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WHAT TO WATCH NOW: CULTURE, PERSONALITY AND GENRE CHOICES IN NETFLIX

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Şimdi Ne İzleyelim: Kültür, Kişilik ve Netflix'te Tür Seçimleri

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LIST OF ABBREVIATIONS

SCS	The 24-item Self Construal Scale
CVSCALE	26-item cultural Values Scale
IND	Independence
INT	Interdependence
COL	Collectivism
POW	Power Distance
IEQ	Social Inequality
AMB	Ambiguity Intolerance
UAI	Uncertainty Avoidance
RSK	Risk Aversion
MAS	Masculinity
MAS- FEM	Masculinity- Femininity
GEQ	Gender Equality
TRD	Tradition
PRU	Prudence
LTO- STO	Long Term- Short Term Orientation
CET	Consumer Ethnocentrism
CIN	Consumer Innovativeness
16PF	The Sixteen Personality Factor Questionnaire
FFM	Five Factor Model

CQS	California Q-Set
COO	Chief Operating Officers
K- drama	Korean Dramas
NEOPI-R	Neo Personality Inventory- Revised

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ABSTRACT

The previous studies about genre preferences show that there are some relationships between personality traits and cultural dimension with genre preferences. Accordingly, this study aims to investigate those relationships in the frame of Netflix genres with utilizing from cultural orientation theory of Sharma (2010) and personality traits theory of McCrae & Costa (1995). Furthermore, this study aims to investigate users' attitudes towards Netflix algorithms, recommendation system and binge-watching with trying to explore their possible connections with culture and personality.

To achieve the aims of this study, a survey has conducted with 119 participants of Netflix users. The data have been analyzed with ordinal logistic regression in SPSS V.23. The research results showed that personality and culture together have significant impacts on preference for 18 of 19 Netflix genres. In addition, analysis showed that personality traits and cultural dimensions also influence the use of Netflix recommendation system and frequency of binge-watching.

Keywords: genre preference, cultural orientation, personality traits, Netflix, binge-watching, algorithmic culture

ÖZET

Daha önceki çalışmalara baktığımızda dizi ve film türü seçimleriyle kişilik özellikleri ve kültürel indikatörler arasında bir bağlantı olduğunu görüyoruz. Buna bağlı olarak, bu çalışma kültürel indikatörler ve kişilik özellikleri ile dizi ve film türü tercihleri arasındaki ilişkileri Netflix platformu üzerinden incelemeyi amaçlamaktadır. Bu ilişkileri analiz edebilmek için çalışmada Sharma'nın (2010) kültürel oryantasyon ve McCrae ve Costa'nın (1995) kişilik özellikleri teorilerinden faydalanılımıştır. Bu çalışmanın ikincil bir amacı da Netflix kullanıcılarının Netflix algoritmalarına, Netflix'in öneri sistemine ve "binge-watching" davranışına karşı tavırlarını analiz etmektir.

Çalışmanın amaçları doğrultusunda 119 Netflix kullanıcısına anket yoluyla ulaşılmıştır. Anket sonucunda elde edilen veriler SPSS V.23. programı yardımıyla ve ordinal lojistik regresyon analizi kullanılarak analiz edilmiştir. Araştırma bulguları, kişilik özellikleri ve kültürel indikatörlerin birlikte 19 Netflix kategorisinden 17'sini tercih etme üzerinde etkili olduğunu göstermektedir. Buna ek olarak, yapılan analizler sonucunda kişilik özellikleri ve kültürel indikatörlerin Netlix öneri sistemini kullanmada ve "binge- watching" davranışında bulunma sıklığı üzerinde etkili olduğu gözlemlenmiştir.

Anahtar kelimler: dizi/film türü seçimleri, kültürel oryantasyon, kişilik özellikleri, Netflix, binge- watching, algoritmik kültür

INTRODUCTION

Genrefication is an important process for classifying, understanding and analyzing audience preferences. Therefore, conducting a research about genre preferences is an efficient way to investigate audience preferences. So, this study tries to understand the motives under audience preferences via analyzing genre choices.

With the emergence of digital platforms as Netflix, new tendencies consisted in genrefication. Netflix platform created its own genrefication system which aims to attract more audience to the contents. This new genre categories of Netflix consist of genres as “Asian Series, Military Series, Nature and Science”. This study investigates genre preferences of users in Netflix platform to understand how this new genrefication systems reflected to genre preference of audience.

The studies about genre theories mainly explains genre preference with two different approaches. These are culture-centered approaches and biological-centered approaches. Culture-centered approaches position culture as a primary factor that shapes genre preference while biological-centered approaches position biological factors -sub-conscious factors or genetic factors as gender- as major factor. Even though they have some conflicts about which factor has major importance as a variable for genre preference, many studies provided evidence that culture, personality traits and demographic factors influence genre preference (Fu, 2013; Grodal, 2017; Hall, 2005; La Pastina & Straubhaar, 2005). This study investigates both cultural and biological factors that influence genre preference of audience. In doing so, this study tries to understand the linkages and differences between these approaches and try to synthesize those two aspects. Meanwhile, this study utilizes from the latest theories about the influence of culture and personality to individual behaviors that provide strong evidence in both culture and psychology fields. Accordingly, when I try to analyze the influence of culture in genre preference, the major study that I will utilize will be the theory of Sharma (2010)

about cultural dimensions that showed strong validity. In the other hand, I will utilize from the study of McCrae & Costa (2003) about personality traits to explain genre preference with a biological-centered approach. I will also investigate the motivations under choosing a specific genre to watch and discuss them in the frame of Uses and Gratification Approach.

All those theories will be beneficial for me to answer the questions of this study as "In what extent culture and personality traits influence genre preference of audience?". But there are also some other objectives of this study that develop as a natural consequence of studying in Netflix platform. Related with its genrefication system, Netflix also has an algorithmic recommendation system. Thus, it is inevitable to include Netflix's algorithmic recommendation system and its "taste clusters" to a research that investigates genre preference in Netflix platform. So, another objective of this study is to analyze "do culture and personality traits shape the interaction of users with some features of Netflix platform as algorithmic system and taste communities?". Therewithal, I will also investigate binge-watching behavior in Netflix platform from a perspective of cultural orientation and personality traits. Because binge-watching behavior is also a very popular topic for the studies that investigate audience behavior in Netflix platform.

As a methodology to accomplish the aims of this study I designed a survey for Netflix users in Turkey. To generate my survey, I utilized from the cultural orientation scale of Sharma (2010) and Five Factor Personality Model of McCrae & Costa (2003).

1. WHY DO WE WATCH WHAT WE WATCH?

One of the major concerns of genre studies is to predict and understand audience choice for various genres and when we investigate the literature in genre

studies so far, it is inevitable to conclude that culture and personality traits are important predictors for genre preferences (Fu, 2013; Bondebjerg, 2015; Grodal, 2017; Cohen, 2002; Hall, 2005; La Pastina & Straubhaar, 2005; Weaver et al., 1993; Weaver, 1991). Departing from all those studies, this study investigates the influence of personality traits and culture on genre preferences with asking "does culture influence our individual choices such as genre choices we make in an online platform as Netflix when we decided to watch series? What are the cultural indicators that influence our media consumption? Which factors of personality influence genre preferences and in what extent? Is it possible to associate personality traits and cultural dimensions with the way users experience the Netflix platform (binge-watching behavior and experience of algorithmic recommendation system)?

Even though recent studies in media as genre studies tended to utilize from the theories about cultural orientation and personality traits, there are not enough studies to generate a meaningful linkage between culture, personality, and audience behavior. Also, there are not many studies that investigates attitudes toward Netflix platform in terms of both personality and culture. So, this study aims to fulfill these lacks in the field. Therefore, I will utilize from the theories of Hofstede (Hofstede, 2001) and Sharma (Sharma, 2010) about cultural orientation; the theory of McCrae and Costa (Mccrae & John, 1992) about personality traits and Uses and Gratification Theory to investigate audience behavior. Departing from those theories, I will try to explain the influence of culture and personality traits on genre choices in a platform as Netflix. I will use survey method to analyze the relationship of all those variables.

Initially I will discuss the studies about genre preferences which are beneficial for explaining the theoretical basis of this study, starting from explaining my conceptual standpoint for genre. Then I will explain different theories about genre preferences of audience.

1.2. The Theories About Genre Preferences

According to Neale (1980) genre is “simultaneously, a coherent and systematic body of film texts, and a coherent and systematic set of expectations”. But Cawelti (1976) includes culture-dependent change of perceiving and interpretation to genre definition and suggest genres are story types which consist with universally represented cultural images.

Genrefication facilitates investigating film choices and audience tastes with categorizing films under universally coherent titles. Hence, the productors utilize from genres to predict films’ success and according to Cohen (2002) this conveys routinizing of programs. But genre does not create an expectation only for production institutions, audience also utilize from genres to predict how much the content is enjoyable for them (Cohen, 2002; Crane, 1992; Gledhill, 1997; Miller, Maxwell, Govil, McMurria, & Wang, 2005). The studies of Austin and Gordon (1987) and Jowett (1985) indicates that genre is the most important factor for audience to attend a film. Accordingly, the study of Bielby and Bielby (1994) also supports the determinative influence of genre for audience preferences. So, it also makes genre preference or “audience tastes” very important for audience. There are two different uses of this notion as audience taste and genre preference. Some scholars suggest the notion audience taste instead of genre preferences. Mulyana (2019) explain taste as “the reality or imaginary choice between alternatives and a possibility of alternative ranking based on enjoyment, satisfaction, gratification, fulfillment as well as a variety of uses”. The concept of taste may be useful to point out to a pattern and a kind of enjoyment in watching preferences. But the notion “genre preference” emphasizes the decision-making process instead of joy and accordingly, it is more suitable for this study which investigates the factors that influence genre preferences of individuals. Accordingly with the aim of this study, I will keep discussing genre preference with asking how audience decide what to watch.

When we investigate this question in media studies, Uses and Gratification Approach comes forward as a dominant theory to explain audience motives for media decisions. Uses and Gratification theory is important for this study because it is one of the theories that I will utilize for interpreting my survey data to conclude about the factors that influence genre preferences. But what is Uses and Gratification Approach?

1.3. Uses and Gratification Approach

Uses and Gratification Approach (USG) is a theory that positions audience as active and free to make decisions with asking how people use media and why. Therewithal, USG suggests, people use media to fulfill their needs (Kuyucu, 2015). McQuail, Blumler, & Brown (1972) explain these needs as 1) diversion: escape from the problems of daily life, entertainment; 2) personal relationships: establishing relationships through television, feeling less lonely; 3) personal identity: link between the audience and program content, information acquisition about possible problems, value reinforcement; 4) surveillance: information about the world events, knowledge acquisition. But instead of focusing on those needs, a different theory suggested in the frame of USG that emphasize the importance of emotional experiences.

Some scholars indicate that gratification of emotional needs is also gratifying for social and cognitive needs (Cupchik, 1995; Oliver & Bartsch, 2010). Many different aspects emerged departing from this emotional gratification standpoint. Accordingly, some aspects suggest that the reason of media consumption is a seeking for experience of rewarding feelings which are missing in themselves (Oliver, 1993; Zillmann, 1988; Zuckerman, 1979). Associated with this aspect, some scholars emphasize not only desirable feelings are rewarding, disturbing and unpleasant feelings may also be gratifying indirectly as evoking some rewarding experiences as “parasocial relationships, self-reflection and

insight" (Cupchik, 1995; Oliver & Bartsch, 2010; Rubin & Perse, 1987). Thus, this aspect does not position emotions as the end of gratification process, instead of that, emotions are seen as stimulus which convey to some rewarding experiences.

Even though the prevalence of Uses and Gratification Approach in the studies of media consumption, some new theories emerged that point out some lacks of USG. Accordingly, Yuan & Ksiazek (2011) criticize USG about overlook some dynamics in media production environment with focusing on audiences emotional and cognitive processes. Webster (2008a, 2008b) also emphasize that audience act within a structure which limited by government or industry. In their study, Yuan & Ksiazek (2011) investigates this media environment with utilizing from theories as the Theory of Preferential Attachment and Social Influence Theory. Departing from the theory of Preferential Attachment, they suggest that audience will incline to follow popular programs and channels. Also based on Social Influence Theory, they signify that, channels will try to match their programming with the channels they link. The results of their study supported their arguments and exposed the influential relationship of audience and media environment. Gaines (2010) is also attract attention to the role of media production environment including the impacts of culture to influence interpretations of media messages by audience. Therewithal, the study of Cohen (2002) suggest that the factors as "group viewing, availability of shows and channels at the time the viewer is ready to watch, and the degree to which a viewer is aware of all his or her choices " are the variables that influence audience behavior apart from individual preferences.

Even though it is important to consider impacts of media environment to understand audience behavior, I will focus on individual choices in this study with asking "why audience make that specific genre selection instead of other choices inside a digital platform". But I will utilize from those theories of media consumption in the process of interpreting the results. I will also ask participants of my study about the reasons for picking specific genres to watch. Therewithal, I

will analyze the answers to this question also from a perspective of Uses and Gratification Approach.

USG is just one of the perspectives to explain genre preference. There are various aspects about the variables that influence genre preferences. Some studies emphasize the role of culture on genre preference. But how culture and genre preference become associated by scholars?

1.4. Culture

Edensor (2002) argues that national culture is still and will be significant for media use of audience. This aspect about the relationship of national culture and audience preference conveyed many scholars to investigate this linkage. Therefore, Weaver, Brosius, & Mundorf (1993) conducted an experiment that compares German and U.S audience and indicate national culture influence audience perception of the plots of films and audience preference for films. Therewithal, the study of Weaver, Brosius, & Mundorf (1993) suggests that individual selections for movie genres are linked with national culture.

La Pastina & Straubhaar (2005) also focus on culture as an initial variable for genre preference with a perspective of cultural proximity. According to cultural proximity approach audience tend to prefer local contents mostly but their secondary preference is a content from a country that closest to their culture (Fu, 2013). But it is hard to associate the universal tendency to prefer US films with cultural proximity. The scholars as Iwabuchi (2002) and Featherstone (1992) explain this tendency with admire of modernity. To better explain, audience watch US films to see what modernity looks like. Even though there are discussions about the impact pf cultural proximity in genre preferences, many studies indicate culture influence the way we choose a specific genre. Accordingly, many cross-cultural studies provide evidence for there are some cultural differences in genre

preferences (Garitaonandia, Juaristi, & Oleaga, 2001; Waterman, 2005; Olson, 1999; Fu, 2013). As an example, Fu (2013) investigated attitudes of various countries towards Hollywood films depending on country by movie box-office sales from 2002 to 2007, in a frame of cultural proximity and linguistic distance. In this study, he utilized from the dimensions of Hofstede to measure cultural proximity and TOEFL scores of countries to measure linguistic distance. He also measured average economic wealth and audience size (the attendance size of the country in a particular year in the unit of 10 million visits) of countries as other independent variables. According to his research results, the countries that have much more cultural proximity and linguistic distance to U.S watch much more Hollywood movies and have more similar genre tastes with U.S audience. Meanwhile, research results showed that different countries develop different habits and genre tastes for Hollywood movies that can be explained by national culture. Also, Waterman (2005) investigated genre compositions of annual top 20 films in six different countries (The United States, Germany, The United Kingdom, France, Italy, and Japan) in the period between 1997-2001 and observed differences in genre patterns related with the cultural traits of countries. All those studies emphasize the importance of culture on genre choices and justify culture as an independent variable to influence genre choices.

The relationship between genre and culture has not only been observed in the cross-cultural comparisons, the research of Cohen (2002) that investigates Israeli audience found some intra-cultural patterns for genre preference. He investigated television viewing behavior of Israeli audience in the age between 30-85 that includes preference of programs from three popular channels in Israeli television. According to research results, he found out Israeli audience concentrate on some specific genres to watch and this patterns in genre preference of Israeli audience are consistent with the results of previous researches.

One of the objectives of this study is to investigate the influence of culture on genre preferences. Since genre preferences are individual decisions about genres, I will investigate some studies about the relationship of culture and

decision-making to understand the influence of culture on decision-making processes.

1.4.1. Culture and Decision-Making

Probably as an extension of globalism - global brands, fast-food chains, popular culture- some of the researchers tended to think as cultural differences may be overcomed. For example, in his study about culture and marketing, Levitt (1983) takes this standpoint and argues that some other variables as low prices and high quality in a product, overwhelms cultural differences in marketing strategies. But recent studies about culture and marketing demonstrated the importance of developing different strategies for different cultures. For example, the media platform that I will investigate in this study, Netflix, tried to enter the markets of different countries but sometimes it failed because it could not overcome different market dynamics of different cultures (Lobato, 2019). So today many global brands develop country-based marketing strategies for their products. Accordingly, we can state that culture does matter in our decision-making process; it shapes the way we think and make sense of the world around us (Faure, 2002; Conway, Schaller, Tweed, & Hallett, 2001; Nisbett, Peng, Choi, & Norenzayan, 2001) but how this culture- individual decision-making interaction processes?

Hofstede (2001) explains this interaction with the theory of mental programming. Mental programs are the way we think but it is not possible to observe. Hence, we are trying to understand mental programs through behaviors. Hofstede distinguishes mental programs and investigate them in the three categories: individual, collective, and universal mental programming. Individual part is unique to us and consist of individual personality. Genes are important for personality development and our unique gene codes are the main source in genesis of diverse personality types. Universal part is common between all humankind, and it includes the common artifacts of humanity as common genetics of human

species. Collective part of mental programming consists of learned cultural values. Reflection of same cultural values to the behaviors diversify among the members in the same nation because of the different genetic construct of every member. Accordingly, it may be appropriate to state that cultural orientation is the way how our individual mental programming interpret collective mental programming.

However, Briley (2009) argues that Hofstede's theoretical explanation about culture and decision-making may not be the best way to explain the process. He suggests a theory based on social cognition theory instead and signifies that there are two different self-construal in every one of us as collective and individual self that stimulated by different situations. In this way, we may observe some similarities in this explanation with the dimension of collectivity versus individuality. But the difference is, in the theory of cultural dimensions, researchers consider dominance of collective or individual inclinations in individuals as a constant. But in the theory of Briley (2009) individuals may possess collective knowledge according to appropriation of situation. Consequently, frequency of individual or collective decision-making is situational not constant in individuals. Culture ensure individuals a knowledge structure and also demonstrates in which contexts we apply cultural knowledge (Morris & Gelfand, 2004; Wyer & Srull, 1989; Nisbett & Wilson, 1977; Briley, 2009). Pillai (2012) takes a similar standpoint with Briley and emphasizes the situationally dynamic nature of culture with also suggesting people can be culture objective and culture subjective at the same time. Related with this standpoint, O'Boyle (1996) suggests a term "cultural logic" instead of the term cultural knowledge and suggests we apply cultural logic, collective knowledge about experiences towards similar situation, for saving time and simplifying thinking process. Commonly, all those researchers investigate culture as a reasoning process that influence the way we think (Nisbett, Peng, Choi, & Norenzayan, 2001).

To test this theory, Briley, Morris, & Simonson (2000) conducts research between Chinese and North American students. He asked students to make

decisions for the same situations. According to research results, Chinese and North American students differed only when they ask the reasons of their decisions.

