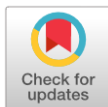


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Perspectives of Youth in Ilorin on their Motivation for Using Netflix as Ubiquitous Force in Media Landscape

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Abstract

Netflix has been in existence for some time and a comparatively high preponderance of Nigerian youth are avid users. This is due to their passion for the application whose access through multiple devices is enhanced by the internet connectivity. Those who frequently use Netflix do so for different reasons and purposes. Against this backdrop, this study interviewed 21 youth in Ilorin, Nigeria, who were Netflix users to find out their perspectives on the new online platform that has expanded the media ecosystem. Using purposive sampling, results of the in-depth interview conducted with twenty-one Netflix users indicate that Internet presence and mobile applications are becoming more useful among youngsters. Findings further suggest that Netflix usage among these informants spanned a period of roughly one and a half to five years. They use Netflix, essentially, to explore upcoming videos and for general streaming. The dominant challenges informants faced revolved around the cost of data and power outage. The study concludes that basic requirements like Internet access and knowledge about the functionality of the media application are instrumental for one to use Netflix. Based on the results, the study recommends more investment in the Internet infrastructure in order to enable the youth to continue to explore and stream new ways of obtaining entertainment content on Netflix that satisfy their relaxation needs.

Keywords: digital distribution, high-definition, media landscape, Netflix, video streaming

Introduction

Indeed, anyone who watches or streams any Netflix series would agree that there has been a shift in the frontiers of the media landscape. It is not only a prominent platform in digital distribution, but is also characterized by a wide variety of high-definition video content. This development has been further engendered by the seamless access to sophisticated plasma

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televisions, laptops, and smartphones available in almost every home. The development is further linked to access to computers and desktops in every desk in offices and other places. Smartphones are not only available but are conveniently held by almost every hand due to their portability. Netflix has contributed to the expansion of the media ecosystem. Tengeh and Udoakpan (2021) attributed this meteoric rise to easy access to the available digital technology and economy of broadband data.

It is doubtless that the emergence of Netflix in global media landscape is tremendously shaping people's entertainment acquirement. It produces and distributes spectacular series of videos with lasting impressions on human cognition. The turning point of this is linked to the advent of the Internet, which Varela (2017) relates to the Web 2.0; which according to him is an upgraded and updated version of the world wide web that birthed participatory culture. The relevance of the Internet in enhancing the use of Netflix, Varela (2017) posits that once there is connectivity, users can access all applications through any network-connected interface or portal, instead of being limited to a single device. Therefore, ease of information transfer from personal devices to the network can be achieved anytime and from anywhere across various mobile and desktop platforms. As a basic requirement, users of Netflix must, therefore, acquire sufficient data at all times for maximum utilization of the content Netflix offers.

Considering Netflix's focus on user engagement, this study reformulates its research problem to ensure alignment with user behavior and expectations. By dwelling on the human involvement rather than the hardware of Netflix, this study explores different perspectives of users' experience rather than focusing on the hardware, media techniques, and technologies making Netflix useful. More so, as a leading platform in the international market arena, Netflix is recognized as a competitive platform in terms of annual volume of productions with other competetors like Amazon Prime Video and Apple TV.

A corpus of studies exists on Netflix, globally. Results of a study conducted in India by Kanniappan et al. (2022) indicate that subscribers preferred to watch Netflix's original contents, and this accounted for why Netflix invested over 15 billion dollars on its original content. In a related study by Cui (2024) about global markets which analyzed effects and challenges linked to the expansion and competitive strategies of Netflix, results reiterate three fundamental problems namely; managing varied

regulatory frameworks, maintaining sustained long-term subscriber growth, and tackling issues of content saturation and quality pronounced in countries like Canada and United States of America. Findings about preference of Netflix genre by Hidalgo-Marí et al. (2021) indicate comedy series making up 24.90% of the total sample (122 cases), whereas drama series in all their forms accounting for 67.76% (332 cases). Science fiction represents 4.08% (20 cases), while fantasy comprises just 2.24% (11 cases). The findings further indicated four series with horror as the main genre, which represented 0.82 % of the catalogue. On viewership preference, findings by Ajaegbu et al. (2022) show a significant difference in the viewership of Netflix among Babcock University undergraduates by gender ($t(373) = 3.553, p < 0.05$); similarly, findings of the study indicated a significant difference in the viewership of Netflix among Babcock University undergraduates by frequency of subscription ($F(4, 368) = 38.481, p < 0.05$).

Statement of the Problem

Following the emergence of the Internet giving impetus to a preponderance of conventional media, other emerging media appeared in digital form. Television, for example, regarded as a conventional medium began to experience video streaming. Similarly, social media outlets also started enjoying offerings of the Internet by expanding their streaming capacity. Among the most popular streaming sources is Netflix.

