of the application and its accessibility to individuals from all countries have increased the visibility of conflicting ideas (Çinar, 2021; Yegin, 2021). Undoubtedly, it is not possible for such multinational applications to favor all their customers at the same time. However, answers such as "They generally show Turkey as an undeveloped and bigoted country (P3)" or "I come across scenes that despise Muslims" were found in our study. The reactions to these criticisms, which are supported by answers such as "Scenes that confuse Turkish culture with Arab culture are disturbing (P16)" result in leaving the application or even unsubscribing. In addition, there are also individuals who only react but continue to use the

application. However, Netflix continues to grow in all nations year by year. The existence of like and dislike options within the application and the option to end the programme instantly are at the customer's discretion. In addition, it has been reported that with the active use of social media and customer services, the content can change and become compatible with values. As a result, it is seen in the study that the content liked by the participants is more intense and that the use of the application continues even though there are criticisms.

CONCLUSION

Netflix-like broadcasting organisations continue to radically change watching habits. Media applications that offer the opportunity to watch anytime and anywhere will continue to take place more intensively by diversifying and developing in the lives of the viewers who leave the compulsory broadcast stream of television, which is a social leisure time utilisation tool. The increase in the perception of boredom, especially caused by the pandemic, has led to the widespread use of these applications. Video-on-demand platforms, which have become both widespread and accessible afterward, are now considered as individual or group passive recreational activities. It is considered likely that their preference rates will rise with the increase in the use of technology and the level of responding to the demands of all generations. Therefore, it is an acceptable assumption that leisure time behaviour will be concentrated in on-demand content producers. This situation can be perceived as being able to utilise technology and its opportunities and to evaluate facilitating factors. However, it is thought that the tendency of intense consumption in the younger generation will increase inactivity. It is seen that technology addiction is increasing day by day and preventive processes are adopted as policies in all nations. Researches should be designed with the perspective of revealing the short, medium and long-term effects of technology-based passive recreation and developing ways to get rid of them.

It is certain that watching habits carry cultural traces. Excessive watching and exposure to excessive content consumption are also the continuation of traditional watching habits. The barriers to participation in active physical activities should be questioned in a relational context against the facilitators of the individual's participation in passive watching activity.

Recommendations

This study expresses the Turkish sample, it is a purposefully selected study that questions only a single platform. The age range is not limited. It is important to make separate evaluations for young people, children and adults. In addition, evaluating and revealing the opinions of the members of different video platforms will benefit content developers in creating a vision.

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