Even though there are different aspects about how culture influence individual decision-making, many studies provide evidence for the importance of culture on individual behaviors. For example in their study Rouzièz, Segalla, & Weitz (2003) provide evidence to cultural differences in staffing decisions of managers in Europe. As another example, Hsu (2019) provided evidence to difference between cultures according to self- construal of individuals. Also in their study, Nisbett and colleagues (Nisbett et al., 2001; Sanchez-Burks et al., 2000) suggested there are differences between the system of thoughts of Eastern and Western thinkers. As another example, Geert Hofstede (1980) had access to a large survey data of the company IBM that encompass 88,000 employees in 72 countries. After he analyzed the data, he found out that there are some cultural patterns in the given answers of survey. The IBM study of Hofstede exposed that there are some cultural patterns in the decisions of members of the same national culture. Then he created his theory of cultural orientation. Hofstede's theory of cultural orientation is one of the major theories of this study to explain how culture influence genre preferences. But to better understand Hofstede's theory about cultural orientation, we should understand what culture means for his study and how his conceptualization of culture has discussed by scholars. Therefore, finally I will explain the definition of culture that I will utilize for this study.

1.4.2. Conceptualization of Culture

In one of the most striking research about culture "Culture's Consequences" (Hofstede, 2001), Geert Hofstede defines culture from a perspective of set of values and suggests that culture is "the collective programming of the mind that distinguishes the members of one group or category

of people from others". He explains this collective level of mental programming includes the shared values of members of a group.

Value-based explanations of culture conveyed many discussions in the academic field and criticized by some academicians. As an example of those critiques, Earley (2009) suggested that defining culture as a set of values is problematic. Because when we restrict culture to a value system, we miss the point of same set of values may convey different meaning for a stimuli for individuals. As a result, Early defines culture as "the meaning we attach to aspects of the world around us."

Another aspect emerged about the construction of culture that defines culture as a "shared knowledge". Departing from the social cognition theory, Briley (2009) suggests there is a common mental cultural knowledge area in every individual which created by the members of same culture. So, when individuals meet with different situations, sometimes they apply this cultural knowledge area mentally to make decisions. Accordingly, Hong et al. (2000) defines culture as "culture represents a set of shared knowledge and implicit theories about the world including beliefs, values, attitudes, and other constructs needed to interpret and navigate various environments ". In this study I will depart from the definition of Hong et al. to analyze culture.

Even though I signified the definition of culture for this study, it is still a broad concept because of its possibility of connection to "different collectives" (Hofstede, 2011) such as institutions or social classes. For this reason, it is crucial to specify some boarders for investigating culture. Accordingly, in this study the term culture refers to national culture. But what is national culture?

National culture is also a concept that cause many discussions in academic studies. Discussions about national culture is rooted into the studies about national character. Hence, it is beneficial to investigate the concept of national culture starting from the discussions about national character.

National character is a concept that emerged from anthropologic studies and bases on the idea of all nationalities have their own unique personalities that differs from each other. But the discussions about national character lost its popularity in the mid-1950s (Hofstede, 2001) because of their insufficiency to present strong empirical evidence. According to Hofstede (2001), the fundamental error of those studies were investigating nations as an extension of individuals in that geographical borders but "culture is not king size individuals, it is a whole." Also later study of McRae et al. (2007) proved that earlier assumptions about national character mostly based on prejudices and have no evidence. So even though psychologists took the concept after the anthropologists, the studies about national character lost its place to the studies about national culture.

The studies based on national culture specially criticized after the studies about globalization became popular. Some academicians suggested that contemporary globalized world will more and more eliminate the borders across nations with time. Also in her book Nakata (2009) suggests that we should move beyond from national cultures in the cultural studies because new dynamics, interactions of digitalized global world emerges the need of new perspectives for investigating culture and criticizes Hofstede's standpoint about stability of national cultural differences. But a detailed investigation of Hofstede's work allows us to understand he does not present national culture as unchangeable: He suggests that the "pattern" of national differences will keep their stability. Also, later studies about culture exposed that even though some transformation of culture within nations; there are still obvious differences across nations. Globalization may have conveyed hybridizations, interactions between cultures but "we still, to a very large degree, see the global environment from our national and local perspective" (Studies, 2017).

Since we clarified the concept of culture for this study, we can return investigating cultural orientation theory of Hofstede with asking "what is cultural orientation?"

1.4.3. Cultural Orientation

Cultural orientation is a concept that started to be discussed in the academic field mostly after the study of Geert Hofstede, " Culture's Consequences " (Hofstede, 2001). The IBM study of Hofstede exposed that there are some cultural patterns in the decisions of members of the same national culture. But of course, there are some individual differences in the way we interpret and influence from same cultural knowledge system. That link between cultural knowledge system and our individual mental system refers to the term "cultural orientation". In other words, cultural orientation is our individual interpretation of collective cultural knowledge system.

In another study, Oyserman et al. (2002) also suggest that cultural orientation consist of "shared cultural values and norms, as well as personal beliefs based on unique individual experiences, hence there are theoretical reasons to expect a conceptual link between national level and individual level cultural values".

The study of Hofstede did not only enlighten the concept of cultural orientation, but it also suggested that cultural orientations can be measured with signifying some cultural dimensions. In the next section I will explain what those cultural dimensions are.

1.4.4. Cultural Dimensions of Hofstede

Geert Hofstede stated five dimensions of culture in his study as Power Distance, Masculinity versus Femininity, Individualism versus Collectivism, Long Term versus Short Term Orientation, and he added another dimension in the following years as Indulgence versus Restraint. In his study (Hofstede, 2011), he explains those dimensions as: "Power Distance, related to the different solutions

to the basic problem of human inequality; Uncertainty Avoidance, related to the level of stress in a society in the face of an unknown future; Individualism versus Collectivism, related to the integration of individuals into primary groups; Masculinity versus Femininity, related to the division of emotional roles between women and men; Long Term versus Short Term Orientation, related to the choice of focus for people's efforts: the future or the present and past. Indulgence versus Restraint, related to the gratification versus control of basic human desires related to enjoying life. In his study (Hofstede, 2001) he also indicates that in their 1954 review article, Inkeles & Levinson (1969) predicted the first four of these dimensions long before he identified them empirically.

This new conceptualization of culture opened a new perspective for studying culture and stated culture as something empirically measurable. Kirkman and colleagues note that the work is more widely cited in the Social Sciences Citation Index than competing theories of culture, "inspiring thousands of empirical studies" (2006). In an analysis of cross-cultural management studies Taras & Steel (2009) positioned his book as "super classic" and stated that the study influences nearly all cross-cultural studies.

After the study of Hofstede, many scholars utilized from his scale to measure cross-cultural differences but at the same time, many critiques directed to his study. So, in the next section I will investigate those critiques about the theory of Hofstede.

1.4.5. Critiques for Hofstede's Theory of Cultural Dimensions

In his study Clark (1990), classifies the typologies of culture theories and indicates that there are four typologies as "culture-centered/theoretical, culture-centered/empirical, personality-centered/theoretical, and personality-centered/empirical. He also terms the first type "double theoretical" and the last

"double empirical". Clark recommends the theories in the typologies of culture-centered/empirical and personality-centered/theoretical. But even though the warnings of Clark (1990) about the double empirical and double theoretical studies, popularity of double empirical theories increases in the field of cultural studies. In their book, Nakata and Izberk-Bilgin (2009) approach Hofstede's theory as double empirical study and criticize it with arguing there are gaps in the theoretical part of the study. But still the cultural orientation theory of Hofstede protects its popularity and validity even though there are studies that convenient with the recommendation of Clark (1990) as the Hall's (1976) context conceptualization and Triandis's (1989) individualism–collectivism notion.

Some other critiques argue that national-level constructs may be insufficient to truly represent the diversity in cultural orientations (Bond 2002; Hofstede 1991; Leung 1989). Another argument suggest that people may think in both collectivistic and individualistic ways depending on the situations, accordingly Hofstede scale may be problematic (Oyserman, Kemmelmeier, & Coon, 2002). This aspect may be insufficient to explain cross-cultural difference, but it may help to understand individual choices. Also, Martin (1992) indicates, the standpoint based on cultural similarities of members of a nation may cause overlooking important subgroup differences. But including sub-group differences may convey culture to become a very complex system to be measured. Sharma (2010) argued that using only six dimensions are insufficient to measure cultural orientation.

Hofstede (2011) explained that many of the critiques about his study consist of because the researchers tried to apply his scale to individual-level and fell into the flaw of what he called "ecological fallacy". In his study (Hofstede, 2001), Hofstede warns researchers about ecological fallacy and suggests them to avoid it. But according to Taras & Steel (2009) the warnings of Hofstede about ecological fallacy leads to a perception as every cross-cultural analysis fall into ecological fallacy and this perception causes avoid generating multi-level models. Therewithal, Steel & Ones (2002) indicate that the misleading research results stem

from ecological fallacy are rare; individual and group analysis of data mostly provide similar results. Donthu & Yoo (1998) also suggest that cultural orientation scales should be convenient to measure in individual level.

While the discussions about Hofstede scale continue, on the other hand many researchers who influenced from Hofstede scale started to develop new scales for measuring cultural orientation. Some of those scales are the 32-item Idiocentrism-Allocentrism Scale (Triandis et al., 1985), the 24-item Self-Construal Scale, SCS (Singelis, 1994), the 26-item Cultural Values Scale, CVSCALE (Donthu & Yoo, 1998), and the 20-item cultural dimensions scale (Furrer, Liu, & Sudharshan, 2000). However, all those scales criticized as they provide little or no evidence for their validity (Bearden et al. 2006; Oyserman et al., 2002; Soares et al., 2007; Taras, Rowney, & Steel, 2009). Among the scales those scales, CVSCALE (Donthu & Yoo, 1998) put itself forward as the most reliable and popular one (Patterson, Cowley, & Prasongsukarn, 2006; Soares et al., 2007; Donthu & Yoo, 2005). But in his study, Sharma (2010) criticizes CVSVALE as; it treats individualism as the opposite of collectivism, it does not consist of unity of cultural orientations and personal values and it is insufficient to "provide any evidence of the construct validity or cross-cultural measurement equivalence". In his study Hofstede (2001) warns academicians about the flaws of many studies about cannot objectify themselves from the their own culture and trying to approach every culture with the values of theirs. Additionally, he emphasizes the importance of creating scales that will provide validity for every cross-cultural analysis.

Between the studies about developing cultural orientation scales, the study of Sharma (2010) is the one that provides much more validity accordingly with his research results. In the next section, I will explain the scale of Sharma in detail because of its importance for this study to measure culture and explain the relationship of culture with genre choices.

1.4.6. Theory of Sharma

In his study, Sharma (2010) recommended a cultural orientation scale that consist of twelve cultural dimensions and 40 items. Sharma (2010) criticizes the cultural orientation scale of Hofstede and points some problems about its validity on measuring cultural orientation. In his process of developing the scale, Sharma (2010) considers every dimension of Hofstede one by one and suggests other orientations instead that will function better. Accordingly, I will explain how Sharma (2010) processed the dimensions of Hofstede to create more comprehensive cultural orientations.

As a critique for the dimension of individualism vs. collectivism; Sharma (2010) indicates that people may share both individualistic (IND) and collectivistic (COL) sense of self-construal and hence they may not be completely oppositely correlated with each other. Thus, he suggests independence (IND) and interdependence (INT) instead of IND- COL, as dimensions that negatively correlated. He explains; "IND as a personal cultural orientation associated with acting independently, a strong self-concept, a sense of freedom, autonomy, and personal achievement; and INT as a personal cultural orientation associated with acting as a part of one or more ingroups, a strong group identity, a sense of belongingness, reliance on others, giving importance to group-goals over own individual goals, and collective achievement."

Sharma (2010) processes the dimension of Power Distance (POW) as a two positively correlated dimension, and he suggests Power Distance (POW) and Social Inequality (IEQ) instead. According to study of Sharma POW refers to in what extent people accept the power differences in an institution; IEQ refers to the degree of people's evaluation for the power inequality between society as normal.

Sharma (2010) reconstructs the dimension of Uncertainty Avoidance (UAI) as risk aversion (RSK) and ambiguity intolerance (AMB). Risk aversion refers to,

in what extent people inclined to make risky decisions or take risk; AMB refers to the degree of people's toleration towards uncertain situations and ambiguity.

Sharma (2010) criticizes the dimension masculinity- femininity (MAS-FEM) as suggesting they may not represent two opposite sides of continuum and signifies that it is hard to understand why Hofstede stated feminine societies should share equal gender roles. So, he suggests gender equality (GEQ) instead of femininity. He conceptualizes MAS as the "expression of assertiveness, self-confidence, aggression, and ambition" and GEQ as the perception about the degree of gender equality in society by its members.

Sharma (2010) indicates that there are some contradictories between the dimension of long-term and short-term orientation (LTO- STO) in the study of Hofstede with their original definitions in the Confucian Dynamism. So, he suggests tradition (TRD) and prudence (PRU) instead of LTO and STO. Tradition includes the respect for the traditional values of the culture and prudence includes the planning in other word, future orientation. He also adds two cultural dimensions to his model as Consumer Ethnocentrism (CET) which stands for commitment to local products instead of foreign products, and Consumer Innovativeness (CIN) which stands for trying and buying new products.

Sharma's reconstruction of the dimensions of Hofstede enables to measure cultural orientation both in individual and collectivistic level and fulfills some conceptual gaps of Hofstede's dimensions as we mentioned in previous paragraphs. Sharma's cultural orientation scale became the most valid scale in measuring cultural orientation so far. These are the reasons why I chose Sharma scale to measure cultural orientation in this study.

So far, I investigated the relationship of culture and genre preferences via discussing the studies about culture and decision-making and explained how I will measure the relationship of culture and genre preference in this study. However, culture is not the only variable that influence genre preference. Biological factors also come forward as another factor that influence genre preferences.

1.5. Biological Factors

Grodal (2017) indicates the importance of cultural factors upon genres but he emphasizes biological factors as gender and age are more significant for genre preferences. Accordingly, his research results showed that genre preferences are mostly determined by age and gender. I will also investigate gender and age as independent variables in genre choices to see if I may find some results coherent with the study of Grodal (2017).

As another support for the importance of biological factors on genre choices, some studies provided evidence for association of personality traits with genre decisions. Weaver, Brosius, and Mundorf (1993) found that Extraversion positively correlates with preference of sexual-comedy films. Therefore, Zuckerman and Litle (1986) associated female extraverts with preference of horror films. Weaver (1991) showed that Neuroticism positively correlates with preference of informational programs when negatively correlates with comedy and adventure films. Psychoticism is also associated with tendency to prefer, horror films (Weaver, 1991; Weaver et al., 1993), action-adventure films (Aluja-Fabregat & Torrubia-Beltri, 1998) when television comedies and tragedy films are not generally preferable for whom high on Psychoticism. The research of Weaver et al. (1993) is also showed that personality traits interact with culture to influence genre preferences. They conducted a cross-cultural research to analyze the relationship of genre, personality and culture which participated by German and American undergraduate students. The researchers utilized from Eysenck's Three Factor Personality Inventory to measure personality. Weaver et al. (1993) asked participants to read different vignettes from various genres and score how much they enjoyed and how much they like to see the films of those vignettes as 0 (not at all) to 10 (very much). The research results showed that personality traits have a majority on culture as an indicator for genre preference. Also, the research provided evidence for influence of personality traits on genre preference as

indicating psychoticism positively correlates “deviant” content as horror while negatively correlates with “traditional” contents as tragedy.

As another example, (Hall, 2005) also investigated the relationship of personality and genre preference. She measured personality traits, media exposure and demographic features as variables that influence genre preference. She utilized from Eysenck’s Big Three Personality Factors to measure personality traits (Eysenck, 1991). To measure genre preferences, participants answered a question about how often they watched 11 movie genres as 1 (never) to 5 (usually). She also investigated if there is an interaction between personality traits and uses of media in the context of Uses and Gratification Theory. Research results showed that personality has a modest influence on media use. Meanwhile, the research provided evidence for influence of personality on genre preferences as Psychoticism negatively correlates with watching romance-comedy films and Extraversion positively correlates with action-oriented programs among White respondents.

Accordingly with these evidences, it is possible to state that personality traits influence genre preferences. But what are these personality traits?

1.5.1. Personality Traits

In their book, McCrae & Costa (2003) explain personality traits as “ dimensions of individual differences in tendencies to show consistent patterns of thoughts, feelings, and actions”. Departing from these individual differences that correlate with some fundamental dimensions, personality trait theorists try to explain human nature. For a long time trait theory had seen as a minor part of personality theories not evaluated as an alternative to different behaviour schools. One of the reason for that is trait theory does not have a theoritical basis, instead it bases on findings of personality measures. But McCrae & Costa (2003) suggest that this may be open up a process-oriented perspective to develep a personality

theory. Accordingly, we can build up a theory based on the findings of trait measures. They also indicate that trait theory explains individual differences much more better than other behavior schools. To discuss the differences of peronality trait theories with other behavior schools, it is better to understand what aspects other behavior schools stands for.

1.5.1.1. Comparing Trait Theory with Other Personality Theories

In the field of psychology, many different theories suggested to understand the complex system of human behavior. This study utilizes from the theories about personality traits to explain individual behavior in a psychological perspective. But to better explain the reason of using this theory instead of other theories, it is better to refer different theories about human nature.

Since there are multiple variables that influence human behavior, psychologists followed different paths to analyze personality and its reflection to behavior and different standpoints emerged such as psychodynamic, behaviorist, cognitive, evolutionary and ecological aspects.

Psychodynamic theory tries to explain human nature with emphasizing the importance of subconscious factors. Sexual impulses and childhood experiences have crucial importance on this aspect which emerges with the studies of Freud (Freud, 1933, 1900/1938).

According to behaviorist standpoint, environment is very important in personality development. Behaviorist do not ignore importance of biological factors, but they emphasize the role of environment and social learning in shaping personalities (Dollard & Miller, 1950).

For cognitive perspective which initially suggested by Piaget, people borne with some cognitive schemas and they shape this schema through their life with learning. Thus, cognitive standpoint explains human nature with emphasizing

cognitive factors. Hence, it includes both biological and environmental components inside but puts cognition forward as an initial factor (Piaget, 1983).

Evolutionary approaches suggest that genetic factors are very important in personality development. They also signify the environment role as mentioning human choose their environment according to its relevance to their genes (Lickliter, R., & Honeycutt, H. 2003).

Ecological systems theory signifies the importance of social factors in the development of personality. Unlike other aspects, ecological systems theory includes even macro environments as institutions to this social factors. The theory has strong contextual emphasis and overshades other factors as biology or experiences (Bronfenbrenner, 1974).

Personality trait theories relies on a biological basis and suggests that individuals borne with an essence that generated by genes and this essence is the most dominant factor that shapes our personality development. The essence consists of personality traits.

All those theories that interpret human nature from different perspectives lack on providing concrete evidence to support their aspects. However, personality traits theories provided much evidence to prove their validity and became a dominant theory in personality psychology in many countries (in Thomae, 1989 as cited in McCrae & John, 1991; A. H. Buss, 1989). Personality trait theories also provide possibility to quantify and measure personality. These are the reasons for analyzing genre preference from a behavioral perspective via personality trait theories. To better explain the theory of personality traits, it is beneficial to investigate how the theory has been rooted.