Given the potency of the Internet as an enabler for media and their sources to revolutionize information viewing culture and sharing strategy, researchers were motivated to undertake various studies with different aims, purposes, methods and environments with Netflix in focus. For example, in 2021, Vázquez-Rodríguez et al. (2021) examined how main characters in Netflix TV series use popular culture to explore their desires, suppressed fantasies, and gender expressions. This process plays a key role in shaping their queer identities and also reflects, at a meta-textual level, how LGBTIQ+ shows influence their audiences. The content analytical study was aimed at understanding the frames used in some TV shows. Using quantitative and qualitative methods, Hidalgo-Marí et al. (2021) analyzed the significant impact of fictional stories of Netflix on the television market. While Mehta et al. (2020) study audited issues bordering on patterns of Netflix usage among youth, the study by Cornelio-Marí (2020) used algorithms to track the data of their Netflix users in Mexico and concluded

that Netflix was able to solve the problem of cultural contiguity. This, according to them, was done by establishing a love-hate relationship with Mexican melodrama by making fun of its conventions. In Nigeria, Ajaegbu et al. (2022) made a comparative study on the viewing preferences for Netflix and DSTv channels among undergraduates at Babcock University. Spurred to understand socio-historical and national context of Netflix in Africa, Jedlowski (2022) analyzed the impact of Netflix on the African screen media focusing on Nigeria. In their study, Okwuowulu and Ogbonna (2025) examined video-on-demand platforms such as Amazon Prime and Netflix to assess its impact on storytelling, production, and distribution practices. A study by Omoera and Ojeson (2022) investigated the advantages and disadvantages of Netflix from Nigerian audience's perspective.

A cursory look at this literature reveals that several studies have been conducted regarding Netflix, using both qualitative or quantitative methods. Some studies also employed mixed method approach in their research. However, rarely did any study explore the youth's perspectives on Netflix, especially in the context of Nigeria. An attempt by Mehta et al. (2020) to incorporate youth only examined their usage patterns and frequency of Netflix. This inadvertently creates a population and purpose-driven research gap that desires to be filled. Consequently, this study was conducted to address the existing gap by exploring perspectives of youth on Netflix as a force in a digital media landscape. Therefore, in carrying out the study, the researchers relied on the following objectives which include to: (a) understand the different typologies of Netflix youth watch; (b) understand how long youth have been watching Netflix; (c) understand the device on which the youth watch Netflix; (d) understand the motivations for using Netflix; and (e) understand challenges the youth encounter while using Netflix.

Literature Review

Conceptualizing Netflix

Although researchers present differing perspectives on Netflix's role as a media application, these interpretations largely remain consistent and clearly defined rather than contradictory. Few of these perspectives or conceptions will suffice. Wilbert (2022), who construes the concept as an Over-The-Top (OTT) Television service views Netflix as a substitute to the

current conventional cable television used for content delivery. This implies a series of videos streamed on television or social media through internet technology. This is probably the reason Netflix is regarded as the source for streaming films and television content on-demand via the Internet over several devices like smartphones, tablets, laptop computers, video game consoles, and smart television sets (Cornelio-Mari, [2020](#)).

Given the universal use of Over-The-Top streaming, Wilbert ([2022](#)), recognized the ten leading OTT streaming platforms as Netflix, Disney+, Hulu, ESPN+, Prime Video, HBO Max, YouTube TV, Starz, Sling TV, and Peacock. Among these, Netflix is given pre-eminence based on criteria that include titles, capacity, and pricing plans (Wilbert, [2022](#)). Thus far, whichever angle one looks through, one may assert that Netflix is a prime example of how digitalization brings an array of things under one platform, creating many different ways for people to engage with it. This enhances active participation among users, who play a central role in digital media communities, effectively shaping interactions and content within these virtual spaces (Hidalgo-Mari et al., [2021](#)).

In his consideration, Mikos ([2016](#)), who equates Netflix with “binge watching”, sees it as a metaphor that describes an intensive way of utilizing television series. For lack of a precise definition, Brunsdon ([2010](#)) regards it as way people view several television episodes in sequence. Based on this conception, it would be safe to say that binge watching implies watching some series within a single viewing session. Due to the regularity and multiple viewing of episodes, Perks ([2015](#)) draws the conclusion that binge-watching, a type of media marathoning, places both emotional and cognitive demands on viewers and originates from home entertainment practices using VCRs and DVDs.

Viewing Netflix from the prism of its market-specific operations, Lobato ([2019](#)) posits that Netflix can no longer be seen as a single service offering uniform content and experiences globally; it is more appropriately viewed as a network of national services linked through a common platform architecture. But the services are disproportionately enjoyed due to technical, cultural, economic and political advancement.

A compendium of these definitions inclines one to conclude that Netflix, in simple terms is an application or platform designed to stream and access movie contents across the world. Perhaps, Varela ([2017](#)) implicitly

shares similar view when he defines Netflix as a platform specifically, streaming services on demand. This marks a remarkable departure from what many people construe Netflix to be. So, Netflix refers to a beloved leisure activity for an age (Barker & Wiatrowski, [2017](#)).