1.5.1.2. Emergence of Personality Traits

In their study Mccrae & John (1992) suggest personality trait theories root from the studies about natural language. They explain several reasons for investigating the emergence of personality traits from the natural language as people understand themselves and others in terms of those traits in their language. Another reason is important traits should be represented in language and important individual differences should have been encoded through human evolution and by decoding them we may achieve fundamental dimensions of personalities. Some researchers as Allport & Odbert (1936) investigated these trait terms that represented in natural language and abstracted them. Subsequently, Cattell (1946) created a scale based on the personality trait terms from the study of Allport and Odbert (1936) and inspired the researches about personality scales as the studies of Tupes and Christal (1961) and Fiske (1949).

Although personality trait theories may be originated in the natural language, the studies of Jung (1923/1971), Murray (1938), and Sullivan (1953) have a more important role in introduction and development of the personality traits in psychology field. Their studies provided many instruments for scale development and creating personality factors. The Jungian attitudes of Extroversion- Introversion measured by different scholars as in the study of J. P. Guilford and R. B. Guilford (1934). But when they analyze these Jungian attitudes, they found evidence for the existence of different dimesions and they created a scale based on ten personality dimensions. Another important study about personality traits, the scale called Myers-Briggs Indicator also based on the measure of some Jungian principles as Sensation versus Intuition, and Thinking versus Feeling (Myers & McCaulley, 1985).

Later on, another analyst H. J. Eysenck (1964) suggested two personality dimensions as Neuroticism and Extraversion. His study accepted by many scholars and many psychologists were convinced that these are two fundamental

dimensions of personality. But the study of Tellegen and Atkinson (1974) attracted attention to the necessity for a third dimension which they called "Openness to Absorbing and Self-Altering Experience". Accordingly, Eysenck & Eysenck (1975) added a third dimension called “Psychoticism”.

In 1970, Cattell created a personality inventory with utilizing from the data he gathered from different questionnaires. He identified 16 personality dimensions in his inventory which called “the Sixteen Personality Factor Questionnaire”, or 16PF (Cattell, Eber, & Tatsuoka, 1970). In 1976, McCrae & Costa suggested a three-factor model similar with Eysenck (1975) based on the analyze of Cattell’s data. But when they investigated later, McCrae & Costa realized that some of the researches in psychology field was pointing out another dimension, “Agreeableness” (Tellegen & Atkinson, 1974; Rogers, 1961; Coan, 1972). Also there was a lack of representation for some traits as self-dicipline. So, researcher started to investigate previous researches as Tupes & Christal (1961) and Norman (1963) for a fifth dimension. Eventually, Goldberg (1981, 1982) projected his replication for a Five Factor Model. Therefore, Costa & McCrae (1985,1989) created a Five Factor Model and introduced its applicants as providing evidence for its validity.

The Five Factor Model is one the essential theories that I will utilize for this study. So, to better explain this model, in the next section I will investigate how the studies about five factors of personality emerged and how researches about the big five personality theory provided evidence for its validity and became extensive in the academic field.

1.5.1.3. Five Factor Model of Personality

In their study, McCrae & John (1992) explains the Five Factor Model as “ a hierarchical organization of personality traits in terms of five basic dimensions:

Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness to Experience". In this theory Extraversion refers to, "differences in preference for social interaction and lively activity (McCrae & Costa, 2003) "; Agreeableness refers to " selfless concern for others and in trusting and generous sentiments (McCrae & Costa, 2003)"; Conscientousness refers to "a dimension of individual differences in organization and achievement (McCrae & Costa, 2003)"; Neuroticism refers to " proneness of the individual to experience unpleasant and disturbing emotions and to have corresponding disturbances in thoughts and actions (Vestre, 1984)" and Openness to Experience refers to " a receptiveness to new ideas, approaches, and experiences (McCrae & Costa, 1997a)".

Existence of Five Factors initially observed in the study of Tupes & Christal (1961). They found out that there are five recurrent factors in personality ratings they got from eight different data samples. But their conclusions and importance of their study did not attract attention until 1980's. In the 1980's many personality researchers confederated on the five recurrent factors in the personality ratings from different samples after many different studies about personality traits (Goldberg, 1981, 1982; McCrae, 1989).

Different objections become directed to Five Factor Model. Some of them suggested that there are too few factors (Mershon & Gorsuch, 1988); some of them indicate that there are too many factors (Digman, 1985; Peabody, 1987). But researches proved that all factors are necessary and matches perfectly in the analyzes (McCrae & Costa, 2003; Borkenau & Ostendorf, 1990; Goldberg, 1990; and Digman, 1989). There are other objections as Five Factor Model is based on self-reports not observer ratings, but the study of McCrae & Costa (1989) also proved the existence of Five Factors from the peer-ratings and spouse ratings. Also, Borkenau (this issue) criticizes FFM as it is just the reflection of our cognitive biases. But many psychologists rejected that aspect.

The test of FFM with the California Q-Set (CQS) study of Block (1961) is also another important evidence for its validity and reliability. The study of Block provides a wide understanding of personality for professional psychologists.

Therefore, it is also a comprehensive catalog of traits that can be found in natural language. When McCrae, Costa, & Busch (1986) investigated the lexical factors in CQS, they overlapped with FFM.

In their study Favaretto et al. (2019) indicates that FFM is the most adapted and used model in personality studies. Another scholar, Hogan (1987) emphasizes the importance of FFM as indicating that "The five-factor model, perhaps for the first time, gives personality psychology a replicable phenomenon to be explained." At the same time, it also provides a set of tools that can be used by psychologists in many different areas."

Accordingly with all those findings, I decided to utilize from FFM to investigate and measure the influence of personality traits on genre preference. But in this study, I will also investigate how personality traits interact with culture to shape the relationship of culture with genre preference. To understand this interaction, what can we say about the relationship of culture and personality traits when we analyze literature?

1.6. Personality and Culture

The concepts of culture and personality traits are so intertwined that for many scholars, it was inevitable to steer for exploring their linkages. Thus, both psychology and anthropology fields tried to understand the complicated relations of culture, personality and individual behavior from different standpoints historically.

In mid- centuries, the studies mostly concerned with culture's influence on personality development (Adorno, Frenkel-Brunswik, Levinson, & Sanford, 1950; Erikson, 1950; McClelland, 1961). But the studies about personality traits opened a new way for culture to be investigated from a more biological perspective. In the study of Digman & Takemoto-Chock (1981) culture discussed as another

personality factor as “values”. But their suggestion could not provide enough evidence.

In their studies about personality traits, McCrae & Costa (1996,1999) found some universally replicated patterns for personality development and concluded that culture does not influence the levels of personality traits, it just influences the way that individuals express them. Accordingly, many studies showed that personality traits are universal (McCrae & Costa, 2003; Digman, 1990; Church, 2009) and transcend the influence of culture. But some scholars such as cultural psychologists emphasize the role of culture as a constitutive element for human psychology and indicate that it does not only influence the expression of personality traits it influences the very nature of human psychology (Miller, 1999; Shweder & Sullivan, 1990; Segall, Dasen, Berry, & Poortinga, 1999). Also some scholars suggest culture and personality are interdependent in a complemantary way as cultural norms compensates problems that emerge from some deficient personality traits in a national population.

Even though there are disagreements between scholars about the seniority of culture’s influence on personality, the findings of Hofstede about the behavioral patterns of national cultures implied that culture can be more than just an expression of traits. After the FFM and Cultural Orientation Scale, the measurability of personality traits and culture created an opportunity for scholars to explore more about the linkages of these concepts. Accordingly, Hofstede & McCrae (2004) found some correlations between cultural dimensions and personality factors. They indicated that “all five personality factors were significantly associated with at least one dimension of culture, and all four culture dimensions were related to at least one personality factor”. They explained these associations from different standpoints: Hofstede suggests three explanations as 1) personality factors disperse systematically between nations 2) in their process of growing up, children acquire common personality characteristics 3) national cultures influence the way people answer personality tests; Meanwhile, McCrae suggests two explanations 1) selective migration hypothesis 2) the reverse

causation hypothesis. According to selective migration hypothesis people migrate to the most appropriate location for their personality characteristics. The reverse causation hypothesis suggests, aggregate personality factors of its members form national cultures. Hofstede & McCrae (2004) indicated that there is no one true conclusion of this study. Therefore, they only signifed how can one explain those results from different perspectives.

The findings related with the associations of culture and personality traits also conveyed scholars to return back to the studies about national character. In his study Mccrae (2009) investigates personality of national cultures from a perspective of personality psychology as indicating "culture and personality are interdependent but in this relationship personality has seniority." But in his study he could not find strong evidences to relate aggregate personality with culture. Hence he concluded that culture and aggregate personality may be independent and culture may better be explained and associated by some factors as climate or technology than psychology. Thus he compromises with Hofstede about positioning group behavior or culture as a different phenomena from aggregate individuals. He also argues that national stereotypes are the interprations of cultures by members of other cultures.

The aspects about independence or interdependence of culture and individual personality conveyed some hypothesis as social character (Maccoby, 2002) or social identity (Onorato & Turner, 2004). Social character may be explained as culture's interaction with individual personality that conveys different behavior patterns which are displayed in social contexts. Some studies suggest it is beneficial to use personality traits and cultural dimensions together to understand behavior. For example, Leonidou et al. (2019) utilize from Five Factor Model of Personality and cultural dimensions to analyze consumer animosity and they achieved strong associations. Favaretto et al. (2019) is also used both personality trait model of McCrea and cultural orientation scale of Hofstede to create a simulation of pedestarians' walking styles and had succesful results.

The studies about personality traits and cultural orientation has reflected to many different fields of social sciences as we can understand from the studies in previous paragraphs. But since this research is involved in media studies, it is useful to investigate how media studies processed the studies about personality traits and cultural orientation.

1.6.1. The Reflection of the Theories About Personality Traits and Culture to Media Studies

Personality and culture are the concepts that also investigated by many scholars in the field of media studies. There are many researches that try to find out the impacts of culture and personality traits on audience behavior. For example, there are some researches that investigate the relationship between online reviews and cultural characteristics (Ayeh, Au, & Law, 2016; Fan, Wu, & Mattila, 2017; Fang, Zhang, Bao, & Zhu, 2013; Hong, Huang, Chain, Burtch, & Li, 2016; Min, Jun, & Kim, 2018; Sian, Hu, & Clemons, 2010; Wang, Wang, Zhang, & Zhang, 2019;). Also, the research of Khan, Dongping, & Wahab (2016) showed that national culture influences social media engagement and content of posts. In their research, Deep Prakash & Majumdar (2021) make a cultural comparison between local and foreign Chief Operating Officers (COO) who decides and governs social media policies of the franchises. They use Hofstede's dimensions to measure cultural differences of COOs and consequently, they find out that there are differences in the features of the tweets of local and foreign COO's. The research also showed that the tweets of local COO's had more user engagement than tweets of foreign COO's. Thus, the researchers suggested that national culture impacts the way COOs create contents and in what extent they may engage with users.

In another research, Furner & George (2012) investigate the influence of culture on people's choice of media for deception. They investigate national culture in individual level utilizing from the concept of Srite & Karahanna (2006)

“espoused national culture” which refers to “the degree to which an individual reports embracing certain values, beliefs, norms and customs associated with national culture”. They measure espoused national culture of individual with the cultural dimensions of Hofstede and they find out there are patterns of media choice for deception depending on individuals’ scores in different cultural dimensions such as individuals who score high on collectivism prefer text-based media for deception.

The studies about cultural differences are also became extensive in the studies about social media. For example Garcia-Gavilanes et al. (2013) made a research about cultural differences in Twitter use. They investigated two dimensions of Hofstede as individualism and power distance to see if cultural differences influence Twitter use. They found out that cultural dimensions influence the way people use Twitter in different national cultures.

Another research that designed by Garcia et al. (2011) is also investigated Twitter for some cultural patterns. With using the cultural dimensions of Hofstede, they measured happiness in different countries based on the contents of tweets and they presented some cultural differences.

Wang & Liu (2019) also attract attention to cross-cultural differences in online engagement. In their study, they use uncertainty avoidance and individualism/collectivism dimensions of Hofstede for analyzing cultures’ influence in individuals’ online expression. Accordingly, they suggest that cultural dimensions influence individuals’ perception of social benefits and risks that are determinants for online expression.

The theories about personality traits also reflected to media studies. For example, the study of Nell (1988) tried to understand the link between personality traits and individuals’ use of print media. Therewithal, Palmgreen et al. (1988) investigated the influence of personality traits on radio use. Finn (1997) also analyzed the linkage between personality traits and use of mass media and found

out that personality traits influence the individuals' media choice for communication.

As we can conclude, many studies in media field utilized from the theories about personality traits and cultural orientation. All those studies are supportive for the aspect of culture and personality traits influence genre preference of audience. But how this influence shape in a platform as Netflix which has its own distinctive dynamics?

1.7. Conducting A Research On Netflix Platform

Netflix is the one of the most extensive entertainment streaming services in the world. Ever since it started to extend its geographical boundaries in 2016, Netflix announced that they reached 78.64 million non-U.S. subscribers and 58.46 million U.S. subscribers in 2018 (Netflix, 2018). Even though entering some national markets as Chine may be problematic for Netflix because of industrial competition, the company developed many different local marketing strategies to overcome these problems (Fernández Gómez & Martín Quevedo, 2018; Lobato, 2019). Therefore, they co-produced contents with production companies from various countries. Accordingly, Netflix's announcement in 2017 apprises partnerships with 50 original productions from Latin America as well as a production deal with Bollywood star Shah Rukh Khan (Hopewell, 2017; Tartaglione, 2016).

The streaming strategies of Netflix platform also conveyed many discussions in academic field. Accordingly, one of the objectives of this study is to understand how we may contribute to discussions about the theories that emerge via Netflix strategies such as binge-watching, taste communities and algorithmic culture with the way we analyze audience behavior in this study. But what these theories include?

Netflix has its own algorithmic system that categorize users based on their common tastes without considering demographic features. Thus, the algorithmic system creates categories that consist of people who shares common tastes and this system is called “taste communities”. Elkins (2019) indicates that the idea of taste community is not new, it has rooted in psychographic marketing since motivation research in 1950s. Psychographic marketing researches categorize people according to their values, behaviors and psychological with ignoring demographic features. Meanwhile, the study of Gans in (1999), mentions “taste publics” as “aggregates of people with usually but not always similar values making similar choices from the available offerings of culture” After this aspect echoed in entertainment industry, the idea of “common taste in entertainment binds people across geographic distances and cultural differences” consisted, what differs in the case of Netflix is consideration of taste communities in a “mathematical, logical, impartial, [and] consistent” way (Gillespie, 2016). Accordingly, Netflix generated over 2000 “taste clusters” or “taste communities” (Adalian, 2018).

After Netflix suggested taste communities is a bridge across cultures (Elkins, 2019), the discussions about globalism and global culture revived. This new understanding of culture created by taste communities titled with “algorithmic culture”. To explain better, algorithmic culture refers to “the use of computational processes to sort, classify, and hierarchize people, places, objects, and ideas, and also the habits of thought, conduct, and expression that arise in relationship to those processes (Striphas, 2012; Galloway, 2006)”. Some scholars suggested algorithmic culture created a new form of culture that is global, measured and involved in algorithms (Gillespie, 2014; Hallinan & Striphas, 2016).

Speaking of new forms of a globally bounded culture, Netflix’s strategy of releasing of entire season of series at once conveyed discussions and common concerns about a behavior called “binge-watching” that reflects globally. Watching three or more episodes of one series in a single sitting is evaluated as binge-watching by majority of studies (Spangler, 2013; Ciaramella & Biscuiti, 2014; Horvath et al., 2017). Even though there are many researches indicate the negative

impacts of binge- watching (Karmarkar & Kruger, 2016; Ahmed, 2017; Ciaramella & Biscuiti, 2014; Walton-Pattison et al., 2016), survey results showed that "young American binge-watchers watch six episodes or five hours of video content on average in a sitting (Deloitte, 2017)". According to Shim et al. (2018) binge-watching behavior is related to psychological traits as Need for Cognition and Immediate Gratification. Need for cognition associates with the curiosity of people about what will happen in the next chapter. Immediate Gratification refers to impatience to achieve small rewards.

Binge-watching behavior of audience is beneficial for Netflix because it makes audience consume more contents. Another strategy of Netflix to increase content consuming is its genrefication system. Apart from traditional genres Netflix creates its own genre categories. Related with the subject, the research of Bentley et al. (2019) about online video watching behavior showed that user-generated categories (such as People & Blogs and How To & Style) are more popular than traditional genres (such as Drama, Sports, and Reality). Based on this, we may conclude that Netflix tries to generate a genre system that will interact better with users.

The genrefication system of Netflix creates a shift from traditional genrefication and changes the common sense about genres. This study also gives us possibility to analyze the attitudes towards this new genrefication system.

So far, I discussed the studies in literature accordingly with the objectives of this study. I will utilize from those studies to generate my hypothesis that I will discuss in next chapter.

2. INVESTIGATING THE RELATIONSHIPS OF PERSONALITY TRAITS AND CULTURAL DIMENSIONS WITH GENRE PREFERENCES, BINGE-WATCHING AND NETFLIX RECOMMENDATIONS

2.1. Recommended For You

Recommended for You genre in Netflix presents the several series that is changeable for every user which includes the contents that is assumed enjoyable by Netflix algorithms for each user. I investigated the probable motivations for preferring this genre and reached some conclusions accordingly with several studies.

According to some scholars some people may improve reactance to the circumstances that make them restricted in their choice (Fitzsimons & Lehmann, 2004; Seibel & Dowd, 1999; Wendlandt & Schrader, 2007). In their study André et al. (2018) named this type of people as "reactance-oriented". I associated these people with who score high on conscientiousness and independence traits. The reason for that is, conscientiousness trait is about planning in detail and controlling possibilities. Becoming reactance-oriented may relate with preferring Recommended for You genre in a way that this genre consists of series which has selected by Netflix algorithms on behalf of that person, thus, reactance-oriented people may feel restricted and negatively react. Accordingly, I also argue independence associates with the features of reactance-oriented people. There are several studies that emphasize the importance of making their own choices independently for people who are high on independence (Iyengar & Lepper, 1999; Snibbe & Markus, 2005). Therefore, I suggest that independence and conscientiousness negatively correlate for preferring Recommended for You genre.

In the studies about technology acceptance, trust has been signified as a positive indicator (Wu & Chen, 2005; Wang & Benbasat, 2007; Pavlou, 2003; Gefen et al., 2003). Accordingly, trust has also been used as a factor that influence people's acceptance of an online recommendation system (André et al., 2018). As a result of this, I considered agreeableness as a factor that connected with trust. The reason of this, people who score high on agreeableness tend to trust and accommodate. As another standpoint, I argue that people who trust recommendation systems may tend to trust Recommended for You genre in a way that this category will exactly know what will entertain them, thus, they avoid taking risks with preferring other categories that may not give them what they really want. Considering this, I suggest risk aversion (avoiding taking risks) as another factor that influences preference for Recommended for You genre. Therewithal, I will discuss that people who score high on agreeableness and risk aversion positively correlates with the use of the genre "Recommended for You".

Markus and Kitayama (2010) suggest, people who have interdependent self-construal feels more satisfaction when one of the ingroup members make a choice instead of them So, it is possible that people who score high on interdependence will trust and rely more on Netflix recommendation system to choose instead of them due to their nature that trust and follow decisions of others. So, in this case interdependent people may take Netflix recommendations as reference to make decisions as they are used to in their life.