Nexus between Technological Innovation Theory and Netflix

Traced from diffusion of innovation theory, the basic assumption of this theory is that invention of a new thing alters application of certain devices and ways of doing things with such devices. By implication, invention of new devices supplants those hitherto in use and the way the new devices are applied. It involves modification of brands and processes of doing things with such brands.

When a new innovation emerges, people disproportionately adopt it. Main classifications of those adopters for an innovation include innovators, early adopters, early majority, late majority, and laggards (Caccia, [2021](#)). Early adopters are the first to use the innovation. Later adopters gain inspiration and knowledge from those who adopt it at an early stage with whom they are professionally and socially connected. Suffice it to state that four elements have potentials of influencing the spread of innovation. According to Everest Rogers cited in Caccia ([2021](#)) these elements include the type of innovation itself, communication channels, time, and asocial system. Researchers like Abubakar and Mohammed ([2022](#)), and Rahman ([2020](#)) have variously adopted the theory in their respective studies.

The theory has been subjected to serious critique at three fronts. First, it is regarded simplistic regarding adoption of technology. Secondly, it undermines social and organizational factors capable of influencing technology adoption; and lastly, the theory lacks capacity to offer full explanation. However, it applies to the study.

In the dynamic media environment, technological innovation is a component of a multifaceted and difficult system that is aimed at fulfilling the needs, reaching the goals, and addressing the problems of those who adopt it. Through technology, improved devices are invented and enhanced processes of using them are also built into the new inventions. There lies the nexus between technological innovation and Netflix, regarded as a product of technological innovation in the world of media.

Trajectory of Netflix

The precursor of Netflix which was founded in 1997 is VCR and DVD. Its origin is traced to Reed Hastings and Marc Randolph. Originally, the company operated a postal DVD rental service in the United States, which is still Netflix's primary market. Users engaged with the service by ordering DVDs via a designated online platform. As a global streaming service, Netflix prides at having more than 125 million subscribers in over 190 countries. From its humble beginning in the U.S. in 2007, it shortly afterwards established its presence globally, starting in 2010 with Canada (Schmidt, [2020](#)). Among Netflix's high user bases are Canada, Europe, and Australia. Netflix's streaming video service has over 1,500 television shows and 4,000 movies across a wide range of genres (Schmidt, [2020](#)). The streaming experience introduces a new culture of accessing content anytime and anywhere.

Cataloguing the expansion of Netflix across countries of the world, Mehta et al. ([2020](#)) extensively chronicle that in 2011, Netflix broadened its streaming offerings to include Latin America, the Caribbean, Belize, and the Guianas. It spread the following year to Europe, starting with its rollout in the United Kingdom and Ireland on January 4. By October 18, it had expanded to Denmark, Finland, Norway and Sweden. In 2013, Netflix expanded to the Netherlands, and the following year, its presence was felt in Austria, Belgium, France, Germany, Luxembourg, and Switzerland. From there, Netflix expanded to Australia and New Zealand, Japan, Italy, Portugal, and Spain in 2015. In January 2016, Netflix made a pronouncement that it was available worldwide, excluding China, Syria, North Korea, and Crimea. However, even when Netflix's expansion was resisted by countries like China, the expansion penetrated China, after all, just a year after, precisely, in April 2017, where Netflix secured a licensing agreement for its original content with iQiyi, a video streaming service owned by Baidu.

Netflix debuted in Nigeria in 2016, and the arrival of Netflix in Nigeria in 2016 led to the creation of Netflix Naija, which featured the Nigeria-produced film *Lionheart* as the first Nigerian movie streamed on the platform (Ajaegbu et al., [2022](#)). From its inception, payment of tariffs largely depended on usage. That is to say subscription is premised on pay-per-view model. Oludimu ([2019](#)) avers that as of 2019 about 50,000 viewers had subscribed to Netflix. With the demonstrated interest in Netflix's use,

barely three years since its inception in Nigeria, there was high possibility of a meteoric rise in viewership given the uncanny interest and time Nigerian youth devoted to the trending media. Users are, therefore, left to grapple with the several genres of Netflix which include content categories including original productions, collaborative co-productions, ongoing series continuations, and acquired licensing rights.