I also considered openness trait as another factor which influences the preference for this genre. The reason for that is, one of the features of openness is being receptive for suggestions. Becoming open for suggestions may also convey Netflix users to prefer Recommended for You genre which suggests series that users may enjoy. Accordingly, I suggest that interdependence and openness positively correlate with the use of Recommended for You genre.

According to these assumptions about preferring Recommended for You genre, I generated my hypothesis as;

H_0 : Conscientiousness negatively correlates with preferring Recommended for You genre.

H_1 : Agreeableness positively correlates with the use of the Recommended for You genre.

H_2 : Independence negatively correlates with preferring Recommended for You genre.

H_3 : Risk aversion positively correlates with the use of the Recommended for You genre.

H_4 : Openness positively correlates with the use of the Recommended for You genre.

H_5 : interdependence positively correlates with the use of the Recommended for You genre.

2.2. New Releases

New Releases is a genre category that Netflix platform shares series that released recently. Due to the nature of this genre, it is logical that the people who are enthusiastic or curious about new stuff will enjoy watching the contents from this genre. Consumer Innovativeness cultural dimension represents people who are enthusiastic about trying new products. Related with this information, I consist of the first hypothesis for this genre as;

H_0 : People who is high on Consumer Innovativeness positively correlates with preferring New Releases genre.

Another dimension that I will discuss in relation with this genre is risk aversion. Risk aversion cultural dimension represents becoming cautious about

new experiences and not acting without being certain. Departing from this idea, it is possible that people who are high on risk aversion will investigate the series before they start to learn if it is good enough, so that, they may become certain that they will entertain. Due to the lack of information (comments, critiques) about recently released series, they may not prefer New Releases genre. For the same reason, people who are high on conscientiousness trait (planning, cautious) may not be prefer this genre either.

When I consider all those conclusions, I generated my hypothesis as;

H_1 : Risk Aversion negatively correlates with preferring New Releases genre.

H_2 : Conscientiousness negatively correlates with New Releases genre.

2.3. Action and Adventure

Action and adventure genre is one of the most popular and historical genres in film industry. The narrative of action and adventure films are constructed on the feeling of sensation-seeking and the escape scenes, fighting scenes or bomb scenes empower this feeling along with the narrative (Tasker, 2016). Shim & Paul (2007) associate sensation-seeking with extraversion in their study about genre use and personality. Also (Nias) 1977 found that extraversion is related to watching adventure films. Therefore, I suggest that extraversion positively correlates with preferring action and adventure genre.

H_0 : Extraversion positively correlates with preferring action and adventure genre.

Tasker (2016), discuss action genre together with crime genre with uniting two genres and points some commonalities between these two genres. Indeed, action genre includes many criminal elements as crime genre includes many

elements of action. Connected with this argument, Shim & Paul (2007) suggest neuroticism positively correlates with crime genre. Assuming that actions and crime genres are similar with each other accordingly with the hypothesis of Shim & Paul (2007), I suggest:

H_1 : Neuroticism positively correlates with preferring action and adventure genre..

Action and adventure genre also includes many elements from policy, justice, and inequality concepts. Social inequality dimension includes those concepts by representing believing unequal treatment for people from different social status. The feeling of injustice may be disturbing for people who are high on social inequality and they may gratify their need of justice with watching action and adventure contents. Therefore, I suggest social inequality positively correlates with watching action and adventure series.

H_2: Social inequality positively correlates with preference of action and adventure genre.

2.4. American and British Series

In this section I investigated American and British series genres together because of their commonalities. In both cases, I thought it is more rational to focus on cultural dimensions departing from consumer ethnocentrism. The reason for that is, the genres of American and British Series represents a cultural standpoint rather than taste when we consider that they include contents from many different genres.

Consumer Ethnocentrism (CET) stands for attitudes of consumers towards foreign products. People who are high on CET are tended to prefer local products instead of foreign products (Sharma, 2010). When we adapt this perspective to

genre preferences, we may assert that people who are high on CET will be less willing to prefer American and British Series genres.

When we put CET in the center of preferring American and British series, it is better to investigate the studies about CET. In their study "The Effect of Personal Cultural Orientation on Consumer Ethnocentrism", Yoo & Donthu (2005) investigate interaction of Hofstede's five cultural dimensions (Masculinity, long term orientation, collectivism, power distance and uncertainty avoidance) with CET. They found out that masculinity, collectivism, and uncertainty avoidance positively correlate; long term orientation negatively correlates with CET. They did not find any significant impact of power distance on CET. Sharma (2010) suggests independence and interdependence instead of collectivism; ambiguity intolerance instead of uncertainty avoidance; and prudence instead of long term orientation .

In parallel with the study of Yoo & Donthu (2005) , I suggest that masculinity, ambiguity intolerance and CET negatively correlate with preferring American and British series when prudence and independence positively correlate.

H_0: Masculinity negatively correlates with preference of American Series genre.

H_1: Ambiguity intolerance negatively correlates with preference of American Series genre.

H_2: CET negatively correlates with preference for American Series genre.

H_3: Prudence positively correlates with preferring American Series genre.

H_4: Interdependence negatively correlates with preferring American Series genre.

Ambiguity Intolerance also includes the degree of people's willingness to take risk (Walczuch, 1994).

The association of Ambiguity Intolerance with risk makes it inevitable to include risk aversion dimension to analysis.

H_5: Risk aversion negatively correlates with preference of American Series genre.

The feature of collectivism is to have a collectivistic sense that includes commitment to ingroup values. The dimension of tradition also represents commitment to tradition and values. Accordingly, especially in this case, there may be a strong connection of tradition with collectivism, consequently with CET either. So, I suggest that tradition negatively correlates with preferring American and British Series genre.

H_6: Tradition negatively correlates with preference of American Series genre.

Shim & Paul (2007), suggest that the people with higher extraversion level are more curious about outside world. I suggest that the curiosity and willingness learn about the world outside may convey extraverts to prefer genres from different cultures as American and British Series genres. So, my final hypothesis is:

H_7: Extraversion positively correlates with preference of American Series genre.

I will suggest same hypothesis for British genre as I discussed in the previous paragraphs. Accordingly,

H_0: Masculinity negatively correlates with preference of British Series genre.

H_1: Ambiguity intolerance negatively correlates with preference of British Series genre.

H_2: CET negatively correlates with preference for British Series genre.

H_3: Prudence positively correlates with preferring British Series genre.

H_4: Interdependence negatively correlates with preferring British Series genre.

H_5: Risk aversion negatively correlates with preference of British Series genre.

H_6: Tradition negatively correlates with preference of British Series genre.

H_7: Extraversion positively correlates with preference of British Series genre.

2.5. Animation Series

"Animation" is the English translation of Japanese word "Anime" that used for Japanese animation (Cooper-Chen, 2012). Animation genre emerged in Japan in 1910's and started to become popular in 1960's (Lu, 2008). Still Japanese animations dominate this genre in platforms such as Netflix. So, it is propriate to discuss this genre in the frame of Japanese animations.

Even though its roots in Japan culture, Japan animations discussed by scholars in the context of universalism (Fiske, 1989; Lu, 2008). Lu (2008) discusses that anime is inclusive for different cultures and it specially cooperates

with Western culture. As supportive to the aspects of Lu (2008) some of her interviewees signify that Japanese anime characters does not seem Japanese.

If we consider the features of universalism, we may be able to connect it with watching animation genre. Some of the issues that are discussed by universalism are hedonism, feeling a part of upper social status with the universal brand products we buy, desire of staying on the agenda and keeping up to date with innovations, the need for buying new products constantly and beware of unknown brands. These features of universalism also remind the features of capitalism. In my opinion, it is not possible to separate universalism and capitalism in today's world. Departing from the idea that universalism is a feature of anime series, I will investigate the components of universalism and try to connect them with cultural dimensions.

Some scholars link hedonism with media as suggesting some people have hedonic motivations to watch media contents (Igartua & Barrios, 2013) and in their study Gudykunst & Mody (2002) connects this aspect with cultural dimensions as suggesting individualism correlates with hedonism. In this study independence stands for individualism. Consequently, we may associate independence with hedonism. I also argue that low prudence which represents short term planning positively associates with hedonism due to the nature of hedonism includes acting with thinking in short term with ignoring long term consequences. Therefore, prudence negatively and independence positively correlate with universalism and implicitly watching anime series due to their correlations with hedonism.

H_0: Independence positively correlates with preference for animation genre.

H_1: Prudence negatively correlates with preference for animation genre.

Another feature of universalism is feeling a part of upper social status with the universal brand products we buy as I mentioned in the previous paragraphs. The accessibility to universal brands with the several payment methods that presented by capital system and advertisements ensure a delusion of social equality that comes with buying products from universally famous brands. Therefore, I suggest low social inequality that represents not sensing difference between social status. Meantime, fondness to universally famous brands is also related with consumer ethnocentrism that stands for preferring local products in each situation. In this case, consumer ethnocentrism negatively correlates with preference for universal products, thus, with universalism either.

H_2: Social inequality negatively correlates with preference for animation genre.

H_3: Consumer ethnocentrism negatively correlates with preference for animation genre.

Desire of staying on the agenda and keeping up to date with innovations, the need for buying new products constantly is a feature of universalism which associates with consumer innovativeness cultural dimension. Consumer innovativeness represents buying new products and following recent brand developments. Thus, I suggest consumer innovativeness positively correlates with watching anime series.

H_4: Consumer innovativeness positively correlates with preference for animation genre.

Finally, beware of unknown brands is another feature of universalism that associates with ambiguity intolerance. I suggest, ambiguity intolerance which stands for avoiding uncertain situations and becoming uncomfortable in unknown places relates with beware of unknown brands that represents an uncertainty for consumers.

H_5: Ambiguity intolerance positively associates with watching anime series.

2.6. Asian Series

Due to the wideness of the Asian Series genre, I will specifically focus on Korean Series during the discussion because of their dominance in this category of Netflix and in Turkey. Another reason for that is, even though Asia is a region that shares some cultural commonalities between nations, every country displays some country-specific features that may influence the healthiness of the analysis. So, it is better to focus on one country to specify some features for this genre.

According to the Survey of Korean Ministry of Culture in 2017, Korean dramas (K- drama) is the second most popular cultural product in Asia (Korean Ministry of Culture, Sports and Tourism & Korean Foundation for International Culture Exchange, 2017).

This popularity of Korean Series in Asia may be explained by cultural proximity (La Pastina & Straubhaar, 2005). To enlighten the variables that influence the preference for this genre, I will depart from cultural proximity and initially, I will discuss the cultural features of Korea.

According to the study of Hofstede (2001), Korean people are high on power distance, collectivism and uncertainty avoidance when they are low on

masculinity. As I mentioned in previous sections, Sharma (2010) suggests interdependence and ambiguity intolerance instead of collectivism and uncertainty avoidance. I will add tradition and gender inequality to the model because tradition is also a cultural indicator that represents a collective self-consciousness and gender equality may correlate with low masculinity. Therefore, I expect to observe similar results with cultural features of Korea when I analyze those cultural dimensions for Asian series in Turkey. Accordingly, I expect tradition, interdependence and power distance positively correlate when masculinity negatively correlates with preference of Asian Series genre.

H_0: Power distance positively correlates with preferring Asian series genre.

H_1: Interdependence positively correlates with preferring Asian series genre.

H_2: Ambiguity Intolerance positively correlates with preferring Asian series genre.

H_3: Masculinity negatively correlates with preferring Asian series genre.

H_4: Tradition positively correlates with preferring Asian series genre.

H_5: Gender Equality positively correlates with preferring Asian series genre.

2.7. Comedy

Previous research about comedy genre clarifies there are some relationships between personality traits and preference for this genre. In one of these studies, Weaver (1991) signifies that extraversion positively correlates with comedy film watching when neuroticism negatively correlates. But in the case of neuroticism there are some conflicts. The study of Zillmann and Bryant in 1994 also propose

neurotic people easily fall into bad mood and try to escape from it, thus, neuroticism positively associates with watching entertaining contents such as comedy. In my opinion, it is more reasonable for neurotic people to prefer comedy genre to escape from bad mood. Therefore, I expect coherent results with the hypothesis of Zillmann and Bryant (1994) for neuroticism.

Some other scholars discuss audience motivations in a perspective of hedonism and eudaimonism (Oliver & Raney, 2011). Hedonic motivations represent enjoyment and fun and, eudaimonic motivations represent search for deeper meanings and pondering about human existence. Hedonic motivations associate with preference for easy-to-watch films as comedy films when eudaimonic motivations associate with more meaningful and questioning films as dramas (Oliver & Hartmann, 2010). Accordingly, I suggest openness negatively correlates with preference for comedy genre due to its close relationship with eudaimonia (high openness also stands for thinking about human existence and meaning of life).

There are some studies that connect eudaimonic and hedonic motivations with individualism and collectivism as arguing individualistic countries tend to be hedonically motivated when in contrary, collectivistic countries tend to be motivated by eudaimonic feelings (Gudykunst & Mody, 2002; Odağ, 2013; Kim et al., 2014) Associated with this aspect, I suggest that independence (instead of individualism) positively correlates with watching comedies. Additionally, I propose prudence (being motivated by long-term goals, believing in long term planning) is also associates with hedonic motivations. The reason for that is, low score on prudence means believing in short-term planning and focusing on today's fun. Hereby, I generate my hypothesis for comedy genre as;

H_0: Extraversion positively correlates with preference for comedy genre.

H_1: Neuroticism positively correlates with preference for comedy genre.

H_2: Openness negatively correlates with preference for comedy genre.

H_3: Independence positively correlates with preference for comedy genre.

H_4: Prudence negatively correlates with preference for comedy genre.

2.8. Crime

Crime is a genre that mostly intertwined with drama which is included to eudaimonic motivations as mentioned in the previous sections. Oliver & Hartman (2010) exemplifies films as Hotel Rwanda and Dancer in the Dark to selection of people who are eudaimonically motivated. The contents of these two films also include many elements from crime genre. Considering crime genre in the frame of eudaimonic motivations convey us to collectivism due to their associations according to Kim et al. (2014). Departing from the same hypothesis that I discussed in previous section, I suggest interdependence positively correlates with selecting crime genre. At the same time, tradition is a cultural dimension that relates with collectivism in many facets. So:

H_0: Interdependence positively correlates with preferring Crime genre.

H_1: Tradition positively correlates with preferring Crime genre.

Crime genre contextualizes inequality inside political or societal issues. Accordingly, it associates with power distance (accepting and obeying the authority and hierarchy) and social inequality (feeling unequal treatment for different social groups). Motivations to watch crime genre may be gratifying our

need of justice in life. Low power distance and high social inequality may convey to a pursuit of justice. Furthermore, agreeableness may positively correlate with watching crime genre due to its feature of feeling sympathy for others and success on empathy.

H_2: Power distance negatively correlates with preferring Crime genre.

H_3: Social inequality positively correlates with preferring Crime genre.

H_4: Agreeableness positively correlates with preferring Crime genre.

If we investigate the content of crime genre overall, we see that the contents include elements as planning, chasing clues, solving puzzles. The people who are high on prudence and conscientiousness likes planning and working systematically. This common feature of these traits may attract these people to the crime genre due to its content that includes systematically achieving success with planning. Thus, I propose prudence and conscientiousness positively correlates with crime genre.

H_5: Prudence positively correlates with preferring Crime genre.

H_6: Conscientiousness positively correlates with preferring Crime genre.

In addition to gratifying the need of justice, crime genre also evokes curiosity with offering us puzzles. Thus, it attracts people who like solving mysteries and feel excited about unknown. Accordingly, I suggest ambiguity intolerance (feeling uncomfortable in uncertain situations) negatively correlates with preferring crime genre.

H_7: Ambiguity intolerance negatively correlates with preferring crime genre.

I will also add neuroticism to the model. As I mentioned previously, neurotic people tend to escape from bad feelings. So, I assume neuroticism negatively correlates with watching crime series.

H_8: Neuroticism negatively correlates with preferring crime genre.

2.9. Documentary

In this section, I will investigate documentary, science and nature, and food and travel genre together because they all represent informative contents. I also will analyze the relationships of those genres with personality traits and cultural dimensions in the frame of motivation for information-seeking.

Although there are not many research which investigate the relationship of cultural dimensions, personality traits and selection of documentary genre, there are enlightening researches about information-seeking which may be helpful to connect those concepts. For example, Barrick & Mount (1991) suggest that conscientiousness is positively related with educational achievement which leads people to search for information that will educate them. Conscientiousness also has been associated positively with information-seeking by other scholars such as Hughes, Rowe, Batey, & Lee (2012), and Russo & Amna (2015). Also, the study of Xu & Ye (2020) showed that people who are high on openness are motivated by getting information. Therewithal, several studies made it possible to connect extraversion with information search by indicating that extraversion correlates

positively with wondering about outside world (J. W. Shim & Paul, 2007), information-seeking about political events (Quintelier & Theocharis, 2013; Russo & Amnå, 2015) but the study of Tan & Tang (2013) found that extraverts does not reach desired information for pre-trips by sources as films and televisions. Thereby, even though extraversion associates positively with information-seeking, it may correlate negatively with information-seeking by sources as documentaries which included in popular culture sources category of Tan & Tang (2013).

Consequently, I suggest extraversion negatively; openness and conscientiousness positively correlate with preferring documentary genre.

H_0: Extraversion negatively correlates with preferring documentary genre.

H_1: Conscientiousness positively correlates with preferring documentary genre.

H_2: Openness positively correlates with preferring documentary genre.

Khosrowjerdi et al. (2020) investigated the relationship of cultural dimensions of Hofstede with information source use in their study. Accordingly, they found out that power distance negatively, individualism positively correlate with information source use. Information source use represents the frequency of applying sources to reach information and documentaries are a part of information sources so, departing from the study of Khosrowjerdi et al. (2020), I suggest power distance negatively correlates and independence (instead of individualism) positively correlates with documentary watching.

H_3: Independence positively correlates with preferring documentary genre.

H_4: Power distance negatively correlates with preferring documentary genre.

I also suggest same hypothesis for science and nature, and food and travel genres due to their associations with documentary genre as its sub-groups.

H_0: Extraversion negatively correlates with preferring science and nature genre.

H_1: Conscientiousness positively correlates with preferring science and nature genre.

H_2: Openness positively correlates with preferring science and nature genre.

H_3: Independence positively correlates with preferring science and nature genre.

H_4: Power distance negatively correlates with preferring science and nature genre.

The hypothesis for Food and Travel genre:

H_0: Extraversion negatively correlates with preferring food and travel genre.

H_1: Conscientiousness positively correlates with preferring food and travel genre.

H_2: Openness positively correlates with preferring food and travel genre.

H_3: Independence positively correlates with preferring food and travel genre.

H_4: Power distance negatively correlates with preferring food and travel genre.

2.10. Drama

In previous sections, we mentioned the relationship of eudaimonic motivations and collectivism. We also mentioned that the choice for watching sad contents as drama genre has explained by eudaimonic motivations (Oliver & Hartmann, 2010; Igartua & Barrios, 2013). Therefore, we may conclude that collectivism positively correlates with watching dramas. In this study interdependence stands for collectivism.

In another perspective, due to popularity of dramas in collective cultures, especially in Asian countries, this genre may be related with tradition when we consider collective cultures include attachment for tradition. Thereby, I suggest tradition positively correlates with preferring drama series. Eudaimonic motivations also have a strong relationship with planning and thinking in long term as I mentioned previously. Accordingly, I suggest prudence positively correlates with preferring drama series.