Hidalgo-Marí et al. (2021) clearly made insights into these typologies. Accordingly, they explained that original production refers to the original content Netflix produces in consortium with private producers. Typical example is *Stranger Things*. Co-production implies a situation by which Netflix collaborates with television channels from various countries, partnering in content production to promote local productions that can later reach a global audience. An example is *Anne with an E* (co-produced with CBC Canada). Continuation is the arrangement whereby a company selects shows from its production catalog that were initially aired on other television channels, and develops new seasons to build on previously proven successes. Examples of this approach include seasons 3, 4, and 5 of *Black Mirror*. Acquired rights are those contents which Netflix might label as original. However, it would probably have broadcast some parts of the world. In some cases, it would have sold its exclusive distribution rights to other industries to distribute them internationally. Following their premiere on the original channel, these programs may become available in their domestic market and in countries where Netflix did not have initial broadcast rights, without the “Netflix Original” designation. The police drama *Peaky Blinders* exemplifies this category.

Netflix and Youth Motivations

The coming to media scene of Netflix has rekindled interest in scholarship regarding youth. Some of these scholars and researchers (Chayko, 2017; Wadfogel, 2018) critically analyzed the impact of streaming services on traditional ways of film distribution globally. These scholars also provided insight into the contribution of streaming services to ease of access and use through new technologies (Tryon, 2013).

Unlike in developed countries where the Internet has become ubiquitous thereby facilitating user access anywhere anytime through home entertainment systems, mobile devices, and also computers, the same cannot be said about Nigeria. The combined harsh economic realities, poor

internet infrastructure, frustrating weak download speed and extortionate amount of money expended on mobile data are clogs to Netflix streaming. Motivated to explore factors influencing use of over-the-top (OTT) video services by millennial customers in India, findings by Dasgupta and Grover (2019) reveal that a fundamental challenge millennials face in attempt to use OTT services to consume content is data. These constraints are exacerbated by unstable power supply and poverty. Consequently, one would expect that streaming services in Ilorin, Nigeria should diminish. This is not so. Sustained interest in streaming indicates high probability that most youth in Ilorin, Nigeria can afford to compromise their basic needs at the expense of streaming. After all, they see the gadgets they use as part of life. A study examining youth awareness and usage of Netflix carried out by Mehta et al. (2020) attests to this as findings reveal that among 182 young people, 113 reported using Netflix, while only 69 responded negatively, highlighting the platform's popularity among the youth. Results of a comparative study by a British consultancy firm, Business Financing (2021) confirm that Netflix was the most popular brand across Latin America and Andorra, surpassing major companies like Google and Amazon.

Another challenge confronting youth's use of Netflix is the geographical spread of users by Africans in diaspora, since Nollywood films, which form the core of their libraries, are popular in countries with African communities worldwide (Okome, 2019). A corollary to this is, in spite of the company's globalized focus, geographical consideration, licensing and language barriers constitute a problem. As Steel (2016) pessimistically affirms, it would be extremely difficult for the company to be successful in specific countries such as North Korea, Syria, and Crimea. The story is different in other climes. Other challenges could be attributed to absence of locally produced content, not even available in the company's primary language (Siri, 2016).

Besides the encumbrance to the use of Netflix by the youth in Ilorin, Nigeria, obvious disadvantages associated with it also merit mention. Matrix (2014) points out a remarkable disadvantage or negative effect of Netflix on young people in particular which is their penchant of consuming fiction, prurient content and violence. This amplifies the general concern about obscene, and lascivious media contents that dwarf morals. Added to the aforementioned are security and privacy issues. Noteworthy too, is health concerns. Much of what people consider regarding the effects of

Netflix uses the language of moral media panic to argue that prolonged TV viewing poses a health risk. For adult viewers, spending an unusually long time watching multiple episodes or a full season of a television series in one sitting is often described as a “guilty pleasure” (Matrix, [2014](#), p.124).

Despite series of anti-moral and anti-health concerns that add to the unpleasant operational environment, there is a steady rise in streaming services in Nigeria (Ndiomewese, [2017](#)). This cannot be divorced from international reach of the streaming services as they enjoy popularity among Nigerian youth. On the importance of Netflix and media streaming generally, Holt and Sanson ([2014](#)) pointed out that the preponderance of internet presence complemented with smartphones in particular have encouraged a habit referred to “connected viewing,” which characterizes a “multiplatform entertainment experience” and reflects a broader industry trend of merging digital technology and social networking with conventional screen media practices (p.1). Stretching the merits of Netflix, Mehta, et al. ([2020](#)) advance easy access, trialability, choice of digital media content, and insignificant price rate.

Method

The study adopted a cross-sectional research design and subsequently conducted in-depth interviews that qualify as qualitative method to obtain data from twenty-one informants. This is premised on the assumption that qualitative studies do not require a large sample size because emphasis is on having rich and in-depth understanding of a phenomenon rather than collecting data to make generalizations to a larger population. Consequently, researchers are guided by saturation (Dworkin, [2012](#)). Richie et al. (2003) cited in Mason ([2010](#)) suggest that the sample for most qualitative studies lies under 50 which covers the chosen sample for this study. Both online and phone-call interviews were conducted with informants across Ilorin, Nigeria. A key strength of in-depth interview is its ability to enable the researcher to explicitly explain the rationale behind the investigation so as to gain more insight from the informant (Onyango, [2002](#)). The sample was purposively selected, some of whom were through snow-balling. Interview guide and the researcher were instruments of data collection. The recorded responses were transcribed by hand and subsequently presented in descriptive format.