H_0: Interdependence positively correlates with watching drama series.

H_1: Tradition positively correlates with preferring drama series.

H_2: Prudence positively correlates with preferring drama series.

Watching dramas also may negatively correlate with neuroticism due to the motivation of neurotic people for escaping from bad mood (J. W. Shim & Paul, 2007). Additionally, I suggest agreeableness as another trait that influence drama preference. The reason for that is, the people who are high on agreeableness are

sensitive for other's feelings and empathetic. Hence, I assume that people who are high on agreeableness will prefer drama genres less to avoid from bad feelings.

H_3: Neuroticism negatively correlates with watching drama series.

H_4: Agreeableness negatively correlates with preferring drama series.

2.11. Military

Military films or series are about feeling a part of a collective and usually being proud of belonging that group with seeing heroic actions against an enemy. Departing from that standpoint, it is reasonable to associate this genre with collectivism. In this case, I suggest interdependence and tradition as independent variables that influence the preference for military genre since they represent collectivism and belonging to a culture. For the same reason, I suggest independence as a negative indicator for military genre due to its meaning that acting and thinking independently from a group. Accordingly, my hypothesis for military genre include:

H_0: Interdependence positively correlates with preferring military series.

H_1: Tradition positively correlates with preferring military series.

H_2: Independence negatively correlates with preferring military series.

2.12. Romance

According to study of Igartua & Barrios (2013) romantic film watching is related with hedonic motivations. When we consider the association of individualism and hedonic motivations as we mentioned in previous sections, we may expect that romance genre to positively correlate with individualism. In this study independence stands for individualism. Accordingly, I suggest:

H_0: Independence positively correlates with preference for romance genre.

The study of Nias (1977) also shows that extraversion is related with watching romantic films. So, I suggest extraversion positively correlates with watching romance. In addition to extraversion, I also expect neuroticism to become related with romance genre based on the study of Xu & Ye (2020) that argue neuroticism is related with feeling lonely and neurotic people tend to suppress this feeling of loneliness. In my opinion, neurotic people may prefer to watch romance to suppress their feeling of loneliness.

H_1: Extraversion positively correlates with preference for romance genre.

H_2: Neuroticism positively correlates with preference for romance genre.

2.13. Reality and Talk-show

The study of Shim & Paul (2007) found that reality genre has positive correlation with extraversion and neuroticism, therewithal, neuroticism positively

correlates with watching talk-shows. Accordingly, I suggest extraversion and neuroticism positively correlate with preference for reality and talk-show genre.

In another study, Sayre & King (2003) emphasize the unpredictability factor of realities which makes it more entertaining. Thus, it is meaningful to argue that ambiguity intolerance (avoiding unpredictability) correlates negatively with preference for reality and talk-show genre.

Shim & Paul (2007) also discuss hosts usually making fun of guests in talk-shows and this provides self-esteem for some people who watch this shows. Thus, they emphasize the power balance in this kind of shows. As in the talk-shows, also in reality shows there are hosts or juries who have the authority on other people. Thus, we see a kind of power distance in this kind of shows and some of us enjoy it. Therefore, I suggest power distance positively correlates with preference for reality and talk-show genre.

H_0: Extraversion positively correlates with preferring reality and talk-show genre.

H_1: Neuroticism positively correlates with preferring reality and talk-show genre.

H_2: Ambiguity intolerance negatively correlates with preferring reality and talk-show genre.

H_4: Power distance positively correlates with preferring reality and talk-show genre.

2.14. Sci-fi and Fantasy

In his study, Poscheschnik (2018) investigates fantasy series in the frame of modern myths. He suggests that those modern myths are reflection of

unconscious collective desires, fantasies, and fears as in the past. Thereby, popularity of sci-fi and fantasy genre today may be explained by its reflection of these unconscious collective senses. Consequently, sci-fi and fantasy genre may be related with interdependence.

In sci-fi and fantasy series we usually see those collective fears or desires as injustice and power distance. Low power distance and high social inequality represent awareness and being disturbed by inequalities in the group. So, I suggest that power distance negatively, social inequality positively correlate with preference for sci-fi and fantasy series.

H_0 : Interdependence positively correlates with preferring sci-fi and fantasy genre.

H_1 : Social inequality positively correlates with preferring sci-fi and fantasy genre.

H_1 : Power distance negatively correlates with preferring sci-fi and fantasy genre.

2.15. Thriller

In their study, Igartua & Barrios (2013) found out that thriller genre is related with eudaimonic motivations. Thereby, I suggest that interdependence positively correlates with preference for thriller genre based on its relationship with eudaimonic motivations.

H_0: Interdependence positively correlates with preference for thriller series.

In another study, Samson & Detenber (2017) found out that people who have appetitive system activation (sensation seeking) prefer arousing media content as thriller when people who have the defensive system activation (calm, avoiding uncertainty) prefer more sedative contents. Therefore, I expect extraversion correlates positively with preferring thriller genre due to its nature that includes sensation seeking and uncertainty avoidance (disturbance from unknown, uncertain situations) negatively due to its opposite relation with sensation seeking.

H_1: Extraversion positively correlates with preference for thriller series.

H_2: Ambiguity intolerance negatively correlates with preference for thriller series.

2.16. Turkish Series

Turkish series usually recount stories that belong to melodrama tradition (Yanardağoğlu & Karam, 2013). The stories that have been told in Turkish series are usually process similar topics that are also easy to follow. When we consider those features of Turkish series, we may conclude that they offer momentary pleasure to audience instead of deep meanings or educating contents. Accordingly, I suggest Turkish series negatively correlates with prudence (long term planning, sacrificing today's fun for future goals).

One of the reasons for Turkish citizens' preference for Turkish series may be in-group commitment. Thereby, it is reasonable to propose preference for Turkish series are positively related with interdependence and tradition. So, my hypothesis for this genre is:

H_0: Interdependence positively correlates with preference for Turkish series.

H_1: Prudence negatively correlates with preference for Turkish series.

H_2: Tradition positively correlates with preference for Turkish series.

2.17. Frequency of Binge-watching

Shim et al. (2018) suggest immediate gratification and needs for cognition as the prior reasons for binge-watching. In this study, I associated immediate gratification with hedonism that correlates with independence as I discussed previously (Igartua & Barrios, 2013). Furthermore, I proposed risk aversion in connection with need for immediate gratification. The reason for that, the people who enjoy a series may tend to sustain his/her gratification with keep watching that series instead of gratifying him/herself with another activity that may not give the same gratification. In sum, people who are high on risk aversion may be inclined to perpetuate the pleasure which they take with watching series.

Immediate gratification also stands for a strong sense of hedonism that may lead people to put their hedonic need forward to everything else. This instinct correlates negatively with the features of high conscientiousness that stands for people who are dutiful, planning and giving up from today's fun for future goals. So, I suggest that conscientiousness negatively correlates with frequency of binge-watching.

H_0: Independence positively correlates with frequency of binge-watching.

H_1: Conscientiousness negatively correlates with frequency of binge-watching.

H_2: Risk aversion positively correlates with frequency of binge-watching.

In their study about live video streaming, Cheng et al. (2019) found that addictive use of live video streaming correlates positively with neuroticism and negatively with agreeableness. Thereby, I argue that addictive use of another media, series, may be convey to same conclusion. Thus, I suggest:

H_3: Neuroticism positively correlates with frequency of binge-watching.

H_4: Agreeableness negatively correlates with frequency of binge-watching.

3. METHOD AND ANALYSIS

I used quantitative research method for investigating the relationship of Netflix genres for series with cultural dimensions and personality traits. Therefore, I designed a survey with utilizing from Sharma's scale for cultural orientation and NEOPI-R personality inventory. The survey has been made during the pandemic.

3.1. The Construction of Survey

The survey consists of 78 questions which includes six sections that will help measuring different subjects in parallel with the objectives of this study. First section includes a chart that measures the frequency of watching series that belong to each category of Netflix genres. Participants choose between the options "never, rarely, sometimes, most of the time and always" for each genre category of Netflix for series. The second section includes an open-ended question that aims to figure out the motivations of users for selecting a specific genre. The third section consists

of the questions about binge-watching behavior that aims to understand the frequency and the reasons of binge-watching. The fourth section is about measuring the use of Netflix's recommendation system and users' opinion about its success. Fifth and sixth sections includes the questions about measuring cultural orientation and personality traits, respectively. 5 Likert Scale has been used in the fourth, fifth and sixth sections.

3.2. Sampling

In this study, my population of interest is people who use Netflix platform in Turkey. For delivering my survey to my population of interest, I designed my survey via an online website and shared the website link via social media channels. After I accomplished collecting answers for my survey, I used simple random sampling method to determine the sample of my study. Consequently, 119 Netflix users in Turkey have participated to my survey. After I eliminated missing data and outliers, 78 data have left for analyzing.

My sampling unit consists of 39 men and 39 women whose age between 14 to 80. Their education level differs from primary school to PhD. 65 of the participants are bachelors and 13 of them are married. They also have different financial opportunities from each other.

3.3. Data Analysis

I used IBM SPSS Statistics Version 23 to analyze my data. I entered my survey results to SPSS according to coding sheet which I designed. After I entered the data of 82 participants, I have averaged the questions of each dimension that measures cultural orientation and personality. I have also averaged the questions

that measure usage of Netflix recommendation system with reversing the scores of second question. Then, I detect outliers with outlier analysis and extracted them from analyze. After extracting outliers, data of 78 participants left for my analyze. In next step, I made reliability analysis of scales. I applied the test of normality to see if my data disperse normally for every dimension. I investigated the correlations of dimensions with Pearson correlation coefficients to analyze if there are some relationships between independent variables. Finally, I investigated the relationships between dependent variable and independent variables with Ordinal Logistic Regression Analysis. During the analysis I appointed age, gender, marital status, education, and salary as control variables.

3.4. Reliability Analysis

I applied reliability analysis to the scales separately due to their construction that measures different subjects as culture, personality, and use of the recommendation system of Netflix. As recommended in scales that includes questions that have more than two options, I investigated Cronbachs Alfa (α) coefficient to analyze reliability (Büyüköztürk, 2020). Cronbachs Alfa is interpreted as below:

If $0 < \alpha < 0.40$, not reliable

If $0.40 < \alpha < 0.60$, low on reliability

If $0.60 < \alpha < 0.80$, quite reliable

If $0.80 < \alpha < 1.00$ high on reliability (Yıldız & Uzunsakal, 2018).

Accordingly, when I investigated Cronbach's Alfa reliability coefficient to analyze the reliability of the questions about Netflix recommendation system, it ensured requirements for reliability ($0.60<\alpha<0.80$).

Table 3.4.1. Reliability Statistics of the Questions About Netflix Recommendation System

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.692	.697	4

Therewithal, Cronbach's Alfa for cultural orientation scale showed high on reliability ($0.80<\alpha<1.00$).

Table 3.4.2. Reliability Statistics of Cultural Orientation Scale

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.831	.829	34

The reliability analysis of personality scale also showed high on reliability ($0.80<\alpha<1.00$).

Table 3.4.3. Reliability Statistics of Personality Scale

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.855	.853	30

3.5. Test of Normality

Before starting to analyze data, we must decide on the tests that we will apply, initially. If we have decided to use parametric tests, we should check the normality of data. According to Karaatlı (2017), if Skewness and Kurtosis values are between -3 and +3, the data disperse normally. This research provides this requirement which Karaatlı (2017) mentioned for normality. Accordingly, these results allowed me to move forward to the next step of my analysis.

3.6. Correlation Analysis

Correlation analysis allows us to investigate the relationships between variables. Correlation analysis does not provide knowledge about cause and effect, it is only an indicator of a relationship between variables. If data disperse normally, we investigate correlation with Pearson correlation coefficient, if not, we use Spearmen correlation coefficient. As I mentioned in previous paragraphs, the data

disperse normally in this research. So, I investigated the correlations between independent variables according as Pearson correlation coefficient (r).

Initially, I investigated the correlations between personality traits and cultural dimensions. According to result, 10 of the 12 cultural dimensions correlate with at least one of the personality traits and each personality traits correlates with at least two of the cultural dimensions ($p<0.05$, $r>0.2$). These results are consistent with the study of Hofstede & McCrae (2004) that found out some linkages between cultural dimensions and personality traits.

3.7. Regression Analysis

In regression analysis, different regression models are preferred according to research model. If the research model includes a dependent variable which consists of two groups and categorical independent variables, we use logistic regression. Logistic regression allows us to calculate the possible expected values of dependent variable according to independent variables (Aktas, 2009). There are three types of logistic regression as Multinominal, Ordinal and Binary Logistic Models. When the dependent variable has more than two ordinal categories, we use Ordinal Logistic Regression. In this case, my dependent variable includes five ordinal categories as Never, Rarely, Sometimes, Most of the Time and Always. For this reason, I used Ordinal Logistic Regression Model for my research. Ordinal Logistic Regression Model does not require pre-conditions as homogeneity of variances or normality, but it does require to ensure the assumption of parallel lines. The tests as Wald Chi-Square or Likelihood Ratio provide us to test the assumption of parallel lines for our research. SPSS Statistics Program allows us to practice these tests and conduct an Ordinal Regression Analysis. Therefore, I used IBM SPSS Statistic V.23. to test my hypothesis.

4. FINDINGS

4.1. Recommended for You

To construct the ordinal logistic regression model, I assigned "Recommended for You" genre as my dependent variable; interdependence, conscientiousness, agreeableness, risk aversion, independence, and openness as my independent variables; age, gender, marital status, education, and salary as my control variables. I also added trust for Netflix recommendation system as independent variable. The reason for that is, when generating an ordinal logistic model all the related explanatory variables with target variable should be added to the model. To test the hypothesis with ordinal logistic regression, I initially tested the assumption of parallel lines for this model.

Table 4.1.1. Results of Test of Parallel Lines for Recommended for You Genre

Test of Parallel Lines				
Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	0.000			
General	.000[b]	0.000	54	1.000

In the test of parallel lines, the null hypothesis states the location parameters are the same across response categories. According to test results, we accept the null hypothesis ($p>0.05$) and ensure the pre-condition for ordinal logistic regression analysis.

Table 4.1.2. Results of Model Fitting Information for Recommended for You Genre

Model Fitting Information

Model	-2Log Likelihood	Chi-Square	df	Sig.
Intercept Only	182.123			
Final	0.000	182.123	18	.000

The Model Fitting Information signifies that the regression model for Recommended for You genre is meaningful ($p<0.05$).

Table 4.1.3. Results of Goodness-of-Fit for Recommended for You Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	200.891	262	.998
Deviance	146.115	262	1.000

The goodness-of-fit results of the model are not significant ($p>0.05$). These indicate that the goodness-of-fit of the model is well.

Table 4.1.3. Psuedo R-Square Results for Recommended for You Genre

Pseudo R-Sc uare

Cox and Snell	.923
Nagelkerke	1.000
McFadden	1.000

Psuedo r-square values shows the ratio of explanation of dependent variable by independent variables.

If;

Cox and Snell $R^2 > 0.50$

Nagelkerke $R^2 > 0.50$

$0.20 <$ McFadden $R^2 < 0.40$

The relationships between independent and dependent variables are powerful.

In this case, independent variables explain dependent variable on a large scale.

Table 4.1.4. Parameter Estimates Results for Recommended for You Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_1=1]	7.538	3.1403	5.762	.016	1877.705
	[Genre_1=2]	10.987	3.2792	11.226	.001	59094.972
	[Genre_1=3]	13.801	3.4174	16.309	.000	985608.073
	[Genre_1=4]	16.474	3.6669	20.184	.000	1986.738
[Gender=1]		.417	.6422	.421	.516	1.517
[Gender=2]		0[a]				1
[Age=1]		-.018	2.3622	.000	.994	.982
[Age=2]		-.314	1.3926	.051	.821	.730
[Age=3]		.293	1.2003	.059	.807	1.340
[Age=4]		-1.106	1.5840	.488	.485	.331
[Age=5]		0[a]				1
[Salary=1]		.675	.9563	.499	.480	1.965
[Salary=2]		.913	.9373	.949	.330	2.492
[Salary=3]		.585	1.0262	.325	.569	1.795
[Salary=4]		0[a]				1

[Marital_status=1]	.146	.7344	.039	.843	1.157
[Marital_status=2]	0[a]				1
[Education1=1.00]	-.224	1.2325	.033	.856	.799
[Education1=2.00]	-.883	.7347	1.445	.229	.414
[Education1=3.00]	0[a]				1
interdependence_ort	2.034	.6791	8.973	.003	7.646
openness_ort	-.384	.7279	.278	.598	.681
reccomendation_ort	1.919	.5497	12.190	.000	6.815
conscientiousness_ort	-.971	.6294	2.381	.035	.379
agreeableness_ort	.693	.5981	1.344	.031	2.001
independence_ort	1.046	.6538	2.560	.110	2.847
riskaversion_ort	.049	.3757	.017	.896	1.050
(Scale)	1[b]				

According to the results of parameter estimates, three of the independent variables are significant for the model ($p< 0.05$). These variables are agreeableness, conscientiousness and interdependence, thus, we accept H_0, H_1 and H_5. Beta values signify that one unit increase on interdependence, conscientiousness and agreeableness variables convey about seven times increase, 0.37 times decrease and two times increase on preferring for the genre "Recommended for You" in order.

The hypothesis H_2, H_3 and H_4 are rejected ($p>0.05$). The reason for risk aversion dimension is not significant for this model may be, some of the people who are high on risk aversion do not trust recommendations of Netflix. Hence, they do not evaluate Recommended for You genre as a guarantee for their entertainment. The non-significance and opposite direction ($\beta<0$) ofindependence in this model may be explained by people who are high on independence do not feel restricted due to their freedom of preferring between multiple series in this category.

The reason for non-significance and opposite direction ($\beta<0$) of openness may be people who are high on openness to become receptive for ideas they gather from people but not from algorithmic systems or becoming open for new ideas may not mean accepting those ideas.

4.2. New Releases

In this regression model, I appointed usage frequency of New Releases genre as my dependent variable; Risk Aversion, Conscientiousness and Consumer Innovativeness as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.2.1. Test of Parallel Lines Results for New Releases Genre

Test of Parallel Lines

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	143.613			
General	91.949[b]	51.665[c]	42	.146

According to test of parallel lines we accept null hypothesis (p>0.05).

Table 4.2.2. Model Fitting Information for New Releases Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	160.505			
Final	143.613	16.891	14	.262

Model fitting information results show that the model is not meaningful (p>0.05).

Non-meaningfulness of the model indicates that there are some factors other than those variables that influence the selection for New Releases genre.

4.3. Action and Adventure

In this regression model, I appointed usage frequency of Action and Adventure genre as my dependent variable; Social Inequality, Extraversion and Neuroticism as my independent variables; and gender, age, salary, education, and marital status as my control variables. The results of the analysis of the hypothesis are below:

Table 4.3.1. Test of Parallel Lines Results for Action and Adventure Genre

Test of Parallel Lines

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	174.574			
General	130.253[b]	44.321[c]	42	.374

According to test of parallel lines null hypothesis is accepted (p>0.05).

Table 4.3.2. Model Fitting Information of Action and Adventure Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	202.721			

Final	174.574	28.147	14	.014

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.3.3. Goodness-of-Fit Results for Action and Adventure Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	312.238	262	.018
Deviance	174.574	262	1.000

The goodness-of-fit results show that only one is not significant ($p>0.05$). These indicate that the goodness-of-fit of the model is not very well.