Data Presentation

Being a qualitative study and considering the large number of youths that served as informants, the researcher set the number of informants at 30, drawing on Creswell and Creswell's (2017) suggestion that, for in-depth interviews, an appropriate sample size typically ranges from 5 participants to 30 depending on the nature of the study. However, the researcher attained saturation at the 21st informant. Therefore, the data were derived from only 21 informants. To ensure confidentiality, each informant was assigned a label ranging from 1-21. All the informants answered all questions, and their responses played a critical role in the study's conclusion.

Table 1

Demographics of Informants

Informant	Age	Sex	Informant	Age	Sex
Informant 1	23	Female	Informant 12	29	Female
Informant 2	17	Female	Informant 13	22	Female
Informant 3	28	Male	Informant 14	28	Male
Informant 4	18	Male	Informant 15	23	Male
Informant 5	32	Male	Informant 16	21	Female
Informant 6	31	Female	Informant 17	20	Female
Informant 7	27	Male	Informant 18	25	Male
Informant 8	27	Female	Informant 19	19	Male
Informant 9	19	Male	Informant 20	34	Male
Informant 10	33	Male	Informant 21	29	Male
Informant 11	23	Female			

Results

Data was presented chronologically based on research objectives as follows:

ROI. To understand the different typologies of Netflix youth watch.

Anyone expected to lend a voice on an existing platform must have experienced how the platform works. In today's changing media environment, youngsters are born into it; hence, they are regarded as present media natives. As an emerging media, Netflix is briskly receiving attention worldwide. The youth, who are avid users of the platform are therefore knowledgeable about the typologies of Netflix, no doubt. This is probably the reason when the informants were required to share their experience in

terms of Netflix typologies, they were almost unanimous in their response that blockbuster movies were their favorite. This claim is vividly captured in the response of one of the informants who said that, “I use it to watch TV series as well as blockbuster movies that are available on the app” (Informant 19, Male). According to another informant: “I watch movies, series, documentaries, thrillers, Romcoms, Sitcoms, stand-up comedy, interviews; basically, anything that catches my attention” (Informant 8, Female).

Specifically, this listing of a wide-range of audiovisual media is an indication of a broad media consumption. It also suggests an open and flexible preference rather than a fixed genre loyalty.

RO2: To understand how long youth have been watching Netflix.

Even as several audience members may be exposed and or disposed to using a platform, the disproportionate time frame they use it for is incontestable. Responses regarding this objective, which seeks to understand the duration Nigerian youth have been watching Netflix content, attest to this hypothesis. While some informants had been using it for less than a year, others were introduced to it for more than four years. For example, in the words of an informant who claimed to have been using it for less than a year: “Last year in October. Half a month” (Informant 6, Female), and another said, “Since last year, that's 2022” (Informant 1, Female).

Other informants who had been using it for a comparatively longer time submitted that:

(Sighs) It's been quite a while, not a long time though, like a year and a half going to two years maybe because I remember it was when I wanted to get my android changed to my current iPhone, that was when I downloaded the app and signed in. (Informant 4, Male)

“...I have been using Netflix regularly for entertainment purposes...I have been an active subscriber for about two to three years now” (Informant 12, Female).

“I have been using it for about three years now” (Informant 9, Male).

“I started using Netflix three years ago, during the pandemic when everything was on lockdown” (Informant 19, Male).

“For four years thereabout” (Informant 8, Female).

“I’ve been using Netflix for about 4 years now” (Informant 2, Female).

“I have been using Netflix for 5 years now” (Informant 3, Male).

A cursory consideration of the excerpts indicates that Netflix usage among the informants spans a period of roughly one and a half to five years. This suggests sustained and habitual engagement with the platform rather than short-term or experimental use. Most informants report long-term subscriptions of two to four years, with some explicitly linking their adoption to significant life or societal events, such as the COVID-19 lockdown, which appears to have accelerated uptake and normalized streaming as the main source of entertainment.

RO3: To understand the device through which youth watch Netflix.

The participants provided insights into the devices by which they accessed Netflix. The common response was through the use of an internet connection, which could be either through data or WiFi. Additionally, they reported using different devices such as cell phones, tablets, and smart TVs for streaming or downloading content from the platform. The following are the participants' specific responses.

“Netflix can be used in various ways. I watch Netflix on my smartphone and tablet or any internet-connected computer” (Informant 3, Male). On my mobile phone or laptop (Informant 18, Male).

I access Netflix from the comfort of my hostel, home or wherever I have access to the Internet. I usually use the Netflix app on my mobile phone or laptop, or I stream it on our smart TV when I’m back at home (Informant 12, Female).

“I make use of my phone. I simply turn on my data and start streaming” (Informant 11, Female).

It can be watched on your laptop, iPad, smartphone, in as much as you also have internet connection and also a login which encompasses your email and password and most importantly an internet connection. That one is very important because you can’t watch it without data or Wi-Fi (Informant 4, Male).

The data indicate that informants access Netflix through multiple devices. Among these, smartphones and laptops are the dominant platforms,

while tablets and smart TVs are used less frequently. Mobile phones stand out as the primary medium due to their portability and convenience, particularly for users in hostels or mobile settings. Consistent access to the Internet (mobile data or Wi-Fi) is essential. This is because, it determines when and where viewing occurs. Overall, Netflix is represented as a flexible, accessible, and user-friendly platform that integrates smoothly into the informants' everyday media consumption, enabling viewing across different locations and situations.

RO4: To understand the motivations for using Netflix.

The inquiry into the motivations of informants in watching or streaming Netflix yield several, but similar responses. Some of the drives according to an informant include:

It is occasionally updated with diverse movies and videos immediately after they are dropped. I also love the fact that you can find any movie that cannot be found elsewhere. To add to this the video and audio quality is top-notch (Informant 18, Male).

“I love the video quality, it's the video quality that entices me into watching it” (Informant 13, Female).

Actually, I know that...Netflix is really well known. It occupies a vacuum in the media world and people know it well other than other platforms. I think...due to the reason that it's much well known, people would want to go for it more than other platforms. Besides, to me, it's actually much easier to use. Other platforms don't have many movies as Netflix (Informant 10, Male).

“I think Netflix is really functional and its interface is easy to use and it achieves the aim it was developed for” (Informant 15, Male).

“It is easy to access and navigate. You simply need to turn on your data and you're good to go. If you have already downloaded movies, you do not need to turn on your data” (Informant 16, Female).

The simplicity in signing up for Netflix and ease to navigate yourself make it unique and enticing. You simply download the application, sign up, make any subscription package of your choice and subscribe to a data plan and use the data to watch any movie or video of your choice (Informant 18, Male).

Unlike other brands like Starz, Bet+, DAZN, Netflix is not restricted to one location...I mean, some streaming platforms can only be accessed from a particular location, for example, BET+ can only be accessed from the USA and a few selected locations. So, it is not open to all. But Netflix allows multiple users to use one password, which means my friends and I can contribute money to subscribe and then we would all use the same login to access Netflix (Informant 7, Female).

Because it always gives out high-rated movies and they are always in HD (High Definition) format. So, the video quality is usually very, very clear. Apart from these alluring features compared to other streaming platforms...Netflix is global. Unlike HBO, HBO Max, which sometimes require a VPN to be able to access their videos and stuff like that. In the case of Netflix, once you pay for it, you use it anytime you're ready. It's available for almost everybody; in fact, everybody (Informant 11, Female).

Any movie you actually watch, they tend to recommend different types of movies relating to what you've watched. So, now there is a kind of 'reel' on Netflix where you can go through and see the kind of movies you want to watch. So, if you're interested in a particular movie, you can watch its short reel on Netflix, as well (Informant 1, Male).

My motivation is premised on the outstanding features Netflix offers. Netflix is incredibly functional, user-friendly, and offers a vast selection of content to suit any taste or mood. Another feature that makes it have an edge over other similar brands is the amount of original content available, which is high-quality and exclusive to Netflix. Additionally, the ability to download content for offline viewing and the affordability of the service compared to other options are also significant advantages (Informant 16, Female).

The responses portray Netflix as a high-quality and user-centred streaming platform. Informants are strongly attracted to Netflix due to its alluring attributes. These are high video quality, an extensive and frequently refreshed content library, coupled with an intuitive user interface. The excerpts also amplify features such as ease of access, global availability, content recommendations, offline viewing, affordability, and exclusive

original productions which distinguish Netflix from competing platforms, reinforcing its reputation as a functional, accessible, and superior streaming service that effectively meets users' entertainment needs.

RO5: To understand challenges youth encounter while using Netflix.

The dominant challenges informants faced revolve around cost of data and power outage. Informant 2, who spoke the minds of many posited thus:

Ah! A significant challenge is cost. Definitely, Wi-Fi. Streaming with data is very expensive...I mostly use Netflix to stream supernatural series and a few TV shows. Their original shows and movies are really interesting... you have to pay with a verve or debit card. But of course, the payment varies... There is the one of ₦1,200, the one of ₦2,600 and the one of ₦4,800 and yes, the one of ₦6,000. They all have their unique importance (Informant 2, Female).

Sharing his experience, Informant 9 creates an agonizing or depressive impression that poor network connectivity, which is a function of a data plan, can frustrate one's quest to stream. According to him:

It actually depends on how fast or how slow your data connection is, though. If you don't have a perfect or close to a perfect network you might not enjoy your movie properly because it would lag or won't even load at all...it's not your fault but that of the network providers and this throws a wholesome challenge to willing users of Netflix (Informant 9, Male).