Table 4.3.4. Pseudo R-Square Results for Action and Adventure Genre

Pseudo R-Square

Cox and Snell	.331
Nagelkerke	.350
McFadden	.139

The ratio of explanation of dependent variable by independent variables are about %35 according to Nagelkerke.

Table 4.3.5. Parameter Estimates Results for Action and Adventure Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test		Exp(B)
				Wald Chi-Square	Sig.	
Threshold	[Genre_3=1]	5.595	2.3708	5.569	.018	269.009
	[Genre_3=2]	7.588	2.3953	10.034	.002	1973.516
	[Genre_3=3]	9.559	2.4522	15.196	.000	14176.718
	[Genre_3=4]	11.902	2.6707	19.862	.000	147616.090
[Age=1]		3.300	2.1736	2.305	.129	27.106
[Age=2]		-.419	1.2451	.113	.737	.658
[Age=3]		-.252	1.1735	.046	.830	.777
[Age=4]		-1.338	1.6681	.644	.422	.262
[Age=5]		0[a]				1
[Gender=1]		-.695	.5448	1.630	.202	.499
[Gender=2]		0[a]				1
[Marital_status=1]		-.484	.6767	.511	.475	.616
[Marital_status=2]		0[a]				1
[Salary=1]		.440	.7900	.310	.578	1.552
[Salary=2]		.677	.8117	.696	.404	1.968
[Salary=3]		1.109	.8792	1.591	.207	3.031
[Salary=4]		0[a]				1
[Education1=1.00]		-.845	1.6322	.268	.605	.430
[Education1=2.00]		-.663	.7106	.871	.351	.515
[Education1=3.00]		0[a]				1
socialinquality_ort		1.428	.5598	6.510	.011	4.172
extraversion_ort		.955	.4893	3.813	.044	2.600
neuroticism_ort		1.566	.5552	7.951	.005	4.786
(Scale)		1[b]				

The results of parameter estimates indicate that all of the independent variables are significant ($p<0.05$), thus, H_0, H_1 and H_2 are supported.

One unit increase in extraversion conveys about 2 times; one unit increase on social inequality conveys about 4 times; and one unit increase on neuroticism conveys about 4 times increase on preferring action and adventure genre.

4.4. American and British Series

In this regression model, I appointed usage frequency of American series genres as my dependent variable; Risk Aversion, Interdependence, Ambiguity Intolerance, Masculinity, Tradition, Prudence, Extraversion and Consumer Ethnocentrism as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.4.1. Test of Parallel Lines Results for American Series Genre

Test of Parallel Lines

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	73.358			
General	.000[b]	73.358	57	.071

According to test of parallel lines we accept null hypothesis ($p>0.05$).

Table 4.4.2. Model Fitting Information of American Series Genre

Model Fitting Information

Model		-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only		194.659			
	Final	73.358	121.301	19	.000

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.4.3. Goodness-of-Fit Results for American Series Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	342.196	253	.000
Deviance	166.336	253	1.000

None of the measures of goodness-of-fit test must be significant ($p>0.05$). Therefore, the results of goodness-of-fit is not good enough.

Table 4.4.4. Pseudo R-Square Results for American Series Genre

Pseudo R-Sc uare

Cox and Snell	.828
Nagelkerke	.880
McFadden	.623

According to Nagelkerke R-Square, independent variables explain dependent variable about %88 for this model.

Table 4.4.5. Parameter Estimates Results for American Series Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_4=1]	1.765	.2029	642	423	.843
	[Genre_4=2]	3.668	.2236	.721	099	9.180
	[Genre_4=3]	5.505	.2711	.875	015	45.940
	[Genre_4=4]	8.209	.3836	1.860	001	673.599
[Age=1]		3.242	.2877	.008	156	5.586
[Age=2]		1.306	.3246	971	324	.690
[Age=3]		1.501	.1301	.765	184	.487
[Age=4]		1.009	.5415	428	513	.742
[Age=5]		0[a]				
[Gender=1]		.432	5644	586	444	.540
[Gender=2]		0[a]				
[Marital_status=1]		-1.267	7804	.636	104	282
[Marital_status=2]		0[a]				
[Salary=1]		-.045	7901	003	955	956
[Salary=2]		-.192	8466	051	821	825
[Salary=3]		-.002	9174	000	999	998
[Salary=4]		0[a]				
[Education1=1.00]		1.571	.2571	.562	211	.811
[Education1=2.00]		.640	7303	768	381	.896
[Education1=3.00]		0[a]				
interdependence_ort		.226	5559	165	685	.253
riskaversion_ort		.652	4061	.578	030	.919
amb_ort		.166	5041	108	742	.180
masculinity_ort		.295	4978	350	041	.343
tradition_ort		-.654	4174	.455	079	520
prudence_ort		.097	4142	055	815	.102
cet_ort		-.413	3436	.444	020	662

extraversion_ort	1 .029	5015	.208	040	.798
(Scale)	1 [b]				

According to parameter estimates CET, masculinity, extraversion and risk aversion are significant for the model ($p<0.05$).

One unit increase in CET conveys about 0.662 times decrease; one unit increase on risk aversion conveys about 1.919 times increase; one unit increase on masculinity conveys about 1.343 times increase and one unit increase on extraversion conveys about 2.978 times increase on preferring American Series genre. But only H_4 and H_7 hypothesis are supported due to the negative direction of β values for other significant variables ($\beta<0$).

The reason for rejection of H_0, H_2, H_6, H_8, H_{10} and H_{12} may be explained by suggesting that the relationship of CET with cultural dimensions changes across different cultures.

I applied the same analysis to British Series genre. The results for British genre are below.

Table 4.4.6. Test of Parallel Lines Results for British Series Genre

Test of Parallel Lines

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	180.499			
General	.000[b]	180.499	57	.000

The result of test of parallel lines for British Series genre is significant ($p<0.05$). Therefore, we cannot analyze the model for British Series genre. The reason for that may be the difference of frequencies between response categories are very far from each other.

4.5. Animation

In this regression model, I appointed usage frequency of Animation genre as my dependent variable; Ambiguity Intolerance, Prudence, Independence, Social Inequality, Consumer Ethnocentrism and Consumer Innovativeness as my independent variables; and gender, age, salary, education and marital status as my control variables.

Results for animation genre:

Table 4.5.1. Test of Parallel Lines Results for Animation Genre

Test of Parallel Lines

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	103.692			
General	42.980[b]	60.712[c]	51	.166

According to test of parallel lines we accept the null hypothesis ($p>0.05$).

Table 4.5.2. Model Fitting Information of Animation Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	143.243			
Final	103.692	39.551	17	.001

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.5.3. Goodness-of-Fit Results for Animation Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	187.597	223	.959
Deviance	103.692	223	1.000

The goodness-of-fit results of the model are not significant ($p>0.05$). These indicate that the goodness-of-fit of the model is well.

Table 4.5.4. Pseudo R-Square Results for Animation Genre

Pseudo R-Square

Cox and Snell	.477
Nagelkerke	.528
McFadden	.276

The explanation ratio of dependent variable by independent variables is about %52 according to Nagelkerke in this model.

Table 4.5.5. Parameter Estimates Results for Animation Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test		Exp(B)
				Wald Chi-Square	Sig.	
Threshold	[Genre_5=1]	-3.858	2.8778	1.797	.180	.021
	[Genre_5=2]	-1.395	2.7936	.249	.617	.248
	[Genre_5=3]	.571	2.8157	.041	.839	1.771
	[Genre_5=4]	1.047	2.8628	.134	.715	2.848
[Age=1]		2.756	3.8760	.000	1.000	15.729
[Age=2]		-2.370	1.5510	2.334	.127	.094
[Age=3]		-.942	1.4447	.425	.514	.390
[Age=4]		-2.858	2.2430	1.623	.203	.057
[Age=5]		0[b]				1
[Gender=1]		.051	.8046	.004	.950	1.052
[Gender=2]		0[b]				1
[Marital_status=1]		-2.308	1.0253	5.070	.024	.099
[Marital_status=2]		0[b]				1
[Salary=1]		-1.688	1.0957	2.373	.123	.185
[Salary=2]		-2.673	1.1016	5.889	.015	.069
[Salary=3]		-3.238	1.2827	6.370	.012	.039
[Salary=4]		0[b]				1
[Education1=1.00]		-23.496	14169.7625	.000	.999	6.246E-11
[Education1=2.00]		1.611	.8687	3.439	.064	5.007
[Education1=3.00]		0[b]				1
prudence_ort		-.981	.4662	4.431	.035	.375
independence_ort		.929	.7298	1.619	.203	2.531
socialequality_ort		-1.289	.7802	2.728	.078	.276
amb_ort		1.702	.6052	7.906	.005	5.483
cet_ort		-.586	.4314	1.845	.174	.557
CIN_1		.043	.4652	.009	.926	1.044
(Scale)		1[c]				

According to the results of parameter estimates prudence and ambiguity intolerance are significant (p>0.05) for the model. Therefore, H_1 and H_5 are supported when the other hypothesis are rejected for this genre.

One unit increase on ambiguity intolerance conveys about 2 times increase; one unit decrease on prudence conveys about 0.406 times increase on preference for animation series genre.

Even though independence, social inequality and consumer ethnocentrism are not significant, the meaningfulness of the model shows that those hypotheses make sense together, but those variables do not influence the model directly.

In another perspective, there may be some other factors that explain the preference for animation genre other than universalism.

4.6. Asian Series

In this regression model, I appointed usage frequency of Asian Series genre as my dependent variable; Ambiguity Intolerance, Interdependence, Power Distance, Tradition, Gender Equality and Masculinity as my independent variables; and gender, age, salary, education and marital status as my control variables.

Research results for Asian Series:

Table 4.6.1. Test of Parallel Lines Results for Asian Series Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	119.879			

General	97.682[b]	22.197[c]	51	1.000

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.6.2. Model Fitting Information of Asian Series Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	150.943			
Final	119.879	31.064	17	.020

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.6.3. Goodness-of-Fit Results for Asian Series Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	310.363	263	.024
Deviance	119.879	263	1.000

None of the measures of goodness-of-fit test must be significant (p>0.05). Therefore, the results of goodness-of-fit is not good enough.

Table 4.6.4. Pseudo R-Square Results for Asian Series Genre

Pseudo R-Square

Cox and Snell	.354
Nagelkerke	.402
McFadden	.206

The explanation ratio of dependent variable by independent variables is about %40 according to Nagelkerke.

Table 4.6.5. Parameter Estimates Results for Asian Series Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_7=1]	-1.039	2.6504	.154	.695	.354
	[Genre_7=2]	.859	2.6413	.106	.745	2.360
	[Genre_7=3]	2.400	2.6778	.803	.370	11.020
	[Genre_7=4]	2.859	2.7232	1.103	.294	17.452
[Age=1]		-1.067	2.2482	.225	.635	.344
[Age=2]		-3.562	1.4885	5.726	.017	.028
[Age=3]		-.982	1.1393	.742	.389	.375
[Age=4]		-2.120	1.9714	1.157	.282	.120
[Age=5]		0[a]				1
[Gender=1]		1.259	.6766	3.462	.063	3.522
[Gender=2]		0[a]				1
[Marital_status=1]		.263	.8085	.106	.745	1.301
[Marital_status=2]		0[a]				1
[Salary=1]		.452	1.0241	.195	.659	1.571
[Salary=2]		-1.426	1.1142	1.638	.201	.240
[Salary=3]		-1.138	1.2351	.849	.357	.320
[Salary=4]		0[a]				1
[Education1=1.00]		-.106	1.5207	.005	.944	.899
[Education1=2.00]		.818	.8588	.907	.341	2.266
[Education1=3.00]		0[a]				1

interdependence_ort	.493	.6904	.511	.475	1.638
powerdistance_ort	-.749	.6624	1.279	.017	.473
amb_ort	1.408	.6736	4.367	.013	4.086
masculinity_ort	-1.832	.7225	6.427	.011	.160
genderequality_ort	-.946	.5082	3.464	.012	.388
tradition_ort	.885	.5026	3.100	.003	2.423
(Scale)	1[b]				

Research results show that power distance, masculinity, ambiguity intolerance, gender inequality and tradition variables are significant for this model ($p<0.05$). Thus, H_2, H_3 and H_4 are supported but H_1 is rejected. We also reject H_0 and H_5 because the correlations are negative ($\beta<0$).

The reason for negative correlation of power distance and non-significance of interdependence may be some differences between cultures. Negative correlation of gender inequality may be representing that low masculinity does not specifically mean high gender equality.

If we turn back to the significant variables for the model, results show that one unit increase on ambiguity intolerance conveys about four times; one unit increase on tradition conveys about two times increase on preferring Asian series genre. One unit increase on masculinity conveys about 0.16 times decrease on preferring Asian series genre.

4.7. Comedy

In this regression model, I appointed usage frequency of Comedy genre as my dependent variable; Independence, Prudence, Extraversion, Neuroticism and Openness as my independent variables; and gender, age, salary, education and marital status as my control variables.

Results for comedy genre:

Table 4.7.1. Test of Parallel Lines Results for Comedy Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	171.756			
General	115.363[b]	56.393[c]	48	.190

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.7.2. Model Fitting Information of Comedy Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	204.277			
Final	171.756	32.522	16	.009

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.7.3. Goodness-of-Fit Results for Comedy Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	235.657	260	.858
Deviance	171.756	260	1.000

The goodness-of-fit results show model's fit is well (p>0.05).

Table 4.7.4. Pseudo R-Square Results for Comedy Genre

Pseudo R-Square

Cox and Snell	.372
Nagelkerke	.393
McFadden	.159

The explanation ratio of dependent variable by independent variables is about %39 according to Nagelkerke.

Table 4.7.5. Parameter Estimates Results for Comedy Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_14=1]	-3.408	2.4923	1.870	.171	.033
	[Genre_14=2]	-.738	2.4469	.091	.763	.478
	[Genre_14=3]	.693	2.4308	.081	.776	1.999
	[Genre_14=4]	2.919	2.4458	1.424	.233	18.521
[Age=1]		.414	2.0234	.042	.838	1.512
[Age=2]		.220	1.2946	.029	.865	1.246
[Age=3]		1.198	1.1904	1.013	.314	3.313
[Age=4]		-1.162	1.4814	.616	.433	.313
[Age=5]		0[a]				1
[Gender=1]		.599	.6177	.940	.332	1.820
[Gender=2]		0[a]				1
[Marital_status=1]		.752	.7618	.975	.323	2.122
[Marital_status=2]		0[a]				1
[Salary=1]		-1.330	.8342	2.544	.111	.264
[Salary=2]		-1.068	.8694	1.510	.219	.344
[Salary=3]		.233	.9076	.066	.797	1.262

[Salary=4]	0[a]				1
[Education1=1.00]	1.894	1.3127	2.081	.149	6.644
[Education1=2.00]	2.027	.7322	7.667	.006	7.594
[Education1=3.00]	0[a]				1
independence_ort	-.800	.6293	1.616	.204	.449
prudence_ort	-.648	.3542	3.347	.067	.523
extraversion_ort	1.819	.6287	8.368	.004	6.163
openness_ort	-1.814	.7862	5.323	.021	.163
neuroticism_ort	1.176	.5679	4.286	.038	3.240
(Scale)	1[b]				

According to research results, H_0, H_1 and H_2 are supported ($p<0.05$) when H_3 and H_4 are rejected ($p>0.05$).

One unit increase on extraversion conveys about 6 times; one unit increase on neuroticism conveys about 3 times increase; one unit increase on openness conveys about 0.163 times decrease on preference for comedy genre.

Even though prudence is not significant for this model, it is very close to significance ($p<0.05$). So, we may think that the hypotheses about prudence may not be wrong. But non-significance of the independence may make us question the relationship of independence with hedonism or in this case, we may think it is because of some cultural differences with other studies.

4.8. Crime

In this regression model, I appointed usage frequency of Crime genre as my dependent variable; Ambiguity Intolerance, Prudence, Interdependence, Social Inequality, Power Distance, Neuroticism, Tradition, Agreeableness and Conscientiousness as my independent variables; and gender, age, salary, education and marital status as my control variables.

Results for crime genre:

Table 4.8.1. Test of Parallel Lines Results for Crime Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	69.053			
General	.000[b]	69.053	60	.198

According to test of parallel lines we accept the null hypothesis ($p>0.05$).

Table 4.8.2. Model Fitting Information of Crime Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	189.173			
Final	69.053	120.119	20	.000

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.8.3. Goodness-of-Fit Results for Crime Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	226.707	248	.830
Deviance	154.466	248	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.8.4. Pseudo R-Square Results for Crime Genre

Pseudo R-Square

Cox and Snell	.829
Nagelkerke	.884
McFadden	.635

The explanation ratio of dependent variable by independent variables is about %88 according to Nagelkerke.

Table 4.8.5. Parameter Estimates Results for Crime Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_17=1]	-1.143	2.3885	.229	.632	.319
	[Genre_17=2]	.587	2.3627	.062	.804	1.798
	[Genre_17=3]	2.461	2.3799	1.070	.301	11.721
	[Genre_17=4]	6.028	2.5098	5.769	.016	44.000
[Age=1]		1.747	2.6846	.423	.515	5.736
[Age=2]		-.182	1.3040	.019	.889	.834
[Age=3]		.338	1.2575	.072	.788	1.403
[Age=4]		-1.222	1.6597	.542	.462	.295
[Age=5]		0[a]				1
[Gender=1]		.556	.5878	.895	.344	1.744
[Gender=2]		0[a]				1
[Marital_status=1]		1.811	.7679	5.563	.018	6.118
[Marital_status=2]		0[a]				1
[Salary=1]		-.157	.8759	.032	.858	.855
[Salary=2]		1.296	.9362	1.918	.166	3.656

[Salary=3]	1.381	1.0694	1.667	.197	3.977
[Salary=4]	0[a]				1
[Education1=1.00]	-1.154	1.4882	.601	.438	.315
[Education1=2.00]	-.735	.7479	.967	.325	.479
[Education1=3.00]	0[a]				1
interdependence_ort	1.763	.6616	7.104	.008	5.833
powerdistance_ort	-1.028	.4898	4.408	.036	.358
socialinequality_ort	1.248	.6255	3.982	.046	3.484
amb_ort	-1.148	.4875	5.551	.018	.317
tradition_ort	1.068	.4461	5.734	.017	2.910
prudence_ort	-.623	.4183	2.215	.137	.537
agreeableness_ort	1.329	.5850	5.160	.023	3.777
neuroticism_ort	-1.007	.6888	2.135	.029	.365
conscientiousness_ort	-1.581	.6721	5.530	.019	.206
(Scale)	1[b]				

Research results showed that even though they are significant, H_6 and H_5 are not supported because of their negative correlations with crime genre. H_0, H_1, H_2, H_3, H_4, H_7 and H_8 are supported ($p<0.05$).

One unit increase on interdependence, social inequality, tradition, and agreeableness convey about 5, 3, 2 and 1 times increase; one unit increase on neuroticism, ambiguity intolerance and power distance convey about 0.36, 0.31 and 0.35 times decrease on preference for crime genre in order.

The reason for conscientiousness and prudence negatively correlates with crime genre may be an indicator that liking long term and systematic plans and preferring crime genre are not associated.

4.9. Documentary- Science and Nature- Food and Travel

In this regression model, I appointed usage frequency of Documentary genre as my dependent variable; Independence, Power Distance, Extraversion,

Openness and Conscientiousness as my independent variables; and gender, age, salary, education and marital status as my control variables.

Research results for documentary genre:

Table 4.9.1. Test of Parallel Lines Results for Documentary Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	175.700			
General	125.121[b]	50.579[c]	48	.372

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.9.2. Model Fitting Information of Documentary Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	203.212			
Final	175.700	27.512	16	.036

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.9.3. Goodness-of-Fit Results for Documentary Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	271.045	264	.370
Deviance	175.700	264	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.9.4. Pseudo R-Square Results for Documentary Genre

Pseudo R-Square

Cox and Snell	.321
Nagelkerke	.341
McFadden	.135

The explanation ratio of dependent variable by independent variables is about %34 according to Nagelkerke.

Table 4.9.5. Parameter Estimates Results for Documentary Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_8=1]	-3.817	2.6599	2.060	.151	.022
	[Genre_8=2]	-2.051	2.6019	.621	.431	.129
	[Genre_8=3]	.131	2.5815	.003	.959	1.140
	[Genre_8=4]	2.413	2.6113	.854	.355	11.168

[Age=1]	-1.942	1.9903	.952	.329	.143
[Age=2]	.385	1.2595	.094	.760	1.470
[Age=3]	-.660	1.1098	.354	.552	.517
[Age=4]	-1.578	1.5271	1.067	.302	.206
[Age=5]	0[a]				1
[Gender=1]	-.699	.5929	1.390	.238	.497
[Gender=2]	0[a]				1
[Marital_status=1]	.735	.7016	1.098	.295	2.086
[Marital_status=2]	0[a]				1
[Education1=1.00]	.884	1.2599	.492	.483	2.420
[Education1=2.00]	1.152	.7190	2.566	.109	3.163
[Education1=3.00]	0[a]				1
[Salary=1]	.409	.8428	.235	.628	1.505
[Salary=2]	2.006	.8824	5.169	.023	7.434
[Salary=3]	.576	.9138	.397	.529	1.779
[Salary=4]	0[a]				1
independence_ort	-1.559	.6976	4.996	.025	.210
powerdistance_ort	-1.105	.4742	5.426	.020	.331
extraversion_ort	-.468	.6307	.552	.458	.626
openness_ort	.550	.7777	.500	.480	1.733
conscientiousness_ort	1.493	.5780	6.669	.010	4.449
(Scale)	1[b]				

According to results of parameter estimates, only H_1 and H_4 are supported ($p<0.05$). One unit increase on conscientiousness conveys about 4 times increase; one unit decrease on power distance conveys about 0.331 times increase on preference for documentary genre.

Even though independence is significant ($p<0.05$) H_3 is rejected due its negative correlation with documentary genre ($\beta<0$). This result is inconsistent with the study of Khosrowjerdi et al. (2020). The reason for that may be some differences of cultural dimensions between nations.

Extraversion and openness are also not significant for this model ($p>0.05$). In this case, although those traits are associated with information-seeking, they may be unrelated with information-seeking through documentaries.

I applied same ordinal logistic regression model to Science and Nature; and Food and Travel genres. The results for Science and Nature genre are below:

Table 4.9.6. Test of Parallel Lines Results for Science and Nature Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	161.341			
General	113.281[b]	48.061[c]	48	.470

According to test of parallel lines we accept the null hypothesis ($p>0.05$).

Table 4.9.7. Model Fitting Information of Science and Nature Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	192.960			
Final	161.341	31.619	16	.011

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.9.8. Goodness-of-Fit Results for Science and Nature Genre

Goodness-of-Fit

	Chi-Square	df	Sig.

Pearson	222.169	264	.971
Deviance	161.341	264	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.9.9. Pseudo R-Square Results for Science and Nature Genre

Pseudo R-Square

Cox and Snell	.359
Nagelkerke	.385
McFadden	.164

The explanation ratio of dependent variable by independent variables is about %38 according to Nagelkerke.

Table 4.9.10. Parameter Estimates Results for Science and Nature Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_10=1]	-4.768	2.7277	3.056	.080	.008
	[Genre_10=2]	-2.735	2.6813	1.041	.308	.065
	[Genre_10=3]	-.438	2.6630	.027	.869	.646
	[Genre_10=4]	2.525	2.6738	.892	.345	12.489
[Age=1]		-3.055	2.1943	1.938	.164	.047
[Age=2]		-1.516	1.3622	1.239	.266	.220
[Age=3]		-1.407	1.2252	1.319	.251	.245
[Age=4]		-3.279	1.7587	3.476	.062	.038

[Age=5]	0[a]				1
[Gender=1]	.229	.5792	.157	.692	1.258
[Gender=2]	0[a]				1
[Marital_status=1]	.795	.7403	1.152	.283	2.213
[Marital_status=2]	0[a]				1
[Salary=1]	.758	.8275	.840	.359	2.135
[Salary=2]	.425	.8809	.233	.629	1.530
[Salary=3]	-.028	.9114	.001	.975	.972
[Salary=4]	0[a]				1
[Education1=1.00]	2.887	1.4525	3.950	.047	17.938
[Education1=2.00]	2.632	.7754	11.523	.001	13.903
[Education1=3.00]	0[a]				1
independence_ort	-1.371	.6484	4.473	.034	.254
powerdistance_ort	-1.246	.4675	7.097	.008	.288
extraversion_ort	.473	.6331	.558	.455	1.605
openness_ort	-.414	.7619	.296	.587	.661
conscientiousness_ort	1.269	.5907	4.616	.032	3.558
(Scale)	1[b]				

According to parameter estimates results, H_1 and H_4 are supported ($p<0.05$) in consistent with the results of documentary genre. One unit increase on conscientiousness conveys about 3 times increase; one unit decrease one power distance conveys about 0.288 times increase on preference for science and nature genre. I suggest reasons for rejection of other hypothesis are also explainable with same arguments with documentary genre that I discussed in previous section.

Finally, here is the results for Food and Travel genre:

Table 4.9.11. Test of Parallel Lines Results for Food and Travel Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	158.830			

General	134.690[b]	24.140[c]	32	.839

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.9.12. Model Fitting Information of Food and Travel Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	185.539			
Final	158.830	26.709	16	.045

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.9.13. Goodness-of-Fit Results for Food and Travel Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	333.671	194	.000
Deviance	158.830	194	.969

The goodness-of-fit results show model is not good enough on goodness-of-fit (p>0.05).

Table 4.9.14. Pseudo R-Square Results for Food and Travel Genre

Pseudo R-Square

Cox and Snell	.314

Nagelkerke	.338
McFadden	.144

The explanation ratio of dependent variable by independent variables is about %33 according to Nagelkerke.

Table 4.9.15. Parameter Estimates Results for Food and Travel Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_19=1]	-3.831	2.6480	2.093	.148	.022
	[Genre_19=2]	-2.214	2.6262	.711	.399	.109
	[Genre_19=3]	-.483	2.6132	.034	.853	.617
[Age=1]		-1.335	1.9391	.474	.491	.263
[Age=2]		-2.329	1.2905	3.256	.071	.097
[Age=3]		-.533	1.1216	.225	.635	.587
[Age=4]		-.427	1.4247	.090	.764	.652
[Age=5]		0[a]				1
[Gender=1]		.300	.5952	.253	.615	1.349
[Gender=2]		0[a]				1
[Marital_status=1]		1.185	.7284	2.647	.104	3.271
[Marital_status=2]		0[a]				1
[Salary=1]		-.176	.8384	.044	.834	.839
[Salary=2]		-.060	.8466	.005	.943	.941
[Salary=3]		-.201	.9186	.048	.827	.818
[Salary=4]		0[a]				1
[Education1=1.00]		.880	1.1835	.553	.457	2.412
[Education1=2.00]		.823	.6982	1.391	.238	2.278
[Education1=3.00]		0[a]				1
independence_ort		.433	.6801	.405	.018	.649
powerdistance_ort		-.764	.4547	2.820	.011	.466
extraversion_ort		-.656	.6222	1.112	.016	1.927
openness_ort		-1.106	.7662	2.085	.149	.331

conscientiousness_ort (Scale)	.246 1[b]	.5986	.168	.075	1.278

According to parameter estimates results, H_0, H_3 and H_4 are supported ($p<0.05$). Accordingly, one unit increase on independence conveys about 0.649 times increase; one unit decrease on power distance and extraversion convey about 0.466 and 1.927 times increase on preferring food and travel genre.

Unlike in documentary and science and nature genres, conscientiousness is not significant ($p>0.05$) and independence has positive direction ($\beta>0$) in food and travel genre. It is important to discuss the reasons of those differences with other genres.

Although conscientiousness is not significant for this genre, it is close to significant value ($p=0.05$). So, I will not evaluate the results of conscientiousness trait as inconsistent with documentary and science and nature genre. But the results of independence show some inconsistency. Thereby, I assume independence dimension represents different phenomena apart from information-seeking forthis genre. People who are high on independence may be motivated by travelling and getting information about different cultures more than their interdependent counterparts due to their nature that allow them acting independently from their culture and in-group members. However, another explanation is when people who are high on independence prefer other sources to seek information about different topics, they use documentaries to seek information about food and travel. But in any case, the model that we generated for all three genres are meaningful.

4.10. Drama

In this regression model, I appointed usage frequency of Drama genre as my dependent variable; Agreeableness, Prudence, Interdependence, Neuroticism

and Tradition as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.10.1. Test of Parallel Lines Results for Drama Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	157.682			
General	124.324[b]	33.358[c]	32	.401

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.10.2. Model Fitting Information of Drama Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	187.642			
Final	157.682	29.960	16	.018

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.10.3. Goodness-of-Fit Results for Drama Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	192.647	191	.453

Deviance	157.682	191	.963

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.10.4. Pseudo R-Square Results for Drama Genre

Pseudo R-Square

Cox and Snell	.348
Nagelkerke	.374
McFadden	.160

The explanation ratio of dependent variable by independent variables is about %37 according to Nagelkerke.

Table 4.10.5. Parameter Estimates Results for Drama Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_12=1]	-1.009	2.1213	.226	.634	.365
	[Genre_12=2]	.360	2.1265	.029	.865	1.434
	[Genre_12=3]	2.744	2.1453	1.636	.201	15.543
[Age=1]		-5.869	2.2625	6.728	.009	.003
[Age=2]		-1.681	1.3026	1.665	.197	.186
[Age=3]		.335	1.1886	.079	.778	1.398
[Age=4]		-1.229	1.5142	.659	.417	.292
[Age=5]		0[a]				1
[Gender=1]		2.042	.6238	10.716	.001	7.707
[Gender=2]		0[a]				1
[Marital_status=1]		-.027	.7359	.001	.971	.973

[Marital_status=2]	0[a]				1
[Salary=1]	-.569	.8312	.469	.493	.566
[Salary=2]	-1.253	.9052	1.918	.166	.286
[Salary=3]	-.690	.8907	.600	.438	.502
[Salary=4]	0[a]				1
[Education1=1.00]	1.959	1.2933	2.296	.130	7.095
[Education1=2.00]	1.253	.7255	2.985	.084	3.502
[Education1=3.00]	0[a]				1
interdependence_ort	1.507	.6166	5.975	.015	4.514
tradition_ort	.435	.4265	1.039	.308	1.545
prudence_ort	-.359	.3869	.863	.353	.698
agreeableness_ort	-1.073	.5640	3.617	.050	.342
neuroticism_ort	-.734	.7156	1.051	.305	.480
(Scale)	1[b]				

Parameter estimates results show that H_0 is supported ($p<0.05$). Result of agreeableness is very close to significance, so, I will consider it as significant ($p=0.05$). Thereby, H_4 is also supported. H_1, H_2 and H_3 are rejected ($p>0.05$).

One unit increase on agreeableness conveys about 0.342 times decrease on preference for drama genre when one unit increase on interdependence conveys about 4 times increase on preferring drama genre.

Unlike we expected, neuroticism has not a significant impact on preference for drama genre ($p>0.05$). The reason for that may be neurotic people do not only feel sad when they watch drama, they share some complex feelings that may felt them good as in the case of eudaimonia.

The reason for prudence and tradition are not significant ($p>0.05$) so, may be those dimensions are not fully relevant with eudaimonic motivations as I assumed.

4.11. Military

In this regression model, I appointed usage frequency of Military genre as my dependent variable; Interdependence, Tradition and Independence as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.11.1. Test of Parallel Lines Results for Military Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	161.337			
General	131.376[b]	29.961[c]	42	.918

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.11.2. Model Fitting Information of Military Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	188.204			
Final	161.337	26.867	14	.020

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.11.3. Goodness-of-Fit Results for Military Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	244.755	266	.821
Deviance	161.337	266	1.000

The goodness-of-fit results show model is good on goodness-of-fit ($p>0.05$).

Table 4.11.4. Pseudo R-Square Results for Military Genre

Pseudo R-Square

Cox and Snell	.315
Nagelkerke	.339
McFadden	.143

The explanation ratio of dependent variable by independent variables is about %33 according to Nagelkerke.

Table 4.11.5. Parameter Estimates Results for Military Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_6=1]	.940	2.2030	.182	.670	2.559
	[Genre_6=2]	3.267	2.2464	2.115	.146	26.233
	[Genre_6=3]	4.966	2.2649	4.808	.028	143.451
	[Genre_6=4]	7.534	2.4652	9.340	.002	1870.611
[Age=1]		3.222	1.9990	2.598	.107	25.080

[Age=2]	1.662	1.3273	1.568	.210	5.271
[Age=3]	1.219	1.1928	1.044	.307	3.383
[Age=4]	-.339	1.5005	.051	.821	.712
[Age=5]	0[a]				1
[Gender=1]	-1.950	.6381	9.335	.002	.142
[Gender=2]	0[a]				1
[Marital_status=1]	.604	.7250	.695	.404	1.830
[Marital_status=2]	0[a]				1
[Salary=1]	.665	.8776	.574	.449	1.944
[Salary=2]	.483	.8418	.330	.566	1.622
[Salary=3]	1.017	.9285	1.199	.274	2.764
[Salary=4]	0[a]				1
[Education1=1.00]	1.254	1.2012	1.089	.297	3.503
[Education1=2.00]	.359	.6633	.292	.589	1.431
[Education1=3.00]	0[a]				1
interdependence_ort	.523	.5207	1.008	.315	1.687
tradition_ort	1.007	.3733	7.281	.007	2.738
independence_ort	-1.158	.5866	3.901	.048	.314
(Scale)	1[b]				

According to parameter estimates results, H_1 and H_2 are supported ($p<0.05$) when H_0 is rejected ($p>0.05$). Thereby, one unit increase on tradition conveys about 2 times increase when one unit increase on independence conveys about 0.314 times decrease on preference for military series.

In this model, independence is not significant even though independence negatively correlate with preference for military genre ($p>0.05$). The non-significance of independence may be explained by, instead of interdependence, tradition is more stimulating factor for commitment to in-group members to watch military series.

4.12. Romance

In this regression model, I appointed usage frequency of Romance genre as my dependent variable; Neuroticism, Extraversion and Independence as my

independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.12.1. Test of Parallel Lines Results for Romance Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	160.690			
General	150.985[b]	9.705[c]	42	1.000

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.12.2. Model Fitting Information of Romance Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	190.510			
Final	160.690	29.820	14	.008

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.12.3. Goodness-of-Fit Results for Romance Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	255.879	266	.661

Deviance	160.690	266	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.12.4. Pseudo R-Square Results for Romance Genre

Pseudo R-Square

Cox and Snell	.343
Nagelkerke	.368
McFadden	.157

The explanation ratio of dependent variable by independent variables is about %36 according to Nagelkerke.

Table 4.12.5. Parameter Estimates Results for Romance Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_16=1]	-.201	2.2134	.008	.928	.818
	[Genre_16=2]	2.113	2.2295	.899	.343	8.276
	[Genre_16=3]	4.362	2.2694	3.694	.055	78.400
	[Genre_16=4]	6.673	2.4740	7.275	.007	790.628
[Age=1]		-2.138	2.1049	1.032	.310	.118
[Age=2]		-1.520	1.3055	1.356	.244	.219
[Age=3]		-.145	1.2158	.014	.905	.865
[Age=4]		-1.417	1.4771	.921	.337	.242
[Age=5]		0[a]				1
[Gender=1]		1.603	.6228	6.629	.010	4.970
[Gender=2]		0[a]				1
[Marital_status=1]		.954	.7127	1.790	.181	2.595
[Marital_status=2]		0[a]				1

[Salary=1]	-1.178	.7975	2.182	.140	.308
[Salary=2]	-.751	.8190	.842	.359	.472
[Salary=3]	-.112	.8559	.017	.896	.894
[Salary=4]	0[a]				1
[Education1=1.00]	1.510	1.3622	1.228	.268	4.525
[Education1=2.00]	.350	.6653	.277	.599	1.419
[Education1=3.00]	0[a]				1
independence_ort	-1.000	.6222	2.581	.108	.368
extraversion_ort	1.074	.5283	4.133	.042	2.927
neuroticism_ort	.428	.5199	.676	.411	1.533
(Scale)	1[b]				

The results of parameter estimates show that H_1 is supported ($p<0.05$) when H_0 and H_2 is rejected ($p<0.05$). Consequently, one unit increase on extraversion conveys about 2 times increase on preferring romance series.

The non-significance of independence may be explained by arguing romance genre may not be related with hedonism. Also, the results for neuroticism show that neurotic people feel lonely hypothesis may not be correct.

4.13. Reality and Talk-show

In this regression model, I appointed usage frequency of Reality and Talk-show genre as my dependent variable; Ambiguity Intolerance, Power Distance, Neuroticism and Extraversion as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.13.1. Test of Parallel Lines Results for Reality and Talk-show Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	158.577			
General	152.831[b]	5.746[c]	45	1.000

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.13.2. Model Fitting Information of Reality and Talk-show Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	190.179			
Final	158.577	31.602	15	.007

Model fitting information results show that the model is meaningful (p<0.05).

Table 4.13.3. Goodness-of-Fit Results for Reality and Talk-show Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	231.304	265	.933
Deviance	158.577	265	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.13.4. Pseudo R-Square Results for Reality and Talk-show Genre

Pseudo R-Square

Cox and Snell	.359
Nagelkerke	.386
McFadden	.166

The explanation ratio of dependent variable by independent variables is about %38 according to Nagelkerke.

Table 4.13.5. Parameter Estimates Results for Reality and Talk-show Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_15=1]	-1.580	2.3357	.458	.499	.206
	[Genre_15=2]	.595	2.3307	.065	.799	1.813
	[Genre_15=3]	2.495	2.3512	1.126	.289	12.126
	[Genre_15=4]	4.657	2.4911	3.494	.062	105.288
[Age=1]		-21.340	32.3200	.000	.999	5.728
[Age=2]		.575	1.2507	.212	.645	1.778
[Age=3]		1.068	1.1490	.863	.353	2.908
[Age=4]		-1.406	1.6435	.732	.392	.245
[Age=5]		0[b]				1
[Gender=1]		.937	.5621	2.777	.096	2.552
[Gender=2]		0[b]				1
[Marital_status=1]		-.772	.7063	1.194	.275	.462
[Marital_status=2]		0[b]				1
[Salary=1]		-1.614	.8516	3.591	.058	.199
[Salary=2]		-1.355	.9011	2.263	.133	.258
[Salary=3]		-1.715	.9532	3.238	.072	.180
[Salary=4]		0[b]				1
[Education1=1.00]		1.708	1.4154	1.456	.228	5.518
[Education1=2.00]		2.337	.7634	9.371	.002	10.349
[Education1=3.00]		0[b]				1

extraversion_ort	-.046	.5415	.007	.933	.955
neuroticism_ort	-1.370	.5726	5.728	.017	.254
amb_ort	1.141	.4658	6.004	.014	3.131
powerdistance_ort	-.478	.4306	1.234	.267	.620
(Scale)	1[c]				

According to results of parameter estimates, H_3 and H_0 are rejected due to their non-significance ($p>0.05$). H_1 and H_2 are also rejected due to their opposite correlation ($p<0.05$; $\beta_{h1}<0$, $\beta_{h2}>0$).