Moving away from data and connectivity issues is inability to share movies with others using Netflix application. Despite downplaying the likely challenges users of Netflix may face, the informant acknowledges at least two challenges which are difficulty in sharing downloaded movies using Netflix app and power or electricity problem. In his view:

I don't think there is serious challenge with it. It's really nice except for the fact that you can't share movies if you're using the Netflix app. Once I download, yeah, I can't send it to another person. So, it's an individual kind of thing. For those using devices like laptops and even mobile phones, problem could arise when there is sustained power outage; the implication being their inability to charge the battery to the laptop for streaming purpose (Informant 10, Male).

Essentially, the responses reveal the key challenges associated with Netflix use. These include high subscription and data costs, poor internet connectivity, and infrastructural constraints such as unreliable electricity. Even as users value Netflix's content, expensive data plans, network instability that causes buffering, restricted content sharing, and power outages limit seamless access and negatively affect the overall streaming experience.

Discussion

Advances in technology normally give birth to a new or modified form of communication. Netflix is considered as one of the comparatively recent shifts in the media environment owing to its ability to stream and watch multiple videos simultaneously from various regions across the globe. The ubiquitous nature of Netflix and its unique features provoke curiosity among scholars and researchers to investigate its nature, character, and purpose. Premised on this assumption, this study was conducted to explore perspectives of youth on the media platform and results are quite revealing.

Given that youth are avid users of a new technology, consistent with the technological innovation theory which suggests that youth are curious and are early adopters of a new innovation, this study first, seeks to establish the various typologies youth watch. Unsurprisingly, they seem unanimous in the choices they make. Drawing on the findings of this, almost all the informants are inclined to watching or streaming different kinds of movies, documentaries, thrillers, Romcoms, Sitcoms, stand-up comedy, and interviews. Overall, Netflix's choice of genres appears to be a deliberate strategy based on the understanding that today's youth are attracted to highly engaging and entertaining content, which the platform is well positioned to provide. This affirms the position of Mehta et al. (2020), whose findings indicate that majority of respondents used Netflix, and only a few with negative response, thereby sustaining the popularity of Netflix among youth. Films function as entertainment products, and within this media context, content that lacks appeal or engagement for younger audiences is likely to perform poorly as an investment.

The enthusiasm with which youth patronize Netflix is demonstrated in the duration they are engrossed in the various contents of the platform. Even as there is a lack of homogeneity on streaming time, youth generally spend a long time on the platform. Global experience supports this thesis. In this

regard, Saboor et al. (2021) emphasized the usefulness of Netflix during COVID-19, observing that it was widely adopted by young Pakistanis who subscribed to its paid video-streaming service. Responses to research objective two also allude to this. While some informants had been using it for less than one year, several of them had been using it for three to five years. The relative short duration for which Nigerian youth had been using Netflix compared with other climes like USA, Canada, Europe, and Australia is expected. Tracing the time Netflix debuted in these countries, disparities in the number of years of introduction is noticeable. While Netflix began in the USA in 1997 and started its services in 2007, it had to delay until after 9 years before it was exported to Nigeria. At the moment this study was undertaken, Nigeria had been experiencing it for 16 years. However, this does not serve as convincing reason to unjustly question the short duration some people had been using Netflix for.

Access to a media platform, which is an integral objective this study seeks to understand, is dependent on the devices at the disposal of both current and potential users. Therefore, in determining the devices youth in Ilorin, Nigeria deployed to stream or watch movies, while some used one or a combination of two, other informants hinted combining more. This, however, depends on where they were. For example, in affirmation of Tryon's (2013) view that users use videos and films anytime, anywhere via iPhones, iPads, and other internet-enabled mobile devices, one of the informants stated that she usually used the Netflix app on her mobile phone or laptop, or she streams it on their family smart TV when back at home. This suggests that they could be students, business persons, adventurers who could be away from home, occasionally. In such situations, convenient devices are mobile smart phones, laptops, and smart TV respectively. Deployment of these devices is not strange. It is a universal practice. With the introduction of the Internet and smartphones like android and iPhone, ample chances are that Netflix streamers enjoy near unfettered streaming. The use of these devices by Nigerian youths corroborates Holt and Sanson's (2014) assertion that the widespread availability of internet access, along with the proliferation of smart and mobile devices, has fostered a culture of "connected viewing." This reflects a multiplatform entertainment experience and aligns with a broader trend in the media industries to merge digital technologies and social networking with traditional screen-based media practices. As a matter of convenience and necessity, almost every average youth in Ilorin, Nigeria has one or two of these devices. The quality

and performance may vary depending on their economic and social status.

Apparently, actions of human beings are generally premised on internal drives which could be translated to mean motivations, for doing what human beings do. Several factors are attributed to this. Some people are motivated to simply satisfy their curiosity on what is in vogue. Others are prompted to doing something based on the alluring attributes of a new found technology. Consequently, when informants were required to give their perspective on the driving force behind their use of Netflix, they averred different factors. While some of the factors revolved around accessibility and ease of streaming Netflix (see Informant 16, Female), other factors were linked to quality of videos available on Netflix platform. For example, some informants submitted that their prime motivation was not simply the popularity of Netflix. It was the opportunity to enjoy Netflix's occasional updates with diverse movies and videos immediately after they were ready. In addition, was the video and audio quality which were top-notch (see Informant 18, Male). This fits the description of Netflix in Lotz (2021), who in her examination of Netflix as a unique global streaming platform with distinctive operational approaches in numerous markets worldwide, she characterizes it as a "zebra among horses" (p.2).

Especially on quality, evidenced in High Definition of Netflix pictures or videos, one would not expect the world's much-admired Netflix to ignore that feature. Operating in a keenly competitive business environment requires ingenuity that would lead to sustaining existing audience and attracting new ones. So, the high-definition videos and ease of accessing Netflix contents is a deliberate strategy to outwit fierce competitors like Amazon, Max, Starz, Bet+, and DAZN.

It is common knowledge that every invention has two sides to it; strengths and weaknesses or merits and demerits. The coming to media scene of Netflix platform is not an exception. The pull-factor could not be divorced from its outstanding qualities including seamless access and ease, high quality videos and relative low charges that accompany its use. Nevertheless, much as its advent is greatly admired and is being used extensively due to certain benefits derived therefrom, some people have reservations on it. Giving perspective on the shortcomings and or demerits of Netflix, informants were of the view that cost of buying data as well as tariffs for some Netflix packages was a challenge to users. This assertion contradicts what Tengeh and Udoakpan (2021) maintain that the meteoric

rise in Netflix use is in response to low-cost broadband data existing globally. However, there is another problem which is irregular power supply and weak internet infrastructure that conspire to diminish use of Netflix. One of the challenges militating against use of Netflix have been expressed in Lobato (2019) whose submission reflects the variations in connectivity across different regions within a country. According to Lobato (2019) in numerous developing countries, although the elite often enjoy high-speed home internet for video streaming, the majority of the population remains offline or relies on mobile devices to access the Internet. Although, these challenges may be prevalent especially in Nigeria, advanced countries are likely to have overcome them or at least mitigated them to the barest minimum. This presupposes that advanced countries which embraced Netflix have possibly taken advantage of long-time usage to identify likely challenges and have surmounted issues around it, gained momentum and stabilized for several years before it was introduced in Nigeria.

It is significant to note that informants who complained about cost of data and cost of downloading some packages, which other informants were quick to undermine, seem to be oblivious of operations and motives of a business entity. What they failed to recognize as an inconvenient truth is that Netflix as a corporate entity is not a charity organization, but a business entity that is out to make profit. Its services and packages that are enamored are not priceless either. This understanding should relieve those with contrary impression from their worried thought regarding the minimum charges Netflix services attract.

Conclusion and Recommendations

The key takeaway from this study is two-fold. First, Netflix as one of the emerging platforms has extended the frontiers of media landscape as it offers social media users in particular an opportunity to stream videos, download and watch contents with ease and convenience. What this development entails is that a vibrant platform with seemingly dissimilar attributes, though relatively small, is an addition that stretches the ubiquity of media landscape. Nevertheless, there is a visible disproportionate use of Netflix in terms of duration, devices and genre. This could not be divorced from differences in demographics and psychographics that are instrumental in conditioning users to use what they use and for different reasons. Another conclusion is the imperativeness of data and the Internet. Most users pay for

the data they use, which to some is not encouraging, as heavy investment that would guarantee strong broadband and stable internet, remains a mirage in Nigeria. Therefore, considering the economic realities in Nigeria where poverty is at a large scale, and users find it difficult to feed are unlikely to always happily compromise this basic need with paying for data to stream.

Therefore, it is recommended that in Nigeria where the Internet infrastructure, serves as fulcrum for Netflix, is weak, governments at all levels should invest more in Internet infrastructure for users to have more pleasant experience as they use Netflix. This could be partly achieved through public-private participation. Further, it is recommended that Netflix enhance its content discovery features, such as personalized recommendations and curated playlists, to help users more easily explore upcoming and diverse videos within the app. Another recommendation is future studies on Netflix should either combine in-depth interview and use of questionnaire, using different age group skewed to a particular gender to determine motivating factors that make people prefer Netflix to other media platforms and vice-versa.

Author Contribution

Patrick Udende: Sole author

Conflict of Interest

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Data supporting the findings of this study will be made available by the corresponding author upon request.

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