The reasons for rejection of all hypotheses may be cultural difference in the perceiving of what reality and talk-show genre represents.

4.14. Sci-fi and Fantasy

In this regression model, I appointed usage frequency of Sci-fi and Fantasy genre as my dependent variable; Power Distance, Interdependence and Social Inequality as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.14.1. Test of Parallel Lines Results for Sci-fi and Fantasy Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	164.904			
General	118.313[b]	46.590[c]	42	.289

According to test of parallel lines we accept the null hypothesis ($p>0.05$).

Table 4.14.2. Model Fitting Information of Sci-fi and Fantasy Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	188.548			
Final	164.904	23.644	14	.051

Model fitting information results show that the model is not meaningful ($p>0.05$) but I will consider the model as meaningful due to its closeness to significant value.

Table 4.14.3. Goodness-of-Fit Results for Sci-fi and Fantasy Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	309.912	262	.022
Deviance	164.904	262	1.000

The goodness-of-fit results show model is not so good on goodness-of-fit due to non-significance of one of the values ($p>0.05$).

Table 4.14.4. Pseudo R-Square Results for Sci-fi and Fantasy Genre

Pseudo R-Square

Cox and Snell	.287
Nagelkerke	.307
McFadden	.125

The explanation ratio of dependent variable by independent variables is about %30 according to Nagelkerke.

Table 4.14.5. Parameter Estimates Results for Sci-fi and Fantasy Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_9=1]	2.621	2.1464	1.491	.222	13.751
	[Genre_9=2]	4.826	2.1150	5.207	.023	124.700
	[Genre_9=3]	6.181	2.1472	8.286	.004	483.376
	[Genre_9=4]	8.989	2.2999	15.275	.000	8012.956
[Age=1]		1.020	2.1573	.223	.636	2.773
[Age=2]		2.079	1.2759	2.654	.103	7.994
[Age=3]		1.541	1.2137	1.611	.204	4.668
[Age=4]		1.466	1.6864	.756	.385	4.332
[Age=5]		0[a]				1
[Gender=1]		.327	.5410	.366	.545	1.387
[Gender=2]		0[a]				1
[Marital_status=1]		-.623	.7260	.737	.391	.536
[Marital_status=2]		0[a]				1
[Salary=1]		.099	.8056	.015	.902	1.104
[Salary=2]		-.071	.8369	.007	.933	.932
[Salary=3]		-.221	.9158	.058	.809	.802
[Salary=4]		0[a]				1
[Education1=1.00]		.140	1.4730	.009	.925	1.150
[Education1=2.00]		.458	.7084	.417	.518	1.580
[Education1=3.00]		0[a]				1
powerdistance_ort		-1.157	.5078	5.187	.023	.315
socialinequality_ort		1.809	.6356	8.103	.004	6.106
interdependence_ort		1.370	.5475	6.264	.012	3.937
(Scale)		1[b]				

According to parameter estimates results, H_0, H_1 and H_2 are supported ($p>0.05$). One unit increase on social inequality and interdependence convey about 6 times and 3 times increase in preference for sci-fi and fantasy genre in order when

one unit increase on power distance conveys about 0.315 times decrease on preference for sci-fi and fantasy genre.

4.15. Thriller

In this regression model, I appointed usage frequency of Thriller genre as my dependent variable; Ambiguity Intolerance, Extraversion and Interdependence as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.15.1. Test of Parallel Lines Results for Thriller Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	184.801			
General	147.447[b]	37.354[c]	42	.675

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.15.2. Model Fitting Information of Thriller Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	213.572			
Final	184.801	28.772	14	.011

Model fitting information results show that the model is meaningful ($p<0.05$).

Table 4.15.3. Goodness-of-Fit Results for Thriller Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	265.218	266	.502
Deviance	184.801	266	1.000

The goodness-of-fit results show model is good on goodness-of-fit ($p>0.05$).

Table 4.15.4. Pseudo R-Square Results Thriller Genre

Pseudo R-Square

Cox and Snell	.333
Nagelkerke	.350
McFadden	.135

The explanation ratio of dependent variable by independent variables is about %35 according to Nagelkerke.

Table 4.15.5. Parameter Estimates Results for Thriller Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[Genre_13=1]	4.985	2.2374	4.963	.026	146.143

	[Genre_13=2]	6.705	2.2908	8.568	.003	816.760
	[Genre_13=3]	8.254	2.3456	12.383	.000	3843.750
	[Genre_13=4]	10.273	2.5058	16.809	.000	28951.210
[Age=1]		-.393	1.9973	.039	.844	.675
[Age=2]		.724	1.2593	.331	.565	2.063
[Age=3]		1.906	1.1639	2.681	.102	6.723
[Age=4]		2.073	1.4975	1.916	.166	7.947
[Age=5]		0[a]				1
[Gender=1]		1.766	.5691	9.627	.002	5.845
[Gender=2]		0[a]				1
[Marital_status=1]		.319	.7626	.175	.676	1.375
[Marital_status=2]		0[a]				1
[Salary=1]		-.522	.7741	.454	.500	.593
[Salary=2]		-.592	.8330	.504	.478	.553
[Salary=3]		-.631	.8356	.571	.450	.532
[Salary=4]		0[a]				1
[Education1=1.00]		4.248	1.2583	11.396	.001	69.950
[Education1=2.00]		1.432	.6586	4.724	.030	4.185
[Education1=3.00]		0[a]				1
interdependence_ort		1.573	.5520	8.120	.004	4.820
amb_ort		-.354	.4144	.732	.392	.702
extraversion_ort		-.065	.4770	.019	.891	.937
(Scale)		1[b]				

Results of parameter estimates show that H_0 is supported ($p<0.05$) when H_1 and H_2 is rejected ($p<0.05$).

Accordingly, one unit increase on interdependence conveys about 4 times increase on preferring thriller genre.

The reason for extraversion and uncertainty avoidance are not significant for this model may be even though sensation-seeking is relevant with watching arousing media, it has not a significant impact on preference for thriller series.

4.16. Turkish Series

In this regression model, I appointed usage frequency of Turkish Series genre as my dependent variable; Tradition, Prudence and Interdependence as my independent variables; and gender, age, salary, education and marital status as my control variables.

Table 4.16.1. Test of Parallel Lines Results for Turkish Series Genre

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	182.007			
General	153.795[b]	28.213[c]	42	.949

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.16.2. Model Fitting Information of Turkish Series Genre

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	205.327			
Final	182.007	23.319	14	.055

Model fitting information results show that the model is not meaningful (p<0.05) but I will continue to the test of model due to its closeness to significant value (p=0.05).

Table 4.16.3. Goodness-of-Fit Results for Turkish Series Genre

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	280.314	262	.209
Deviance	182.007	262	1.000

The goodness-of-fit results show model is good on goodness-of-fit (p>0.05).

Table 4.16.4. Pseudo R-Square Results Turkish Series Genre

Pseudo R-Square

Cox and Snell	.283
Nagelkerke	.299
McFadden	.114

The explanation ratio of dependent variable by independent variables is about %29 according to Nagelkerke.

Table 4.16.5. Parameter Estimates Results for Turkish Series Genre

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test		Exp(B)
				Wald Chi-Square	Sig.	
Threshold	[Genre_18=1]	-2.833	1.8202	2.422	.120	.059
	[Genre_18=2]	-1.488	1.8102	.676	.411	.226
	[Genre_18=3]	.495	1.7893	.077	.782	1.641
	[Genre_18=4]	2.644	1.8433	2.057	.152	14.062

[Age=1]	.816	2.0148	.164	.686	2.261
[Age=2]	-.845	1.1786	.515	.473	.429
[Age=3]	-.029	1.0662	.001	.978	.971
[Age=4]	-1.632	1.4638	1.244	.265	.195
[Age=5]	0[a]				1
[Gender=1]	.111	.5364	.043	.836	1.118
[Gender=2]	0[a]				1
[Marital_status=1]	-.407	.7152	.324	.569	.665
[Marital_status=2]	0[a]				1
[Salary=1]	-1.196	.8001	2.235	.135	.302
[Salary=2]	-.053	.8720	.004	.951	.948
[Salary=3]	-1.185	.8808	1.811	.178	.306
[Salary=4]	0[a]				1
[Education1=1.00]	-.137	1.1974	.013	.909	.872
[Education1=2.00]	1.543	.6945	4.938	.026	4.680
[Education1=3.00]	0[a]				1
interdependence_ort	.051	.5240	.010	.922	1.053
tradition_ort	.820	.3784	4.702	.030	2.272
prudence_ort	-1.259	.3866	10.607	.001	.284
(Scale)	1[b]				

According to parameter estimates results, H_1 and H_2 are supported when H_0 is rejected.

One unit increase on tradition conveys about 2 times increase on preferring Turkish series ($p<0.05$, $\beta>0$) and unit increase on prudence conveys about 0.284 times decrease on preferring Turkish series ($p<0.05$, $\beta<0$).

Even though tradition positively correlates with watching Turkish series, interdependence is not significant for this model ($p>0.05$). Thereby, we may think that instead of interdependence, tradition represents commitment to cultural products more than interdependence.

4.17. Binge- watching

According to research results, %93.6 of participants binge-watch when only %6.4 do not binge-watch, accordingly, %9.6 of the participants rarely, %21.0 sometimes, %16.1 usually, %19.4 most of the time and %33.9 always binge-watch.

The participants explain their reasons for binge-watching as a. enjoying the scenario (%8.6), b. the series they watch are fastmoving (%8.6), c. passing time (%17.1) and d. curiosity (%65.7). The findings show that initial motivation for binge-watching is curiosity with %65.7 for most of the participants.

Those results are consistent with the study of Shim et al. (2018) that suggest immediate gratification and needs for cognition as the prior reasons for binge-watching.

Table 4.17.1. Test of Parallel Lines Results for Frequency of Binge-watching

Test of Parallel Lines[a]

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Null Hypothesis	166.951			
General	112.932[b]	54.019[c]	48	.255

According to test of parallel lines we accept the null hypothesis (p>0.05).

Table 4.17.2. Model Fitting Information of Frequency of Binge-watching

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	193.235			
Final	166.951	26.283	16	.050

Model fitting information results show that the model is not meaningful (p=0.05) but I will consider as meaningful due to its closeness with ratio of significance (p<0.05).

Table 4.17.3. Goodness-of-Fit Result for Frequency of Binge-watching

Goodness-of-Fit

	Chi-Square	df	Sig.
Pearson	269.875	232	.044
Deviance	166.951	232	1.000

The goodness-of-fit results show model is not good enough on goodness-of-fit due to the significance of Pearson value (p<0.05).

Table 4.17.4. Psuedo R-Square Results of Frequency of Binge-watching

Pseudo R-Square

Cox and Snell	.341
Nagelkerke	.358
McFadden	.136

The explanation ratio of dependent variable by independent variables is about %35 according to Nagelkerke.

Table 4.17.5. Parameter Estimates Results for Frequency of Binge-watching

Parameter Estimates

Parameter		B	Std. Error	Hypothesis Test: Wald Chi-Square	Hypothesis Test: Sig.	Exp(B)
Threshold	[BN2=1]	1.206	2.5672	.221	.638	3.341
	[BN2=2]	2.883	2.5713	1.257	.262	17.870
	[BN2=3]	3.796	2.5704	2.181	.140	44.525
	[BN2=4]	5.865	2.6281	4.981	.026	352.599
[Age=1]		21.647	29.9860	.000	.999	25.816
[Age=2]		-.013	1.2415	.000	.992	.987
[Age=3]		.281	1.2216	.053	.818	1.324
[Age=4]		1.389	1.6821	.682	.409	4.010
[Age=5]		0[b]				1
[Gender=1]		.645	.6347	1.031	.310	1.905
[Gender=2]		0[b]				1
[Marital_status=1]		-.570	.6916	.680	.410	.565
[Marital_status=2]		0[b]				1
[Education1=1.00]		-.481	1.5641	.095	.758	.618
[Education1=2.00]		-.392	.7361	.283	.594	.676
[Education1=3.00]		0[b]				1
[Salary=1]		.704	.9709	.526	.468	2.022
[Salary=2]		1.500	1.0075	2.217	.137	4.482
[Salary=3]		.983	1.0246	.921	.337	2.673
[Salary=4]		0[b]				1
independence_ort		1.455	.6413	5.149	.023	4.285
riskaversion_ort		1.271	.3746	11.508	.001	3.564
agreeableness_ort		-.897	.5898	2.312	.128	.408
neuroticism_ort		.365	.5786	.397	.529	1.440
conscientiousness_ort		-.909	.5645	2.594	.107	.403
(Scale)		1[c]				

The results of parameter estimates show that H_0 and H_2 are supported when H_1, H_3 and H_4 are rejected.

According to β results, one unit increase on independence conveys about 4 times increase on frequency of binge-watching. Therewithal, one unit increase on

risk aversion conveys about 3 times increase on frequency of binge-watching ($\beta>0$).

The results for agreeableness and neuroticism are not significant so, this study does not support the research of Cheng et al. (2019) about addictive media use. Also, insignificance of conscientiousness show that dutifulness has not significant impact on frequency of binge-watching.

4.18. Recommendation System

The previous results about recommended for you genre showed that conscientiousness, agreeableness and interdependence are the factors that influence the use of recommendation system of Netflix. Positive correlation of recommended for you genre with the mean values of recommendation system questions ensures a two-way confirmation for reliability of research results. These questions also provide additional information about attitudes of people towards Netflix recommendation system. Accordingly, the results show that for %54.8 of users, Netflix recommendation system is efficient to decide on what to watch when %50.7 of participants think that it is beneficial for finding contents that they will enjoy. Even though some of the participants do not specifically use Netflix recommendation system, %68 of participants decides what to watch after they enter Netflix, thus, Netflix interface influence their decisions after all.

4.19. Motivation for Use

I asked the participants of my survey that the reason of their preference for specific genres. Accordingly, %21.8 signified the reason as suitability for their character, %1.3 answered as suitability for their mood, %3.8 signified that those

genres are helping them to escape from real world, %6.4 signified their motivations as education, %7.7 explained that they choose those genre because they are interesting and intriguing, %7.7 signified that they prefer specific genres that are exciting and fastmoving and %14.1 explained their genre selection as they prefer those genres for fun and pleasure.

DISCUSSIONS

This study initially aimed to investigate if there are some relationships between genre preferences, cultural dimensions and personality traits. Research results showed that personality traits and cultural dimensions together have meaningful impact on preferences for 18 of 19 Netflix genres for series. The personality trait which has the most significance for genre preferences is neuroticism, and openness trait shows the lowest significance; furthermore, the most significant cultural dimension is power distance when consumer innovativeness is the only dimension that shows no significance for genre preferences. Even though some of the results show inconsistencies with a few research in media studies, every culture may show some unique features comparing to the studies that conducted in different nations. Thus, motivations for preferring genres may also change across cultures. However, this study showed consistency with other studies in field that suggest personality traits and cultural dimension influence the preferences of people as genre preferences so that, this study accomplished its initial objective.

In this study, I also asked participants to explain their motivations for prefer a specific genre to watch. It was an open-ended question because I wondered how they explain the reasons of their decisions. Most of them explained their decision as “it is suitable for my character”. This answer also refers to the importance of personality and culture which are the parts of the character, as motivation for genre preferences. This also indicates the importance of personality and culture factors for media studies. Therefore, in my opinion personality traits and cultural dimensions together should be treated as an important explanatory of media uses.

Another objective of this study was to find out if there are some linkages of personality traits and cultural dimensions with binge-watching and Netflix recommendation system. The research results showed that conscientiousness, agreeableness and interdependence are important predictors of recommendation

system use. Those results verify the influence of personality traits and cultural dimensions on the use of Netflix recommendation system accordingly with the objective of the study. But besides these influences, the study provides some knowledge about users' attitudes towards Netflix recommendations and algorithms. Most of the participants decide on what to watch after they enter Netflix platform so that, they are being redirected by Netflix algorithms. Also, most of the participants of the survey signify Netflix recommendations are efficient and useful for them to decide what to watch. Thereby, we may conclude that algorithmic system of Netflix works on users, and they do not have negative attitudes towards this algorithmic system, in contrary, they think it is beneficial. If we discuss this subject in the frame of algorithmic culture, this study may be a support for the idea that people's preferences are explainable with quantitative methods. However, the influence of cultural dimensions on genre preferences also shows that national culture influence people's preferences. Therewithal, cultural dimensions make it possible to think that even national cultures may have some algorithms. Thus, measuring personality and culture together may make it possible to foresee behaviors. If we go back to the algorithmic culture discussion, the studies about personality traits showed that personality factors are universal thereby, we may conclude that Netflix algorithms may estimate our taste approximately and offer us some contents even based on those universal personality traits. Even so, it does not mean that there are not culture-specific features of us, in contrary this study shows there are cultural differences on preferences.

Another subject that discussed in connection with Netflix is binge-watching. This study also investigated binge-watching behavior in association with personality traits and cultural dimensions. Accordingly, this study showed that most of the Netflix users binge-watch and again most of the users signify that they always binge-watch. The research results also show that cultural dimensions and personality traits influence frequency of binge-watching. The significance of independence and risk aversion for binge-watching frequency indicates hedonism is important factor that predicts frequency of binge-watching behavior. The

frequency of binge-watching in Netflix platform also makes me consider the discussions that Netflix platform countenances binge-watching behavior. It is possible that when Netflix's strategy of releasing entire season of a series at the same time come together with hedonist feelings that have empowered with capitalism in today's world conveys binge-watching behavior.

This study investigates influence of personality traits and cultural dimensions departing from several media theories. But of course, there may some other perspectives for explaining the influence of each trait or dimension on specific genres. Due to Netflix platform is a new subject in media field, there are not many studies that specifically focus on Netflix genres; therefore, it is difficult to explain the dynamics of this genres in connection with personality traits and cultural dimensions. Also, the results of this study may share some country-specific features and similar studies in other countries may not show same results. Another limitation of this study is the inaccessibility of the information about Netflix algorithmic system. Due to the inaccessibility of Netflix algorithms, it is not possible to fully explain the subjects about Netflix recommendations and algorithmic culture. There are also limitations about the survey. The participants of the survey may not be completely honest when they answer the questions.

There are not many research that measure the influence of culture and personality on genre preferences, especially on Netflix platform. So, further research is needed to investigate this subject to figure out if we may observe a pattern across nations. Further research may also investigate the influence of peer recommendation on genre choices in Netflix in relation to personality and culture. Also, further research may make a more detailed investigation about the relationship of cultural dimensions and personality traits with Netflix algorithms and binge-watching. This study may inspire other studies to investigate this subject in different perspectives.

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